



## Evening for Educators

### *Our America: The Latino Presence in American Art*

Utah Museum of Fine Arts • [www.umfa.utah.edu](http://www.umfa.utah.edu)

Educator Resources and Lesson Plans

April 15, 2015

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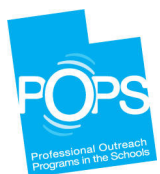
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*Hi-resolution images of all artworks used here can be accessed from the Images folder on this flashdrive.*

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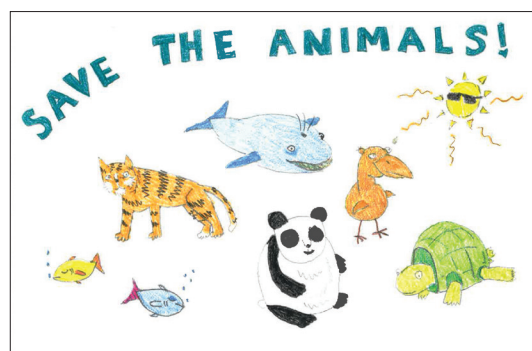
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**sample activities from lesson plans included in this packet**



(above) Cultural Maskmaking: what do you value?

sample: pebble and coil technique and “ethnic” mask of self by students at Woodrow Wilson Elementary, Salt Lake City, UT pg 13



(above) Art as Activist: Call to Action!

sample: “Save the Animals” poster pg 24



(left) Mural making: art for the community

sample: school mural by students from Hunter Jr. High, West Valley City, UT pg 8



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#### ***Bowl with Historical Scene and Glyphs, Mayan***



The Maya were an advanced civilization living in what is now southern Mexico, Guatemala, Belize and northern Honduras. The Maya were not unified. Historians estimate there may have been up to 80 city-states who warred, allied, and traded with one another. Maya civilization (beginning around 800 BCE – 250 CE) peaked around 800 CE or so before falling into decline. The descendants of the Maya still live in the region and many of

them have retained cultural traditions such as language, dress, food, religion, etc.

The Maya late Classic Period (600-900 CE) marks the high point of Maya culture. Mayan's designed pottery with great detail and technique. Their pots are narratives and document the stories of their people and history.

To build the pots, Mayan potters used clay coils, which was a slow process. After building the coils up as high as they wanted, they smoothed the coils together with their fingers.

Color was also an important part of the process. Historians have found evidence from artifacts that Mayans made color from leaves of the indigo plant and a clay mineral called palygorskite. Potters usually outlined figures of animals and people in black, and used the yellows, browns, reds, and oranges to fill the figures in.

Guatemala, Petén region, Maya culture, Late Classic Period (600-900)

#### **Bowl with Historical Scene and Glyphs**

Earthenware and pigment

Purchased with funds from Friends of the Art Museum

UMFA 1984.002

# ***The Art of Stories: Mayan Pottery***

Jennie LaFortune

## **Objectives**

Using *Bowl with Historical Scene and Glyphs* as inspiration, students will:

1. Understand aspects of Mayan history through its art and pottery
2. Practice clay formation techniques the Mayans used
3. Create stories and or narratives (of student's life or history learned in class)
4. Explore symbolism through creation of their own *glyphs*

**Intended Audiences/Grade Levels** grade/age levels

**State Core Links** (see State Core Links at the end of this lesson plan)

## **Materials**

1. Image of *Bowl with Historical Scene and Glyphs* UMFA1984.002
2. Information on the Mayans (teacher background notes, PowerPoint, Prezi, or websites)
3. Clay (many craft stores provide clay ready to go) or dough (recipe included in activity section below)
4. Simple set of paints and brushes (Crayola tempura is great, and often provided in district media centers, or hobby fast drying oil based enamel paints)
5. Oven (optional) to bake pots. Air-drying is also fine.
6. Cardboard (or thick cardstock) square
7. \*optional video demonstration of coiling [https://www.youtube.com/watch?v=\\_5OV-JlvvF5U](https://www.youtube.com/watch?v=_5OV-JlvvF5U)

**Duration** approximately 2 to 4 hours. Lesson may be done in stages as well as stretched for greater complexity and depth.

## **Vocabulary/Key Terms**

- Coiling** A method or technique of hand building a clay pot, allowing the artist much more control. Using ropes of clay to build your shape.
- Glyphs** A writing system the Mayans developed with hieroglyphs, which is a combination of whole-word symbols and syllables. Their script contains approximately 800 signs (signs include symbols and characters).



**Narrative** A story.

**Maya** A member of a Mesoamerican Indian people inhabiting southeast Mexico, Guatemala, and Belize, whose civilization reached its height around ad 300-900.

**Mayan** Relating to the Maya people.

**Symbolism** The use of symbols or objects to express or represent ideas in literature, art, history, etc.

## **Activity**

**Getting Started:** Draw a simple timeline on the board. Place the image of *Bowl with Historical Scene and Glyphs* on the timeline. Ask for students to name and identify some key historical events that occurred before or after the estimated time of the bowl's creation. Continue with discussion based on prior knowledge and your own lesson objectives.

**Directing the Learning:** Present basic facts about Mayan culture and pottery or art (see background notes). Depending on grade level and sequence of previous lessons, information may be extended or cut to fit class needs. Make sure to note and show that Mayan's portrayed stories and narratives on their pottery. Often, these stories were related to their history and their city-state contentions.

Continue with the narrative discussion and introduce use of symbolism. This allows a nice transition into glyphs and how and why they were used in Mayan art, history, and life. Show and specify some images on the pot itself. Ask for possible interpretations or symbolism. Ask students what they see and how they interpret the images. Create possible stories, and ask for evidence and interpretation of they glyphs (symbolism).

**Activity:** Students will create a pottery mirroring the Mayan bowl. The bowl will contain pictures (glyphs incorporating a narrative and symbolism).

