

See. Wonder. Connect.

A Journey through the
Permanent Collection of
the Museum of Fine Arts,
St. Petersburg, Florida

MFA
Museum of Fine Arts
ST. PETERSBURG, FLORIDA

Tampa Bay
Times
NIE
newspaper in education
tampabay.com/nie

Communication through art

“Communication is not only the essence of being human, but also a vital property of life.”

— John A. Piece

Leo Tolstoy wrote: “In order correctly to define art, it is necessary, first of all, to cease to consider it as a means to pleasure and to consider it as one of the conditions of human life...”

“Every work of art causes the receiver to enter into a certain kind of relationship both with him who produced, or is producing, the art, and with all those who, simultaneously, previously, or subsequently, receive the same artistic impression.”

In other words, art is a form of communication. Art communicates with us in many ways:

- Art communicates identity.
- Art communicates history.
- Art communicates culture.
- Art communicates humanity.
- Art communicates technology.
- Art communicates wonder.

Join us as we explore the permanent collection of the Museum of Fine Arts, St. Petersburg, Florida, to see what its artworks can communicate to us.



Richard Hall (French, b. Finland, 1860) ***Gathering at Church Entrance, 1884***

Oil on canvas

Gift of Simon Rosen

Richard Hall was a naturalized French citizen, born in Finland of Swedish parents. *Gathering at Church Entrance* depicts French parishioners outside the abbey church of Saint-Germain-des-Prés in Paris. This scene illustrates 19th-century class distinctions, shown through dress and subtle gesture. Fur-trimmed coats, feathered hats and the large, stiff-winged headdress of a nun contrast with the coarse clothing of the poor who huddle on the church steps. The two women at left attend to a baby whose elegant clothing suggests the scene represents the infant’s baptism; their finery is contrasted with a working-class mother standing nearby, who holds her baby wrapped in a heavy brown blanket.

Source: Museum of Fine Arts, St. Petersburg

Activities: Collective vs. individual identity

- Identity is a difficult concept to define. How do you think the man who wore the elephant mask on Page 3 defined himself? Base your response on attributes of the mask and the information provided.
- *Gathering at Church Entrance* depicts 19th-century class distinctions, shown through dress and subtle gestures. Analyze what is being communicated about the people in the painting. Write a brief description of each character and make inferences of class based on the clothing and mannerisms of the character

- Read the poem *Won't You Celebrate with Me?* by Lucille Clifton. Go to poemhunter.com/poem/won-t-you-celebrate-with-me. Watch the video at pbs.org/wgbh/poetryeverywhere/clifton.html.

Clifton claims she “had no model” in shaping her life. What lines in the poem confirm or dispute that idea? Do you have models in your life? Make a list of some of your role models. Write down two or three sentences next to each name indicating how they have “modeled” your identity.

How do you define yourself? Write a poem that defines the “kind of life” you’ve made for yourself, choosing examples that suggest how you feel about your place in your family, your community and your country.

Source: The Poetry Foundation

Identity and individuality

Identity is a difficult concept to define. Each of us has both an individual and a collective sense of identity, encompassing our gender, family background, ethnicity, class, community and generation. How does art address the idea of identity?

FIRST, art reflects the identity of its maker. A piece of art reflects not just the style or movement with which the artist identifies, but also his or her world view — real or idealized. It also is a reflection of what was happening in the artist's life and in the wider world.

