

THE TEACHER

RESOURCE PACKET

ARTEACHES



GLOBAL
UNDERSTANDING



STARTS HERE



This packet has been designed for middle and high school students and welcomes educators to adapt to their needs.

- About the Artist
- Close-Looking Activities
- Hands-On Activities
- Online Resources

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*To learn more, visit us
at frost.fiu.edu*



THE ARTIST



Purvis Young (American, February 4, 1943–April 20, 2010) was a self-taught American artist who blended collage and painting styles, and used objects found on the street to describe his experiences in life. Young was born in Liberty City, FL, and was introduced to art by his uncle. He never had a formal education and did not attend high school. Once released from prison, Young began crafting thousands of drawings and placing them into a shopping cart. He then glued the drawings into books and magazines that he found on the street. In 1971, Young settled in Goodbred Alley in Miami, FL. It was there that he began following the mural movement that was popular in Chicago and Detroit. He drew paintings and nailed them to boarded-up storefronts. He eventually gained the interest of Bernard Davis, who owned the Miami Art Museum. Davis would provide Young with materials to create his murals. Young began to explore this artistic medium in the 1990s and 2000s after watching documentaries about war, the Great Depression, and other struggles. Young's works can be seen in the Smithsonian American Art Museum in Washington, D.C., as well as the Rubell Museum in Miami. Some of his more famous works include *Flotilla*, *Horses, Horses, Horses, Horses*, *Judgment Day*, and *Figures and White Horses*. Young developed diabetes and required a kidney transplant in 2007.

THE ARTIST



Tom Virgin was born and raised in the Midwest (Detroit) and eventually transplanted to South Florida where he fell in love with Miami, specifically Coconut Grove.

His work spans a range of media from prints and book arts, to sculpture and public works. Two degrees in printmaking, over a decade of residencies in artist's communities/National Parks, and a parallel career teaching art in Title I Public High Schools for over 20 years have nurtured a desire to make his work accessible to a broad range of people, and supportive of the communities the is a part of. He participates annually in the Miami Book Fair and currently has a studio in Little Haiti, Extra Virgin Press.

Virgin's work can be found in public places across the country.

Close-Looking Worksheet

Pick an artwork. What can we know by looking?

1. Describe what you see. Think about line, color, texture, pattern, and shape. Can you figure out what it is made of, or how it was made?

2. What do you know about this object? Is it familiar? What is not familiar?

3. List words or ideas that come to mind when you look at this object. Why does this object make you think about those words?

4. What questions would you like to ask about this object? Can you guess the answers to any of them?

5. Does the object connect to a story or memory that has meaning to you?



Your School, 2011 Tom Virgin

Essential Questions:

What is the difference between a published book and an artist's book?

How is book art related to everyday life?

How is book art important to visual art making?

What are the tools used to make a hard-bound book?

How are reading, writing, and art connected?

Discuss: Sculptures by Alexander Lieberman and view other sculptures at the FIU Sculpture park. Discuss engineering and casting processes.

Connect: View the works of Purvis Young and compare to Tom Virgin's artist books.

Studio Experience: View Purvis Young's artworks and (brainstorm ideas for personal iconography, related to the discussion of Young and Virgin's work. Research related images among the personal iconography identified, and select 3-5 related images. Review and demonstrate creating book forms for containing, presenting, and linking related images. Cronin Fold. Have students use a template to create a simple book form using the computer-generated form. Use the template and related images in book form to generate related text (animals, angels, city images, personal iconography. Create mock-up of the finished book.

Vocabulary: iconography, metaphor, cronin folds (magic books) symbolism, sequencing, book arts, artist's books

Assess/Connect: Research, prototypes, writing, the final book

Benchmarks: VA.6-8.S.1.1, VA.6-8.S.1.1.5, VA.6-8.S.1.1.2, VA.912.S.1.1, VA.912.S.1.2, VA.912.S.1.7

Resources:

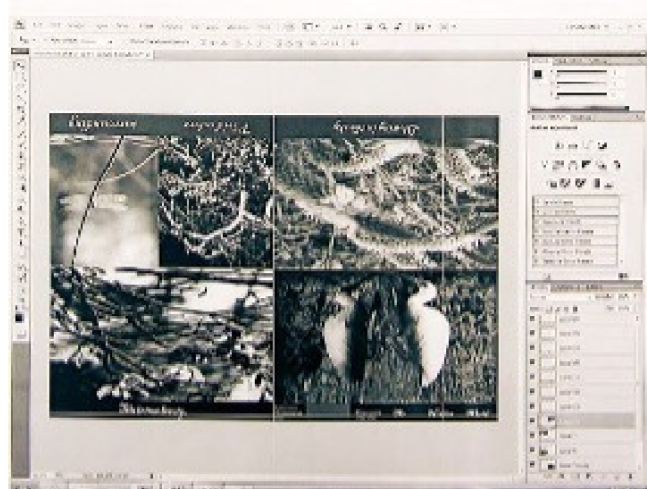
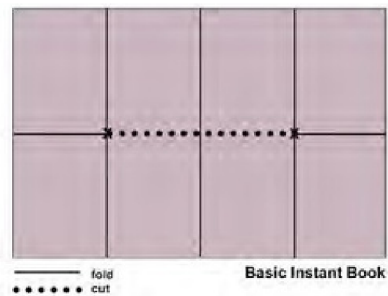
[Purvis Young](#)