Make the bowl/pottery!

- Demonstrate the coiling technique. (For younger grades, scheduling aides, or parent volunteers to be available would be helpful.)
- While waiting for the bowl to dry or fire in an oven (a few days), have students sketch out a storyboard of their glyphs.
- Present standards and expectations for the bowl.
  - Must depict personal or historical event
  - Must follow a narrative
  - Must include symbols
- Share and have a class gallery stroll.

**Extension:** field trip to the Utah Museum of Fine Arts.

## **Dough Recipe**

### **Ingredients**

- 2 cups flour
- 1 cup salt
- 1 cup hot water
- 1 tablespoon vegetable oil (optional, for smoother texture)

### **Mix the Clay**

1. Combine flour and salt in a large bowl.
2. Add hot water (and optional oil if desired) and mix thoroughly.
3. Let cool until comfortable to knead (about 5 minutes).
4. Knead until smooth and pliable (about 6 minutes).
5. MAKE POTTERY!

## **State Core Links**

### **Fine Arts (Ceramics)**

*Standard 1: IB - Select and analyze the expressive potential of ceramic media, techniques, and processes.*  
*Standard 3: IC - Create divergent, novel, or individually inspired applications of ceramic media or art elements and principles that express content.*

### **Fine Arts (Sculpture)**

*Standard 4: IA - Use visual characteristics to group artworks into historical, social, and cultural context e.g. Mayan history.*

### **Social Studies (3rd grade)**

*Standard 2: Students will understand cultural factors that shape a community.*

Objective 1A Use visual characteristics to group artworks into historical, social, and cultural context.

### **Social Studies (World Civilizations)**

*Standard 2: Students will comprehend the contributions of classical civilizations.*

Objective 4 Evaluate the significance of classical sculpture, architecture, and performing arts.

## **Additional Resources**

- <http://latinamericanhistory.about.com/od/Maya/p/Timeline-Of-The-Ancient-Maya.htm>
- <http://www.slickrock.com/belizemayanruins.html>
- <http://haunty.hubpages.com/hub/Maya-Pottery>
- <http://www.livescience.com/2322-secret-mayan-blue-paint.html>



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(left) Students from Hunter Jr. High in West Valley City, UT—after studying pop artists, Keith Haring, and graffiti artists, students developed a theme for their collaborative mural. Over 144 glazed tiles.

(below) Students from Wasatch Youth Detention Center, Salt Lake City, UT—students came up with an idea for something that represented themselves personally and then worked together and individually to paint the brick wall.



*samples from lesson plan activity*





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#### *Dos Personajes Atacados por Perros (Two People Attacked by Dogs), Rufino Tamayo*



Rufino Tamayo (1899-1991), painter, sculptor, and print-maker was born in Oaxaca, Mexico and lived in Mexico City, New York City as well as Paris for a number of years during his career. He was a well-known figure in Mexico and exhibited in the Venice Biennale in 1950 which led to international recognition.

Tamayo developed the Mixografia process in collaboration with the reputable Remba family.

*Dos Personajes Atacados por Perros*, is a colossal print measuring 61" x 98" printed on a five-ton lithography stone. The unique process of mixografia allows for production of prints with 3-dimensional texture. More than 80 editions were made through this collaboration over 17 years.

Tamayo painted figurative abstraction and was influenced by the surrealists as well as cubism and impressionism. Tamayo's work depicts the abstraction of human and animal forms with a primitive sense of proportion and scale. His gigantic work *Dos Personajes Atacados por Perros* is seen as reminiscent of Picasso's *Guernica* (1937); it also portrays animals as allegories of war and destruction. The two figures being chased by the vicious dogs are seen as a metaphor for humanity being hunted by its own fear and evil. Tamayo was not supportive of the revolution in Mexico as other Mexican artists were, but saw the revolution as being harmful to Mexico.

Rufino Tamayo (1899-1991), Mexican

***Dos Personajes Atacados por Perros [Two Characters Attacked by Dogs], 1983***

Mixografia (proprietary relief printing process)

Gift of Marion and Nicholas Smith

UMFA2010.21.1



# ***Mural Making: Art for the Community***

Lisa McAfee Nichols

## **Introduction**

Creating a mural is a challenging and rewarding project for students and the school community. With guidance, students create a mural from a developed theme or topic they consider significant and reflective of their school and community. Murals can be made in a number of ways using a variety of materials such as ceramic tiles, paint, plastic bottle caps, or other durable materials. It is important to choose the media that would best suit the theme as well as the chosen location so that the result is a high quality work that will withstand time. This lesson uses ceramic tiles but can be adapted for other materials as well. It is suggested that prior experience with tiles or the materials desired in a mural be tested and used before attempting a large scale mural with students. Research the location and make proper arrangements with administrators. Apply for grants which are often available through the school district and other sources.

## **Concepts**

1. Art can be made and shown anywhere; public art is accessible to common people and can have an impact on daily life.
2. Art can be a synthesis of symbols that present an idea or narrative.
3. Historical and Cultural events influence Artists and their work.
4. Artists reflect the society and the time they live and have an influence directly or indirectly on culture.

## **Objectives**

Using *Dos Personajes Atacados por Perros* as inspiration, students will:

1. discuss and describe and analyze the purpose and meaning of a community artwork.
2. develop themes for a community mural through discussion, writing, and drawing.
3. assess and focus on a theme that will represent their school community.
4. identify artists that have influenced and developed art for community.
5. define and understand the use of allegory, symbolism, and metaphors in art.