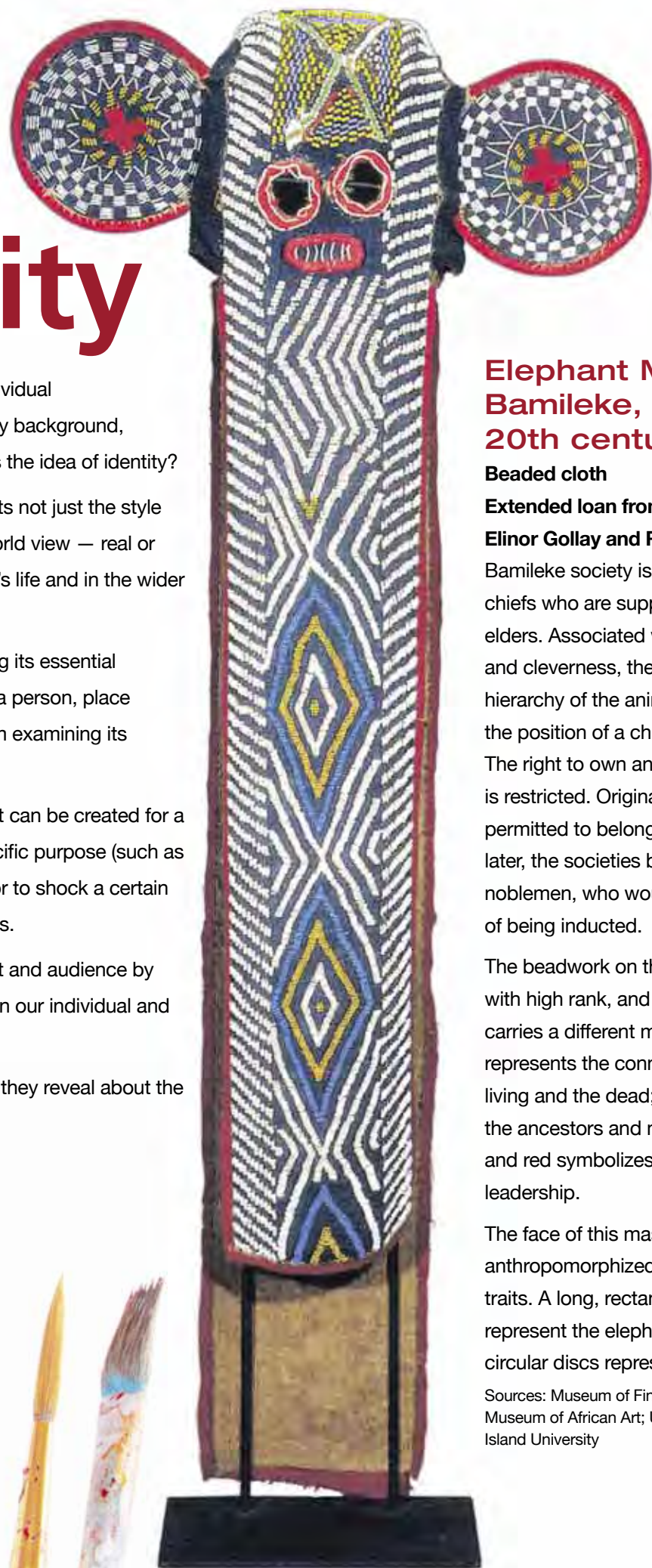
SECOND, art reflects the identity of its subject by representing its essential or important qualities. A remarkable amount of information about a person, place or object and its relationship with the artist can be discovered from examining its portrayal.

THIRD, art reflects the identity of its audience. For example, art can be created for a specific person (such as a portrait or a piece of jewelry); for a specific purpose (such as a piece of furniture or a ceremonial or religious object); to please or to shock a certain audience; or to express a particular group's political or social views.

FINALLY, art helps to shape the identities of its maker, subject and audience by providing an ever-changing medium to portray, reveal and question our individual and collective identities.

As you study the works of art in this publication, think about what they reveal about the identities of their makers, subjects and audience.

Sources: History Matters, EDSITEment



Elephant Mask Bamileke, Cameroon, 20th century

Beaded cloth

Extended loan from the collection of
Elinor Gollay and Rex Brasell

Bamileke society is governed by village chiefs who are supported by a council of elders. Associated with power, strength and cleverness, the elephant sits atop the hierarchy of the animal world, paralleling the position of a chief in the human realm. The right to own and wear elephant masks is restricted. Originally, only warriors were permitted to belong to elephant societies; later, the societies began to admit wealthy noblemen, who would pay for the privilege of being inducted.