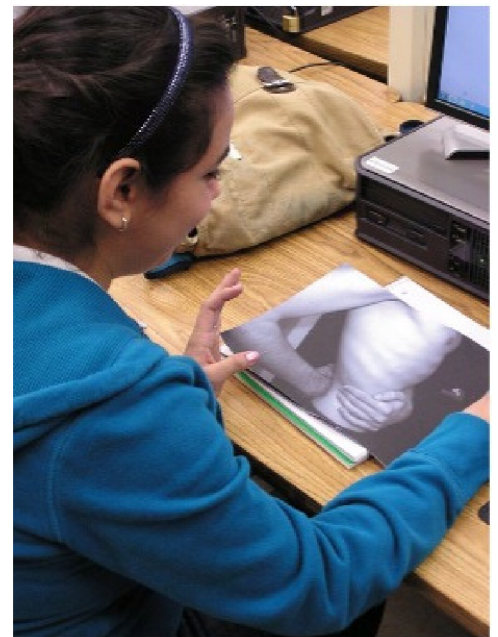
[Tom Virgin](#)

Tom Virgin

Extra Virgin Press Art Studio

Examples of Cronin Fold books generated at the IDEA Program at the BASSs. The Utagawa Hiroshige, Fukawa-ga: Mannen Bridge color woodblock print was introduced as a discussion item for the class as a beginning point. Observation and storytelling were discussed in the context of this work. The students were encouraged to create several related images to be incorporated into a Cronin Fold Book (or Magic Book). We will have books ready for the spring exhibition.





This is a teacher resource packet intended for middle and high school students.

For more educational resources,
please visit: <https://frost.fiu.edu/learn/schools-teachers/index.html>

Visual Arts Lesson Plan

Grade 9-12 Date(s)

Time

Lesson: Kronin fold books, Purvis Young	Media: Book arts, mixed media
Materials: paper, inkjet prints, collage, photographs, markers, book board, waxed linen thread Adobe CS3 Adobe InDesign Inkjet printers	Visual/Resources: Visual resources from Purvis Young Museum, websites: The Bienes Museum of the Modern Book, Vamp and Tramp, Booklyn, Jaffe Center for Book Arts Books: Teacher library, Student created books Internet, Teacher created workbook on Simple book forms Esol Strategies: Demonstrations, peer teaching, group brainstorming and story telling, demonstrations, tutorials online.
Procedures: <ol style="list-style-type: none"> 1. Students study an example of Purvis Young's painting, apply IDEA (identify, discuss, envision, assess) 2. Students brainstorm ideas for personal iconography, related to discussion of Young's work. 3. Students look for related images among the personal iconography identified, choosing 3-5 related images. 4. Students look at book forms for containing, presenting, linking related images. Cronin Fold. 5. Students use a template to create a simple book form using the computer generated form. 6. Students use template and related images in book form to generate a related text (animals, angels, city images, personal iconography) 7. Students create mock up of finished book. 	
Vocabulary: iconography, metaphor, cronin folds (magic books) elements of art, principles of design, symbolism, sequencing, book arts, artist's books	Performance Assessment <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Observation of final product <input type="checkbox"/> Interview with student <input type="checkbox"/> Group assessment (critique) <input type="checkbox"/> Observation of process (student working) <input type="checkbox"/> Self-assessment by student <input type="checkbox"/> Portfolio <ul style="list-style-type: none"> A. tracking B. demonstrates growth C. compiles a variety of processes, techniques, and media <input checked="" type="checkbox"/> Journals <ul style="list-style-type: none"> A. ideas for projects B. sketches C. teacher-generated assignments Base Assessment <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Vocabulary test <input type="checkbox"/> Weekly test <input type="checkbox"/> Unit test <input type="checkbox"/> Essay <input checked="" type="checkbox"/> Report
Sketchbook/Journal or Home Learning: create series/lists/groups of ideas or objects that define you write three detailed descriptions of your neighborhood to go with three related photographs write flash fiction that links three unrelated photos	

Enduring Understanding 1: The Arts Are Inherently Experiential And Actively Engage Learners In The Processes Of Creating, Interpreting, And Responding To Art.