**Intended Audiences/Grade Levels** 8th-12th grades

**State Core Links** (see State Core Links at the end of this lesson plan)

## **Materials**

1. Image of *Dos Personajes Atacados por Perros* by Rufino Tamayo, UMFA2010.21.1

2. drawing paper
3. pencils
4. rulers
5. colored pencils
6. sharpies
7. large butcher paper
8. overhead projector
9. pre-made ceramic tiles
10. glazes

### **Activity**

**Develop a theme:** discuss with students the concept of creating a mural. Decide how much input and control you wish the students to have in the mural. I have found the more invested in the theme the students are, the more invested and passionate they are about the outcome of the mural.

Discuss with students ideas that would be significant to create in a mural for their school community. Brainstorm and make lists, have students work in groups. Challenge students to think about issues that are really important to them. This can be done in brainstorming, questionnaires, and graphic organizers tailored to your students. What is going to be the overall purpose of their mural? Is it to brighten and beautify a dull area in the school? Is it to have a positive message and uplift people? Or depict a social or environmental issue, or community pride? What is most important to them? How can their ideas be communicated in a positive and enduring way?

Introduce students to artists such as Rufino Tamayo and their use of allegory and symbolism to depict an issue. He was at odds with Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros who are important muralists to look at. Murals within our own city and other communities are good to seek out.

**Planning:** Once a final theme is decided upon, guide students through writing and drawings that will help develop this theme. Maybe they will be figure drawings, cars, buildings, or stories written about a subject. Listing and drawing visual symbols or metaphors that would relate to the theme can help spur a variety of imagery. Collect the many drawings students have created. Have students choose 1 or 2 drawings that are their strongest and also relate to the theme.

Work with students to cut apart the drawings using a variety from different students. Collect more drawings than you think you will need. Have students vote on what images will be used in the mural. Images can be combined and refined into one final picture using a copy machine to adjust scale and proportion. Use tracing paper to finalize the composition incorporating all the images.

Once the picture is finalized, enlarge the drawing using a projector onto butcher paper sized to the desired size of the mural. Then have students trace the projected drawing with pencil onto the large paper. Adjust any imagery and then add color as a reference for glazing. The paper is divided into a 6"x6" grid if using that size of ceramic tiles. The grid was numbered across and down so that when the stencils are cut apart they can be put back together. Each piece is also numbered to the corresponding glaze colors to be used.\*

\*If not using ceramic tiles, the drawing can be divided with a grid to transfer to be enlarged and transferred to a wall for painting instead. Students would work together in sections to paint the mural.

***Making the Mural:*** Each stencil from the grid drawing is transferred to a tile using carbon paper and then glazed. The tile number was also lightly glazed on the back because Sharpie will disappear in the kiln. As tiles are glazed and fired a large area will be needed to spread the tiles out until all are finished. Keep in mind some tiles may need to be re-glazed or re-made.

Install the final mural using hardy board or other substrate and the proper adhesive.

### **Method(s) for Assessment**

Assess daily effectiveness of written plans and teaching strategies in leading students to fulfill goals.

### **State Core Links**

#### **Fine Arts (Visual Art)**

*Standard 1: Making: Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles.*

*Standard 2: Students will find meaning by analyzing, criticizing, and evaluating works of art.*

*Standard 3: Students will create meaning in art.*

*Standard 4: Students will find meaning in works of art through settings and other modes of learning.*

**Integrating Curriculum:** Murals can be related to many other content areas. It is a great way to integrate curriculum. Other content areas can be used for inspiration to enrich the visual arts unit. In order to make an artistically successful mural, one should make sure the art goals and objectives are seen as just as important as the content area one is integrating.

Here are some examples of content areas that would provide rich visual ideas for mural use:

**Science:** Earth Science: Solar Systems, Nebular Theory, Elements, Food Chains and Webs, Geology, The Carbon Cycle, etc.

**Biology:** Ecosystems, Cell life and molecules, Organ Systems, DNA, evolutionary relationships, classification or organisms.

**Chemistry:** Origin and distribution of the elements in the universe, atomic models historical and current, properties of compounds

**Physics:** motion, velocity, force, mass, acceleration.

**Music:** Rhythm, scales, messages conveyed by music, history, climactic sequences, culture, tradition

**Social Studies:** Utah Studies, U.S. History, Geography, Government

**Language Arts:** Poetry, Classics, The Odyssey, Universal Themes

**Health:** Self-esteem, anti-bullying, problem solving, societal norms, cultural differences, media impact, behavior and relationships, stress management, fitness, body image, communication, etc.

**Theatre:** Ancient languages, age of discovery, Shakespeare, Interrelating environments and situations

**Dance:** Elements of dance, body, action, space, time, energy

### **Additional Resources**

- <http://www.mixografia.com/album.php?p=1&r=45>
- <https://www.google.com/culturalinstitute/u/0/asset-viewer/dos-personajes-ataca-dos-por-perros/lgFpkU9F0eZ-pQ?hl=en>





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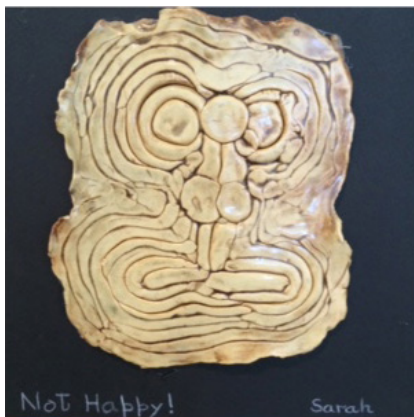
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(left) Students from Woodrow Wilson Elementary, Salt Lake City, UT—sample self portraits using Pebble and Coil technique.



(below) Students from Woodrow Wilson Elementary, Salt Lake City, UT—sample self portraits from “Ethnic” Portrait of Self activity using avocado skins.



*samples from lesson plan activity*



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### *Mexican Masks, from the Education Collection*

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#### **Fish Coconut Mask**

Mexico

coconut shell, enameled paint, clay

ED 2011.2.2

Fish is multicolored: blue, orange, red. It has a large dorsal fin down its back that is predominantly black. Fish has large red, human-like lips, large eyes and white scales. Black side fins.