The beadwork on the mask is associated with high rank, and each color of bead carries a different meaning. Black represents the connection between the living and the dead; white is the color of the ancestors and magical substances and red symbolizes life, women and leadership.

The face of this mask is anthropomorphized, or given human traits. A long, rectangular panel is used to represent the elephant's trunk, and large circular discs represent the ears.

Sources: Museum of Fine Arts, St. Petersburg; Museum of African Art; University of Iowa; Long Island University



Identity through portraits

Reading between the lines

When viewing a portrait, be sure to pay attention to the following points:

Setting – Is he or she outside or inside? What scenery or objects are in the background? What time of day is it? Are there other people or animals in the picture? What might these “storytelling” details mean? How has the artist used lighting and color, and what emotional atmosphere do these elements convey?

Pose – Is he or she near the viewer or far away, shown in full figure or in closeup? Does he or she fill the frame or seem part of a larger scene? Is he or she standing, sitting, lying down or performing an activity? Are we looking straight, up or down at him or her?

Clothing – What is he or she wearing? What do his or her clothes suggest about his or her time period, status, role, personality or self-image?

Facial expression – Does he or she look serious or smiling? Does the person appear affectionate or distant, angry or friendly?



What can you learn from a portrait?

The word “portrait” can be defined as a pictorial representation of a person. Some portraits are intended to simply describe what a person looks like, but most try to depict more than just the outward appearance of the person by representing essential or important qualities of the individual. A remarkable amount of information about a person often can be gleaned from looking at a portrait of that individual and seeking out clues to his or her era, status, occupation, achievements or interests.

Looking for clues

Look at the three portraits in this section and try to answer the following questions about them before you read their descriptions. Write down your answers. Be sure to include specific reasons for your responses.

- When and where do you think this person lived?
- Was he or she rich, poor or middle class? educated? important?
- Could you make a guess about this person’s accomplishments and occupation?
- How do you think the artist feels about his or her subject?
- What else can you guess about this person?

Sources: Museum of Fine Arts, St. Petersburg; EDSITEment!; Smithsonian National Portrait Gallery Education Department; *Merriam Webster*



Elisabeth Vigée-Lebrun (French, 1755–1842) *Julie as Flora, Roman Goddess of Flowers, 1799*