[Collapse All](#)

GENERAL INFORMATION

Number:	VA.912.S.1
Title:	The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
Type:	Enduring Understanding
Subject:	Visual Art
Grade:	912
Big Idea:	Skills, Techniques, and Processes
Date Adopted or Last Revised:	12/10

RELATED BENCHMARKS (9)

» [VA.912.S.1.1: Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques.](#)

Depth of Knowledge: N/A | Date Adopted or Revised: 12/10

This benchmark belongs to: [The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.](#)

[More Information »](#)

» [VA.912.S.1.2: Investigate the use of technology and other resources to inspire art-making decisions.](#)

Depth of Knowledge: N/A | Date Adopted or Revised: 12/10

This benchmark belongs to: [The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.](#)

[More Information »](#)

» [VA.912.S.1.3: Interpret and reflect on cultural and historical events to create art.](#)

Depth of Knowledge: N/A | Date Adopted or Revised: 12/10

This benchmark belongs to: [The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.](#)

[More Information »](#)

» [VA.912.S.1.4: Demonstrate effective and accurate use of art vocabulary throughout the art-making process.](#)

Depth of Knowledge: N/A | Date Adopted or Revised: 12/10

This benchmark belongs to: [The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.](#)

[More Information »](#)

» [VA.912.S.1.5: Compare the aesthetic impact of images created with different media to evaluate advantages or disadvantages within the art process.](#)

Depth of Knowledge: N/A | Date Adopted or Revised: 12/10

This benchmark belongs to: [The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.](#)

[More Information »](#)

» [VA.912.S.1.6: Describe processes and techniques used to record visual imagery.](#)

Depth of Knowledge: N/A | Date Adopted or Revised: 12/10

This benchmark belongs to: [The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.](#)

[More Information »](#)

» [VA.912.S.1.7: Manipulate lighting effects, using various media to create desired results.](#)

Depth of Knowledge: N/A | Date Adopted or Revised: 12/10

This benchmark belongs to: [The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.](#)

[More Information »](#)

» [VA.912.S.1.8: Use technology to simulate art-making processes and techniques.](#)

Depth of Knowledge: N/A | Date Adopted or Revised: 12/10

This benchmark belongs to: [The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.](#)

[More Information »](#)

» [VA.912.S.1.9: Use diverse media and techniques to create paintings that represent various genres and schools of painting.](#)

Depth of Knowledge: N/A | Date Adopted or Revised: 12/10

This benchmark belongs to: [The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.](#)

[More Information »](#)

[More Information »](#)

» VA.912.S.1.In.b:	Use media, technology, and other resources to derive ideas for personal art-making decisions.	More Information »
» VA.912.S.1.In.c:	Explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent.	More Information »
» VA.912.S.1.In.d:	Use accurate art vocabulary to explain the art-making process.	More Information »
» VA.912.S.1.In.e:	Compare the aesthetic impact of images created with different media.	More Information »
» VA.912.S.1.In.f:	Identify processes and techniques used to record visual imagery.	More Information »
» VA.912.S.1.In.g:	Demonstrate the use of a variety of technology tools to produce works of art.	More Information »

Supported

» VA.912.S.1.Su.a:	Manipulate tools and media to enhance communication in personal artworks.	More Information »
» VA.912.S.1.Su.b:	Use media, technology, and other resources to inspire personal art-making decisions.	More Information »
» VA.912.S.1.Su.c:	Create artworks to depict personal, cultural, and/or historical themes.	More Information »
» VA.912.S.1.Su.d:	Use accurate art vocabulary to communicate about works of art and art processes.	More Information »
» VA.912.S.1.Su.e:	Recognize how selected technology influences the aesthetic impact of visual art.	More Information »
» VA.912.S.1.Su.f:	Recognize processes and techniques used to record visual imagery.	More Information »
» VA.912.S.1.Su.g:	Individually or collaboratively demonstrate the use of selected technology tools to produce works of art.	More Information »

Participatory

» VA.912.S.1.Pa.a:	Experiment with art tools and media to express ideas.	More Information »
» VA.912.S.1.Pa.b:	Use diverse resources to inspire artistic expression and achieve varied results.	More Information »
» VA.912.S.1.Pa.c:	Use art exemplars for specified time periods and cultures to inspire personal artworks.	More Information »
» VA.912.S.1.Pa.d:	Choose accurate art vocabulary to describe works of art and art processes.	More Information »
» VA.912.S.1.Pa.e:	Recognize basic elements and principles to create and respond to visual art.	More Information »
» VA.912.S.1.Pa.f:	Recognize selected processes and techniques used to record visual imagery.	More Information »
» VA.912.S.1.Pa.g:	Use selected technology to produce works of art.	More Information »

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use a dead guy, no copywrite issues, or
write your own text~~

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text goes here,
if you you use
a dead guy, no
copywrite issues,
or write your own
text~~

~~text goes here, text goes here, if you
you use a dead guy, no copywrite is-
sues, or write your own text~~

**BACK
COVER**

**FRONT
COVER**

Tom Virgin, Hialeah High School
 IDEA@theBass Lesson Plans in action images.
 tvirgin@dadeschools.net, 305 822 1500 x 2426, 786 385 3838

Examples of Cronin Fold books generated from IDEA@theBass lesson plans. The Utogawa Hiroshige, Fukawaga: Mannen Bridge color woodblock print was introduced as a discussion item for the class as beginning point. Observation and storytelling was discussed in the context of this work. The students were encouraged to create several related images to be incorporated into a Cronin Fold Book (or Magic Book). We will have books ready for the spring exhibition.