#### **Sun Face with Watermelon Coconut Mask**

Mexico

Coconut shell, enameled paint, clay

ED 2011.2.6

Pink face with small hole for a mouth, small protruding nose, and rosy blotch of paint on cheeks, chin and forehead. Protruding from sides of face are yellow, orange and blue "rays". Above the face is a watermelon slice.





### **Apple Coconut Mask**

Mexico

Coconut shell, enameled paint, clay

ED 2011.2.5

Red, apple shaped face. Has a green stem and leaves extending from top of mask. Small protruding nose and small pink lips surrounding a small mouth hole.



### **Diablo Coconut Mask**

Mexico

coconut shell, enameled paint, clay

ED 2011.2.4

Red devil face with black beard and horns. Small ears project out beneath the horns. Has a nose the projects out, small lips and painted eyes and eyebrows.



### **Girl with Watermelon Coconut Mask**

Mexico

coconut shell, enameled paint, clay, rope

ED 2011.2.3

Round pink face with small painted facial features and small protruding nose. Piece of rope attached around face to serve as hair, partially painted black. Small watermelon slice rests on top of mask's head.



### **Jaguar Coconut Mask**

Mexico

coconut shell, enameled paint, clay

ED 2011.2.7

Orange and yellow jaguar face with black blotchy spots of paint. Thick black nose with a black stripe that extends up toward forehead. Large red, open mouth with white fangs and a pink tongue that all project outwards. Large yellow eyes with black outlines. Small ears protrude from top of head.



### **Red Devil Mask**

Mexico

Paper Mache

ED 1996.6.1





### **Winged Bat Mask**

Mexico, early 21st Century  
Wood carving

ED 2008.3.1

Adult size mask carved from wood and painted. Wings carved from wood and painted are attached to the right and left of the mask. The mask face is painted with dark browns, blacks, and reds. Details on the face are painted with white. The facial expression is accentuated with wrinkle lines the ears are "bat like" and the mouth has two large fangs and one tooth between the fangs. The eyes are emphasized with white eyelashes and red irises. The wings are primarily black with shades of red, green and yellow. The mouth has openings around the teeth.



### **Tiger mask**

Mexico

ED 2006.2.200

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## *Ethnic Man*, Viola Frey

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Viola Frey's colossal *Ethnic Man* does not represent one single ethnicity, but all ethnic groups, combined in a single figure. Frey interprets her theme with clay, the most ordinary of art materials, and one that humans have historically used for crafting functional objects. Yet she clothed this figure in a business suit, which in today's society is associated with power. In fact, Frey said that the power of her large figures comes partly from the suits they wear. The size of the figures compels viewers to look up, recalling childhood memories of our relationship to the adults in our lives.

"My images," Frey said, "carry with them contradictions which challenge our own sense of self and which also challenge the inanimate immobility we initially attribute to object and thing." Frey's signature on many of her ceramic works is her handprint. *Ethnic Man* has two such "signatures."

Viola Frey (1933-2004), American

***Ethnic Man*, 1991**

Low fire glazed earthenware

Purchased with funds from the Phyllis Cannon Wattis Fund for Twentieth Century Art  
UMFA2000.11.1A-O

## **CULTURAL MASKMAKING: What do you value?**

Rosemary Mitchell

### **Objectives**

Using inspiration from Viola Frey's *Ethnic Man*, students will:

1. Identify with selected masks from the UMFA collection as being an Historical Artifact, Ceremonial Object, or an Art Object.
2. Brainstorm a short list of their own personal values.
3. Create a clay mask that "flaunts identity".
4. Design a mask that represents something they stand for, or depicts their strongest values, on an easily found organic material or surface (the avocado shell) – a self portrait. Many Latin American masks are made from the coconut shells. Miniature masks can be made from walnut, pecan, or chestnut shells.
5. Be able to write/tell a short story based on their product.

**Intended Audiences/Grade Levels** Grades 1-12

**State Core Links** (see State Core Links at the end of this lesson plan)

### **Materials**

1. Image of *Ethnic Man* by Viola Frey, UMFA2000.11.1A-O
2. Clay
3. White art paper (as a working surface – acts as a canvas for a print if using a red clay)
4. ½ of a dried avocado skin, gessoed and primed with color
5. Acrylic Paint or Paint pens
6. Quill glue sticks (they have a strong bond)
7. Found objects – beads, jewels, colored string or textured materials for hair or fur

**Duration** 30 minutes – 2 hours, depending on extensions.

### **Vocabulary/Key Terms**

<b>Folk Art</b>	<i>Self-taught art</i> originating among the common people of a nation or region and usually reflecting their traditional culture
<b>Pebble &amp; coil technique</b>	a pottery technique where the clay is rolled into small balls (pebbles) and coils and then pressed together to build a 3D piece of art

<b>Identity</b>	sameness of essential or generic character in different instances, an individual's personality
<b>Self portrait</b>	a representational portrait of oneself done by oneself
<b>Art as an object</b>	usually handmade, something meant to be looked at, admired, teach us something, or even tell a story.
<b>Ceremonial</b>	relating to or used for formal events of a religious or public nature
<b>Object</b>	objects used during a ceremony or celebration that may have been religious or cultural
<b>Art as an Historical Object</b>	something that is old, was used in the past, and tells us something about a culture from the past
<b>Culture</b>	the sum of attitudes, customs, beliefs and values that distinguishes one group of people from another
<b>Expression</b>	the process of making known one's thoughts or feelings; the conveying of feeling in a work of art

## **Activity**

**Introduction, Discussion, Exploration:** Using a Venn diagram, students will focus on one mask from the Museum, and record ways each mask could have been used as an art object, ceremonial object, and an historical object

**Pebble and Coil Mask:** Focusing on design of a self portrait, students will roll out 15 clay coils and 10 different sized round pebbles. Beginning with the eyes and the center of the face, the coil and pebble clay forms will be positioned, wrapped and pressed together to create a self portrait style mask. After all clay is positioned, it will be smoothed to the center of the piece creating a smooth solid foundation.