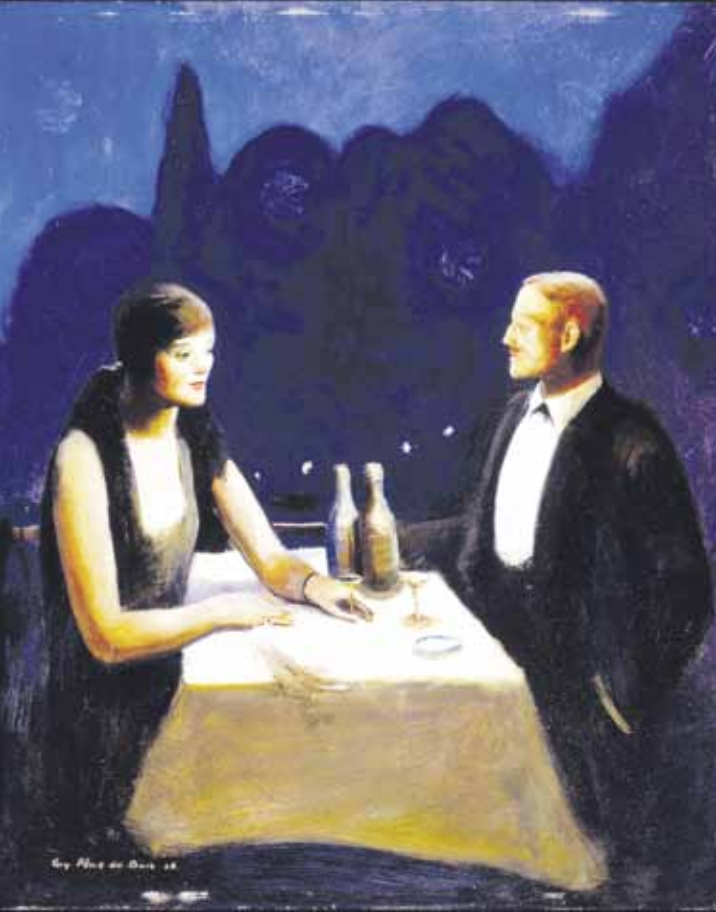
Oil on canvas

Museum purchase

In an era when it was unusual for women to be painters, Elisabeth Vigée-Lebrun was elected to the French Royal Academy of Painting and Sculpture and was patronized by Queen Marie-Antoinette. During the French Revolution, Vigée-Lebrun fled France along with other royal sympathizers. She lived in exile in Italy and Russia.

Flora was the Roman goddess of flowers and springtime. In this painting, the artist’s daughter Julie represents Flora, symbolizing youthful beauty and the budding of springtime. She holds a basket of fruit and flowers, representing the fruitfulness of the earth, and a wreath of laurel, symbol of the god Apollo’s love for the nymph Daphne. Her flowing draperies recall greco-roman clothing.

Sources: Museum of Fine Arts, St. Petersburg; Encyclopedia Britannica; Theoi Project; *Tampa Bay Times*, “A Mother’s Work” by Lennie Bennett, 2007



Guy Pène du Bois
(American, 1884-1958)
Café Madrid (Portrait of
Mr. and Mrs. Chester Dale), 1926

Oil on panel

Bequest of John Hinkle

Guy Pène du Bois was a painter, art critic and teacher who was known for his portraits of the sophisticated “fashionable set” of international society. His distinctive, spare style reached maturity in the early 1920s, with solid, simplified figures modeled with a minimum of detail.

Café Madrid depicts Chester and Maude Dale sharing a table at an outdoor café. The Dales were wealthy socialites, philanthropists and art collectors. The painting shows the couple bathed in a pool of light overlooking an indistinct, indigo blue background. Chester Dale sits stiffly and is wearing a starched white shirt and dark, formal suit; Maude Dale is hatless and bare-armed. They do not look at each other.

Sources: Museum of Fine Arts, St. Petersburg

Activity: Portrait of me

Read the poem *Our Nature* by Rae Armantrout at poetryfoundation.org/learning/guide/243866#poem. Any portrait represents one moment in space and in time: It is two-dimensional, or flat, compared to the entirety of a person and their life. But “flat” also can mean to look “unreal.” Is all portraiture unrealistic? Are all our mental portraits of ourselves and others “unrealistic,” too?

Find an old picture of yourself. How would you have described yourself back then? Would you describe yourself the same way now? How much do you have in common with the person whose portrait you see? Did you want to stand out? Can you feel proud, special, melancholy or just resigned when you realize how much you have grown up and changed? Write a paragraph. Be sure to use specific examples to support your ideas.

Source: The Poetry Foundation

Jean Hélion (French, 1904-1987)
Portrait of Jacques Lusseyran,
1958

Oil on canvas

Gift of Mr. and Mrs. A. Reynolds Morse

French artist Jean Hélion was an influential abstractionist who later turned to figurative art. In 1940, Hélion became a French soldier in order to help fight against the Nazis. He was captured and imprisoned for two years. Hélion’s way of thinking about art was profoundly affected by his wartime experiences. This portrait of noted French novelist and poet Jacques Lusseyran is one of a series of portraits of poets and friends created by Hélion.