The facial pattern is seen when this is turned over. The design takes form on the back of the working side. This also creates a beautiful print from the pigment in the red clay onto any quality white art paper. Many people have vinyl prints made from these – *authentic family peeps for the back of a car*.

### ***An “Ethnic” Mask of Self using an Authentic Raw Material - Avocado:***

- Students will brainstorm their own “ethnic” values using a brainstorming chart of categories, if needed.



- Focusing on one main idea or value, students will design a “self portrait” mask on a primed avocado skin. Many of the skins’ forms call out to the purpose or the theme being chosen for the mask. Like **Viola Frey’s *Ethnic Man***, what would the childhood memories be while a youngster gazed at your mask?
- Using a variety of materials, students will design a mask portraying their “*ethnic*” importance in America.
- Possible extension would be to write about this visual product.

### **Method(s) for Assessment**

Assessment should be based on overall effort, participation and product completion.

Other ideas for assessment include:

Did students:

1. learn two technical aspects of mask-making?
2. learn three historical aspects of the art form?
3. understand the elements, principles and expressive qualities of the art form?
4. use three types of visual art in the process?
5. learn about how mask making relates to self expression and storytelling

### **State Core Links**

#### **Visual Arts (Grades 1–6)**

*Standard 1: Making - The student will explore and refine the application of media, techniques, and artistic processes. In this standard the students learns to use new tools and materials and expand skills in the creation of art.*

Objective A    Use color to show mood and emotions.

*Standard 2: Perceiving - The student will analyze, reflect on, and apply the structures of art. In this standard the student uses meaningful works of art to recognize the elements and principles and applies them in personal work.*

Objective A    The student uses geometric shapes and forms in artworks. The student uses the strategy of blocking-in to get correct proportion and placement of subject matter.

Objective B    Uses artwork to participate in a social interaction

*Standard 3: Expressing - The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes. In this standard the student investigates artistic content and begins aesthetic inquiry through observation, discussion, and the creation of art works.*

Objective A    Show emotion and facial expressions using lines.

Objective B The student will create the illusion of 3-D form.

*Standard 4: Contextualizing - The student will interpret and apply visual arts in relation to cultures, history, and all learning. In this standard the student will place their artwork and the artworks of others within the context of civilization, other areas of learning, and life skills.*

Objective A Align works of art according to history, geography, and personal experience.

Objective B Synthesize art with other educational subjects.

### **Social Studies (Kindergarten, 1st Grade)**

*Standard 1: (Culture): Students will recognize and describe how individuals and families are both similar and different.*

Objective 2 Recognize and describe how families have both similar and different characteristics.

### **Social Studies (2nd Grade)**

*Standard 1: (Culture): Students will recognize and describe how people within their community, state, and nation are both similar and different.*

Objective 1 Examine and identify cultural differences within the community.

### **Social Studies (3rd Grade)**

*Standard 3: Students will understand the principles of civic responsibility in classroom, community, and country.*

Objective 3 Apply principles of civic responsibility.

### **Social Studies (6th Grade)**

*Standard 1: Students will understand how ancient civilizations developed and how they contributed to the current state of the world.*

Objective 1 Explain why physical geography affected the development of early civilizations.

Objective 2 Evaluate how religion has played a central role in human history from ancient times to today.

### **English Language Arts (K-6th)**

*Writing: Production and distribution of writing*

## **Grades 7-12**

### **Fine Arts (Sculpture)**

*Standard 1: Making: Students will assemble and create sculpture by manipulating art media and by organizing images with the elements and principles.*

Objective A Refine techniques and processes in a variety of media.

*Standard 3: Expressing: Students will create meaning in sculpture.*

Objective A Create content in sculpture.

*Standard 4: Contextualizing: Students will find meaning in sculpture through settings and other modes of*

learning.

Objective A    Align sculptures according to history, geography, and personal experience.

### **Fine Arts (Art History)**

*Standard 1: Making: Students will assemble and create 3-D design by manipulating art media and by organizing images with the elements and principles.*

Objective A    Refine techniques and processes in a variety of media.

Objective B    Evaluate 3-D design.

*Standard 3: Expressing: Students will create meaning in 3-D.*

Objective A    Create content in 3-D design.

*Standard 4: Contextualizing: Students will find meaning in 3D design through settings and other modes of learning.*

Objective A    Align works of 3-D design according to history, geography, and personal experience.

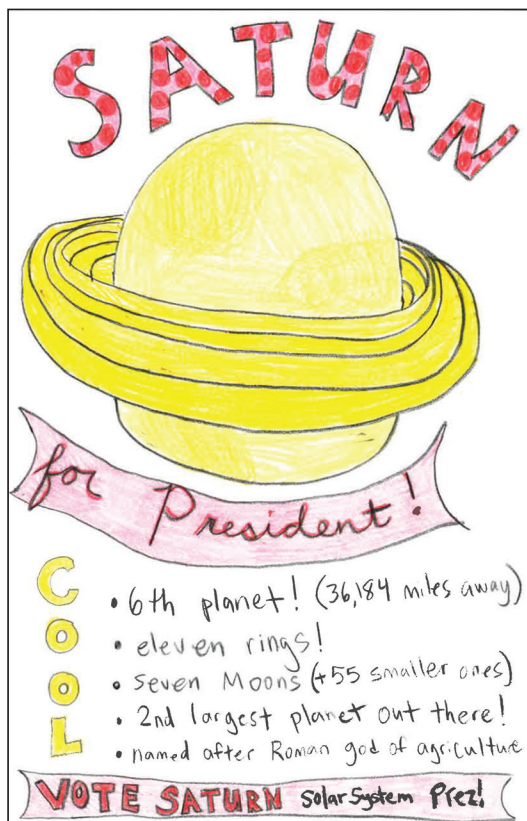
## Evening for Educators

***Our America: The Latino Presence in American Art***

Utah Museum of Fine Arts • [www.umfa.utah.edu](http://www.umfa.utah.edu)

Educator Resources and Lesson Plans

April 15, 2015



*samples from lesson plan activity*





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*Our America: The Latino Presence in American Art*

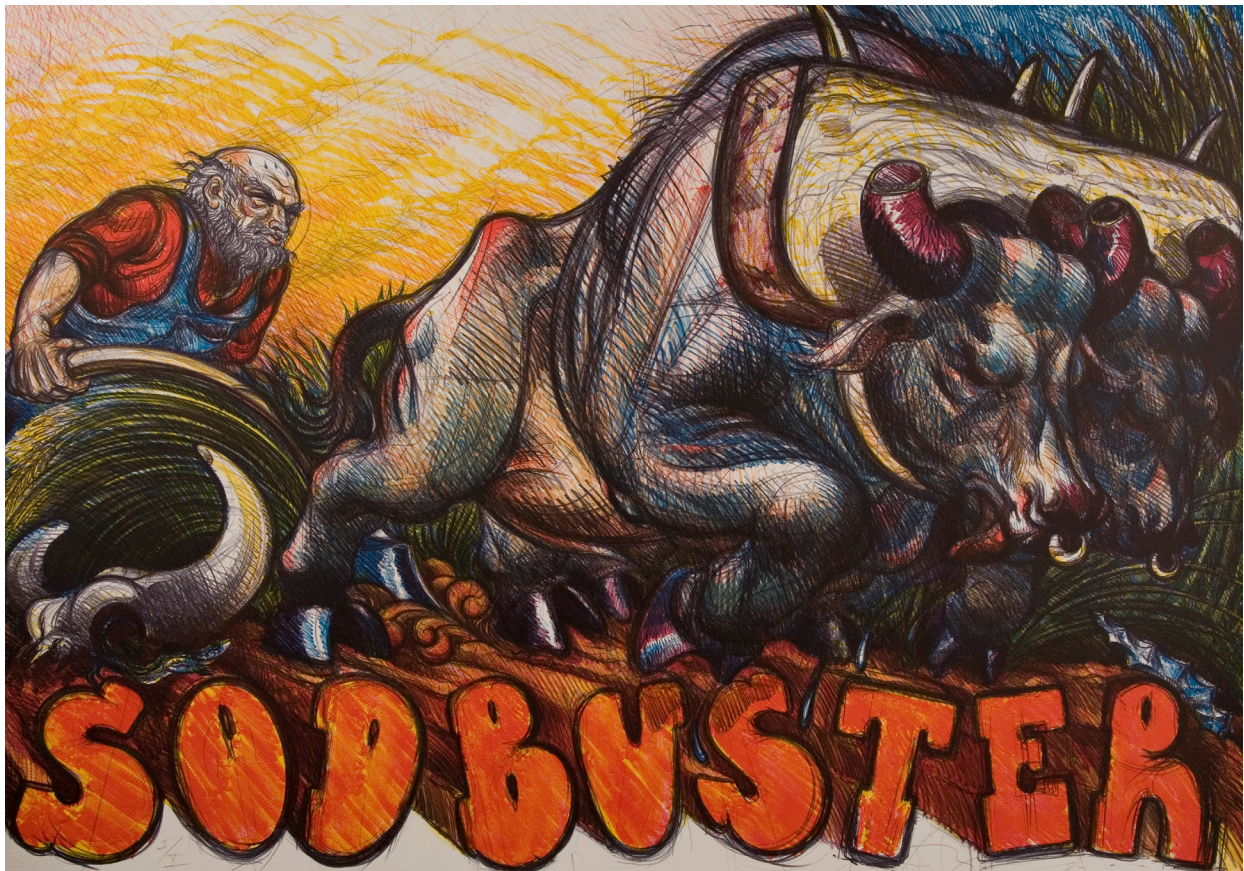
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Educator Resources and Lesson Plans

April 15, 2015

*Sodbuster*, Luis Alfonso Jiménez

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Luis Alfonso Jiménez Jr. was born in El Paso, Texas, on July 30, 1940. His grandfather had been a glassblower in Mexico, and his father, Luis Sr., ran a sign shop in El Paso despite adversities of being an undocumented immigrant. Jiménez started working in the shop at age six where he gained experience with industrial materials such as fiberglass and paints, materials which were common

in Jiménez's work throughout his life. Sometimes on trips to Mexico his family would visit museums or public buildings bearing giant historical paintings by José Orozco or one of the country's other great muralists. Growing up, Jiménez felt alienated in El Paso, whose attitude towards Mexicans and Mexican-Americans he compared to apartheid-era South

Luis Alfonso Jiménez (1940-2006), American  
***Sodbuster*, 1983**  
color lithograph on paper  
Gift of Dr. William Wager  
UMFA 1984.139



Africa for blacks.<sup>1</sup> Jiménez's art directly referenced these experiences. He commonly used large-scale, overbearing figures and addressed the idea of feeling ostracized in one's own homeland.