Blind since childhood, the 16-year-old Lusseyran became the leader of an underground resistance movement in Paris in 1941. This group of students, called Les Volontaires de la Liberté, worked against the Nazi occupation of France. In early 1943, this group merged with the Défense de la France, affiliated with resistance hero Charles de Gaulle and the Free French government. Later in 1943, Lusseyran and his entire group were betrayed and arrested by the Nazi Gestapo. Lusseyran was sent to the Buchenwald concentration camp, where he remained until the camp was liberated by the United States Army in 1945. After the war, Lusseyran returned to his studies and to a career as a writer and teacher.

Sources: Museum of Fine Arts, St. Petersburg; Holocaust Teacher Resource Center; *New York Times*



Learning with the Times Interpreting photos

Just like paintings, photographs are art. Photographs have remarkable power to communicate information. You can learn to use questions to decode, evaluate and respond to photographic images. Find a photograph in the *Tampa Bay Times* and determine what information is being conveyed through that image. On a piece of paper, write down answers to the following questions: Who or what do you see? When was this photograph taken? What is happening in the photograph? Where was this photograph taken? Why was this photograph taken? Why did the photographer choose these particular elements to include in the photograph? What don’t you see? Did the photographer focus on certain elements and not others? Why do you think that is? Based on what is happening in the photo, can you infer what happens next or perhaps what happened before time stopped? Write a short essay based on your responses to these questions. Apply the points from “Reading between the lines” to this photo, also. Be sure to use specific examples from the image to support your idea. Share your photo and interpretation with your class.

Culture and society



Jan Brueghel the Younger (Flemish, 1601–1678) *Still Life with Flowers*

Oil on wood panel
Gift of Dr. Gordon and Adele Gilbert

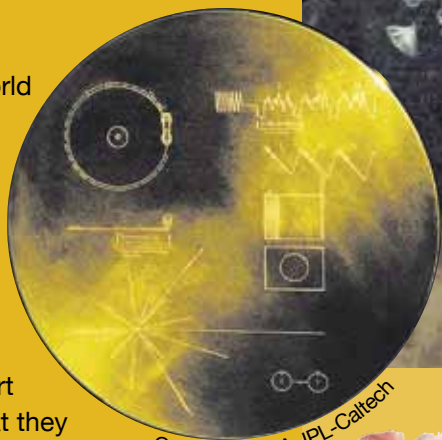
Flower paintings became especially popular in Flanders and Holland at the end of the 16th century. Although this still life is painted in a realistic style, it was not painted from life – the flowers pictured bloom in different seasons and would not have been available at the same time. The artist’s depiction of the various kinds of flowers is almost scientifically accurate.

Sources: Museum of Fine Arts, St. Petersburg

Art can provide a valuable insight into culture and society by revealing the social, political, cultural and economic context in which it was created. As art reflects the identity of its maker, subject and audience, it also reflects the collective cultural identity of its society.

Images or objects of the past not only transport us into that time; they also contain contextual information that can uncover as much about their time as a written document.

This is why, for example, the phonograph records, which are part of the *Voyager 1* and *2* spacecraft, intended to communicate a story of our world to extraterrestrials include not just diagrams of scientific principles, but also images of nature and humanity by artists such as Ansel Adams and Robert Sisson and music by Bach and Chuck Berry.



Courtesy NASA JPL-Caltech

As you examine the works of art in this section, think about what they communicate about the societies that created them. If you were an extraterrestrial, would you be able to decipher the clues contained in these objects?

Sources: EDSITEment, Courtesy NASA JPL-Caltech

Check out the *Tampa Bay Times*’ special interactive report on *Still Life with Flowers* at: sptimes.com/2005/webspecials05/inspirations/art-in-focus3/index.shtml

Activity: Bubbles, crashes and recessions

Research two or more of the following historic bubbles.

- Tulipmania
- South Sea Bubble
- Roaring Twenties Stock Bubble
- Japan’s Bubble Economy
- Dot-com Bubble
- Housing Bubble

Write an essay briefly explaining the events. Include the features the bubbles share and how they differ. Be sure to include specific examples from the text to support your points. Create a graphic organizer (chart, Venn diagram, pie chart, article map, spider or fish chart, etc.) to represent the similarities and differences. Present an oral report to your class explaining your graphic organizer and what you have learned.