Rather than taking over the family business, Jiménez chose to go to college (University of Texas 1959-1964) where he studied art and architecture. From 1964 to 1966, he attended the Ciudad Universitaria in Mexico, where he further explored his cultural heritage by painting Mexican murals. He also spent several years working as an artist in New York, but eventually returned to the Southwest.<sup>2</sup>

*Sodbuster* (1983) was made from Jiménez's sketches for the original *Sodbuster* sculpture that was commissioned by the city of Fargo, North Dakota in 1981. He said this about the work: "It's very much the way the folk art sculptures are done in New Mexico. The sweat beads are very much like the blood beads on the Christ figures here in New Mexico, and in Mexico, the same sort of emphasis on the man's arms, the muscles, the same kind of exaggeration and distortion; obviously a lot of stylization but consistent with what happens with folk art."<sup>3</sup>

This print can be interpreted as a representation of the legend of San Ysidro, a saint who is important to the people of the small rural community of Corrales in the San Ysidro Valley, New Mexico, where the artist lived. San Ysidro (ca. 1080-1130) is Isadore the Farmer, patron of Madrid, who worked as a farm laborer all his life for John de Vargas. Isadore was a devout, industrious employee who was so valued by de Vargas that the other farmers were envious. They circulated the rumor that Isadore was arriving late for work, so one day de Vargas went out to the fields to see for himself. He found Isadore praying beside his team of oxen while a second team of oxen led by angels plowed beside him. Canonized in 1622, Isadore is an example of a saint of humble origin who acquired sanctity in life through hard work, and who attained legendary posthumous stature. To the farming communities of the southwestern United States, Isadore became San Ysidro whose emblem is a sickle and who is typically pictured ploughing with a team of oxen.<sup>4</sup>

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1 <http://www.notablebiographies.com/supp/Supplement-Fl-Ka/Jim-nez-Luis.html#ixzz3RTYegiUB>

2 <http://plainsart.org/collections/luis-jimenez/>

3 Man on Fire: Luis Jimenez, exh. cat. (Albuquerque, N.M.: Albuquerque Museum, 1994), 139.

4 American Art: Challenging Traditional Interpretations, Selections from the Permanent Collection, Utah Museum of Fine Arts, by Mary F. Francey

## ***Art as Activist: Call to Action!***

Annie Burbidge Ream and Laura Decker

### **Objectives**

Using *Sodbuster* as inspiration, students will:

1. analyze and interpret social concerns and activism in art.
2. brainstorm on issues of activism that are important to them.
3. make connections between how artists use art to expose and bring awareness to problems, and use these ideas to address their own concerns.
4. make their own Call to Action postcard for an issue they feel strongly about.

**Intended Audiences/Grade Levels** grades 3-12

**State Core Links** (see State Core Links at the end of this lesson plan)

### **Materials**

1. image of *Sodbuster* by Luis Alfonso Jiménez UMFA1984.139
2. blank postcards
3. drawing materials: markers, colored pencils, etc
4. *optional*: stencils, stamps, collage letters

**Duration** 30 min–1 hr

### **Activity**

***Part One: Initial Discussion questions.*** (definitions provided in Vocabulary section below)

- What is a Call to Action?
- What is Propaganda? What are some kinds of propaganda you can think of?
- What is Activism? What is an Activist?

***Part Two: In-depth discussion questions.*** Examine the print, *Sodbuster*, by Luis Jiménez and discuss the work and the issues presented in it. Discussion questions could include:

- Describe the figure in this print. What is his mood? Can you mimic his body language? What does his body language say about him?

- Describe some of the other things you see in this print. Compare and contrast the oxen with the man. How are they similar and different?
- What do you think is happening in the background?
- What are some elements of art you see? (*color, line, gesture*) How do those influence your interpretation of this piece? How would it be different if the colors were really muted?
- What does the term “sodbuster” make you think of? Why did the artist choose this word? Why is it so big? (Sodbuster definition below, also a program designed in 1985 to discourage plowing and land usage for crops)
- Can you think of any images or signs that use big letters? Do these grab your attention? What do some of these signs say?
- This piece was a call to action. What do you think the artist was recognizing or calling for?
- Can you think of anything you have seen in your own life that would be a call to action?
- Luis Jiménez identified as Chicano and the son of an illegal Mexican immigrant. How do you think this piece speaks to his heritage or experiences?

**Part Three: Wrapping up the conversation.** Start a discussion with questions like these:

- What are some causes that are important to you?
- How would you get the word out to advertise these causes to other people?

**Part Four: The art making activity.** Students should brainstorm some causes that are important to them. Or, if you have been studying activism in your classroom, have them choose one of the causes you have discussed.

Next have students make a poster for their chosen cause. Some important things to keep in mind:

- More than one student can choose the same cause. It can be interesting to see how different people approach the same issue.
- They can use text and imagery, just text, or just imagery. See *samples*.
- If they are having a hard time generating ideas, you can prompt them by asking what they are interested in or what they do for fun. You can also explore ideas of personal, political, or social causes.
- Showing other examples of propaganda or activist posters can be helpful. See *Additional Resources* for some ideas.

## **Extensions**

Students can make posters for any topic you are studying in your classrooms. For example: if you are studying the solar system, students could make posters advocating for their favorite planet and include persuasive points. See *sample below*.

Have students present on their posters and try to persuade others to rally behind their cause.

Photocopy the poster and hand it out. Posters, unlike a single painting, are produced in large quantities so they can be widely distributed. This allows the artist/activist to spread the message to a broader audience.

Have students post an image of their poster on social media. This could be another method of mass distribution.

## **Vocabulary/Key Terms**

<b>Sodbuster</b>	one (as a farmer or a plow) that breaks the sod
<b>Activism</b>	efforts to promote, impede, or direct social, political, economic, or environmental change or stasis
<b>Activist</b>	one who engages in activism
<b>Propaganda</b>	a form of communication aimed towards influencing the attitude of a population toward some cause or position
<b>Call to Action</b>	words or actions that urge the reader, listener, or viewer to take immediate action
<b>Broadside</b>	single-sided poster originally meant to tell a story or send a message
<b>Chicano/a</b>	(also spelled Xicano or Xicana)—a chosen identity of some Mexican-Americans in the United States. The term Chicano is sometimes used interchangeably with Mexican-American.