Source: Council for Economic Education

Tulipmania

The collecting and cultivating of flowers reached extraordinary proportions in Holland in the first half of the 17th century, culminating with the tulip “boom” of 1633, when single tulip bulbs could cost as much as a house, and ending in the subsequent “crash” in 1637.

By the 1630s, the demand for tulips had spread to the middle classes, and the price of the bulbs began to soar. By 1636, tulips were listed on the Amsterdam stock exchange. The tulip market reached its height in the winter of 1636. Some rare bulbs sold for the equivalent of \$100,000 in today’s economy! In the spring of 1637, the market suddenly crashed. The Dutch economy did not recover for many years. “Tulipmania” remains one of the worst financial bubbles in modern history.

Sources: Museum of Fine Arts, St. Petersburg; *Tampa Bay Times*; Public Broadcasting System (PBS); Holland-web.



Gillis van Tilborgh (Flemish, c. 1625-c. 1678)
The Interior of a School Room, c. 1660

Oil on canvas

Gift of Dr. Robert and Benette Gilbert Rosen

Gillis van Tilborgh is remembered for genre scenes and paintings of daily life. Paintings of school life by Dutch and Flemish artists of this era reflect changing views on childhood and the role of elementary education as a necessary part of moral growth. Van Tilborgh's scene offers a window into a typical schoolroom of the day. Most classes were large, with the older children expected to help the younger ones. Students reported to the teacher's desk to have work checked. Children are reading and writing, their sober expressions reflecting the importance of their task. Behind the teacher are a rod and switch, tools of discipline. The open birdcage suggests that some of these children are preparing to leave and enter adulthood.

Source: Museum of Fine Arts, St. Petersburg

Antoine-Louis Barye (French, 1796-1875)
War and Peace, 19th century

Bronze

Museum purchases

Antoine-Louis Barye was a French sculptor, painter and printmaker, and is considered a founding member of the Romantic movement. Barye's sculptures *War, Peace* and two companion pieces titled

Order and *Strength* were commissioned by the architect to Napoleon III to represent his new empire at the entrance to the *Cour Napoléon* at the Louvre palace in Paris. All four sculptures contain the same three elements: a heroic male figure, a male youth and a symbolic animal. In these sculptures, Barye has combined classical and Romantic imagery.

In *War*, the main figure rests next to his horse. His sword is sheathed, and his foot rests on a battle helmet. He wears a laurel wreath, symbolic of triumph. He is accompanied by a young boy blowing a trumpet.

Peace is unusual in that this subject is typically represented by a female figure. Here, the main figure is a herdsman. Instead of a horse, he rests next to a docile bull, and instead of a sword, he carries a shepherd's crook. He is accompanied by a young boy playing a flute.

Sources: Museum of Fine Arts, St. Petersburg; *Encyclopaedia Britannica*; the Louvre



Learning with the Times
School life

Read the poem *Trouble with Math in a One-Room Country School* by Jane Kenyon at poetryfoundation.org/poetrymagazine/poem/25374#poem. How does this portrayal of school life and attitude toward young people compare with Van Tilborgh's? How does each differ from your school life? Find an article or image in the *Tampa Bay Times* that is representational of your school life. Write a paragraph comparing and contrasting the different portrayals. Create a graphic organizer to accompany your paragraph. Be sure to use specific examples to support your ideas and share your conclusions with the class.

Activity: Putting up barriers

Read Robert Frost's poem *Mending Wall* at allpoetry.com/poem/8469231-Mending_Wall-by-Robert_Frost. The central theme of this poem is whether it is a good idea to erect walls and other types of barriers. Underneath the surface, though, this poem addresses more issues. In a small group, discuss what some of these issues are. Is it antagonistic (war) to build a wall between you and your neighbors, or is it a passive act to avoid confrontation and create peace? Do good fences make good neighbors? Make a list of the positive and negative results of putting up walls in society. Look for articles in the *Tampa Bay Times* that show examples of literal or figurative walls in society. Find at least one example for each. Share what you have learned with your class.

Exploring art

Examining song lyrics

Examine the two sets of lyrics to the song *Ol' Man River* from the Broadway musical *Showboat* at marcnorton.us/93588/73331.html. Robeson altered the lyrics when he performed in the musical as well as in concert. You can listen to *Ol' Man River* at npr.org/2003/05/31/1279965/ol-man-river-an-american-masterpiece.

Discussion questions:

- 1 In comparing the two sets of lyrics, what specific differences can be cited?
- 2 Do the Robeson alterations change the meaning of the piece? If yes, how so? If no, why not?
- 3 From what you know of the constant struggle for civil rights in America, how did these changes reflect the black American experience of Robeson's time?
- 4 It was considered controversial that Robeson altered lyrics. Today, the controversy surrounding

lyrical content is different. Performers such as the late Tupac Shakur, Snoop Lion and Marilyn Manson are often chastised by the media for their songwriting. Robeson's changes reflected social activism. Compare Robeson's activism with the freedom of speech/censorship issues surrounding modern-day artists.

5 From what you learned of Robeson's background thus far, how would he respond to the notion that gangsta rap reflects the black experience of this time period for the majority of black America? Would Robeson be a supporter or an outspoken critic of this music? Explain your reasoning.

6 Do you believe that celebrities, because of their status, must serve as role models to today's youth? Why or why not? Would Robeson consider himself a role model based on what you have examined?

Source: New Jersey Digital Highway's Educators Portal

Randall Davey (American, 1887–1964) *Portrait of Paul Robeson (1898–1976)* c. 1920–25

Oil on canvas

Museum purchase in honor of Carol A. Upham (board president, 1998–2008) with funds donated by the Collectors Circle

Randall Davey was a noted painter who studied with the legendary artist and teacher Robert Henri.

Athlete, actor, singer and civil rights activist Paul Robeson was born in 1898 in Princeton, NJ. His mother was a teacher from a distinguished Philadelphia family of African, Cherokee and Caucasian ancestry. His minister father was a former slave who had escaped from a plantation in North Carolina in 1860 at the age of 15 and served in the Union Army as a laborer during the Civil War.

Robeson earned a scholarship to Rutgers University in 1915, only the third black American to be admitted to that institution and the first to play on its football team. He was the valedictorian of his graduating class and went on to study law at Columbia University Law School while also playing professional football. He was a celebrated actor and singer throughout the 1920s and 1930s, both in the United States and internationally. During the 1940s and 1950s, Robeson was among the many writers and entertainers persecuted by Senator Joseph McCarthy's House Un-American Activities Committee as communist sympathizers.

Robeson often changed the lyrics of songs he performed to better reflect the reality of the black American experience of his time. It's been said that Robeson felt it was an artist's duty to devote all of his skills and celebrity status toward upholding the rights of all people to enjoy the full benefits of democracy. In applying this philosophy to his performance career, one could deduce Robeson felt freedom of speech and expression was an integral part of being a performer.

Sources: Museum of Fine Arts, St. Petersburg; Public Broadcasting System (PBS); National Public Radio (NPR); 2004 Bay Area Paul Robeson Centennial Committee; New Jersey Digital Highway's Educators Portal; the New Mexico Centennial Foundation; Paul Robeson House; Trove by National Library of Australia; Great Soviet Encyclopedia (1979) on thefreedictionary.com; destinationRussia.com; U.S. Bureau of Labor Statistics



"...My father was a slave and my people died to build this country and I am going to stay here and have a part in it just like you. And no fascist-minded people will drive me from it. Is that clear?"

— Paul Robeson, in his testimony before the House Un-American Activities Committee.