## **Method(s) for Assessment**

Assessment should be based mainly on participation.

Other ideas for assessment include:

- thought put into the poster
- time spent on the poster
- how well the poster ties into a topic you are studying

## **Additional Resources**

### ***Background on Political Activism, Propaganda, and Call to Action Posters***

Art has been used for thousands of years all over the world to communicate different kinds of ideas. Artists often use art to tell other people about causes that are important to them: civil rights, social justice, political, patriotic, and even to gather people together for exciting events. Some artists use only images, but many use a combination of images and words to draw attention to their messages.

Ancient Egyptians (ca 3100 BCE), and people in the ancient Roman city of Pompeii (ca. 80 BCE) painted walls with political messages and propaganda. European artists and activists in the 16th century (1500-1600 CE) started using propaganda posters, banners, and broadsides like the ones we think of today. Everyone from French kings to rebelling peasants produced posters and billboards to distribute their messages during the controversial reign of Louis XIV. At the same time, Martin Luther was advocating for religious freedom during the Protestant Revolution and posted signs to spread his message.

In 1775, American colonists used the famous image of the rattlesnake and the phrase “Don’t Tread on Me” during the Revolutionary War as a unifying message to both rally their fellow colonists and send a firm message to the British imperialists. How do you think the combination of the image and the text change your overall impression of this message? How would it be different if it were only an image or only text? The United States government capitalized on patriotism to widely distribute a poster of an iconic “Uncle Sam” encouraging people to enlist in the military during World War I and II.

Posters are used for election campaigns, rallies, and religious expression, but they are also used for raising awareness about personal or social causes. Artist Keith Haring is a well-known artist from the 1980’s who used cartoony drawings and bright colors to raise awareness of AIDS in the US. Artists produced posters to raise awareness of the Latin American grape strikes and grape boycott of 1965-1970. Like Keith Haring’s art, these posters have graphic qualities: bold, colorful, and striking, and were circulated throughout the Western Hemisphere to educate people about unjust labor laws. These posters were a call to action to encourage people to boycott grapes, and by 1970, the United Farm Workers had won their battle.

Not all call to action posters combine words and images to make a statement and some only use very few words. This method is valuable in areas where very few people are literate. During revolutions in Cuba, China, and the Soviet Union, in the mid 20th century, these kinds of posters were used to inform people about the fights because very few people could read.

### **Sources:**

1. Seidman, Steven A. *Posters, Propaganda, & Persuasion in Election Campaigns around the World and through History*. New York: P. Lang, 2008. Print.
2. <http://www.foundingfathers.info/stories/gadsden.html#history>
3. <http://www.ufw.org>
4. <http://www.haring.com>



Additional external resources:

- Noriega, Chon A., and Santa Barbara California. *Just Another Poster?: Chicano Graphic Arts in California = Sólo Un Cartel Más? :Artes Gráficas Chicanas En California*. Santa Barbara, CA: U Art Museum, U of California, Santa Barbara,, 2001. Print.
- Aulich, James, and Marta Sylvestrova. *Political Posters in Central and Eastern Europe, 1945-1995: Signs of the times*. Manchester: Manchester UP, 2000. Print.
- <http://www.fastcodesign.com/3022102/10-powerful-activist-posters-from-california-as-latino-culture#1>
- Ramos, E. Carmen. *Our America: The Latino Presence in American Art*. Washington, DC: Smithsonian American Art Museum, 2014. Print.

Or online at: [http://americanart.si.edu/exhibitions/online/our\\_america/online\\_exhibition.cfm](http://americanart.si.edu/exhibitions/online/our_america/online_exhibition.cfm)

## **State Core Links**

### **Fine Arts (Visual)**

*Standard 1: Making:* The student will explore and refine the application of media, techniques, and artistic processes. In this standard the students learns to use new tools and materials and expand skills in the creation of art.

*Standard 2: Perceiving:* The student will analyze, reflect on, and apply the structures of art. In this standard the student uses meaningful works of art to recognize the elements and principles and applies them in personal work.

*Standard 3: Expressing:* The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes. In this standard the student investigates artistic content and begins aesthetic inquiry through observation, discussion, and the creation of art works.

*Standard 4: Contextualizing:* The student will interpret and apply visual arts in relation to cultures, history, and all learning. In this standard the student will place their artwork and the artworks of others within the context of civilization, other areas of learning, and life skills.

### **Social Studies (Secondary—United States History II)**

*Standard 2: Students will understand how the growth of industry changed the United States.*

Objective 3     Assess how the growth of industry affected the movement of people into and within the United States.

*Standard 3: Students will recognize how social reform occurred at the turn of the century.*

Objective 1     Investigate reform movements and their prominent leaders.

Objective 2     Assess the growth and development of labor unions and their key leaders.

*Standard 4: Students will understand how war affected the early 20th century.*

*Standard 9: The students will understand the emergence and development of the human rights and culture in the modern era.*

Objective 1     Analyze how the civil rights movement affected United States society.

Objective 2     Analyze the impact of the counter-culture since the 1960s.

### **Social Studies (5th Grade—United States Studies)**

*Standard 5: Students will address the causes, consequences, and implications of the emergence of the United States as a world power.*

Objective 1     Describe the role of the United States during World War I, The Great Depression, and World War II.

Objective 2     Assess the impact of social and political movements in recent United States history.

Objective 3     Evaluate the role of the United States as a world power.

### **English Language Arts (Writing)**

*Standard 1: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.*

*Standard 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.*

*Standard 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.*

*Standard 6: Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.*

*Standard 9: Draw evidence from literary or informational texts to support analysis, reflection, and research.*

### **English Language Arts (Language)**

*Standard 1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking*

*Standard 3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.*

**This lesson can be incorporated into any curriculum. See first page for example from a science curriculum.**