Learning with the Times Role model

Look in the *Tampa Bay Times* for an example of a famous person (artist, athlete, author, politician) who adheres to the belief that those in a position to do something to uphold basic

human rights must do so. Write a paragraph about this person. Use specific examples from the article to support your ideas. Share your information with your classmates.



Moon Sun Earth Fire Water

Tools of communication

Sometimes the tools of communication become works of art themselves, such as the *papelera* and *suzuribako* pictured here. In both of these cases, the elaborate and expensive decoration serves to emphasize the fact that only the upper classes in these societies would have been educated and literate enough to own and use such objects.



The art of writing

The art of calligraphy was introduced to Japan from China in about A.D. 600, when the

Japanese started to use Chinese characters for their own language. Before this, there was no written language in Japan.

English, like most of the world's languages, is written alphabetically. Each letter represents a sound only, and has no other meaning. Only a small number of symbols or letters is necessary in an alphabetic system.

Calligraphy writing is logographic. In a logographic system, each symbol represents a word, phrase or meaning. Logographic systems require thousands of symbols. Most logographs can be pronounced in many different ways without losing their meaning.

Over the centuries, these characters have evolved to communicate more information in more sophisticated ways. The oldest characters are called pictographs. Pictographs are simple drawings that look like the object they represent.

It is difficult to express abstract ideas with pictographs. An ideograph is a symbol that represents an idea. A compound ideograph is a combination of two pictographs.

Here are some examples of pictographs and compound ideographs:

pictograph		+ pictograph		= compound ideograph	
sun	日	+ moon	月	= bright	明
person	人	+ person	人	= follow	从
tree	木	+ tree	木	= forest	林
person	人	+ enclosure	口	= prisoner	囚

Activity: Creating characters

You can look for examples of pictographs on the Internet and in the newspaper. A great place to find pictographs in the newspaper is on the weather page. Working in groups of three to five, create pictographs for several concrete objects. Share one of your pictographs with the class and see if the other students can guess its meaning. Next, create a symbol for several abstract concepts. Share one of your characters with your classmates and see if they can guess its meaning. Which was hardest to represent and identify? Why? Were you successful in communicating? How did this affect the way you were able to communicate? What are some other ways that we communicate an idea?

Sources: Museum of Fine Arts, St. Petersburg; *Encyclopedia Britannica*; Asia Society; Columbia University East Asian Curriculum Project; Stanford Program on International and Cross-Cultural Education



Papelera Spanish, 17th — century style

Walnut, bone and wrought-iron
Gift of Miss Marie G. Williams

A *papelera* is a Spanish chest used to hold documents, papers and writing materials.

This *papelera* rests on a 19th century puente stand, which is a trestle table designed to hold this kind of cabinet. This type of chest was Spain's most distinctive and finest piece of cabinet work. This *papelera* is notable for its elaborate and skillfully carved decoration. It would have probably belonged to a member of the Spanish nobility.
Sources: Museum of Fine Arts, St. Petersburg; *Encyclopaedia Britannica*



Kamisaka Sekka (Japanese, 1866–1942)

Suzuribako (calligraphy box with water dropper and ink stone) 1920–1930

Museum purchase with funds donated by the Friends of Decorative Arts in honor of the Museum's 40th anniversary

Kamisaka Sekka was an important Japanese artist and printmaker. The lacquer on this box was done by his younger brother. The gourd-shaped water dropper is by well-known Kyoto ceramicist Kiyomizu Rokubei. Any educated man in 19th-century Japan would have a *suzuribako*, an elegant box to store his calligraphy tools. The motif on this box shows a farmer reading at home, a theme a scholar would appreciate.

Sources: Museum of Fine Arts, St. Petersburg; *Encyclopedia Britannica*; Asia Society; Columbia University East Asian Curriculum Project

Folklore and myth

The word “myth” comes from the Greek word *mythos*, which originally meant speech, but which later came to mean a fable or legend. A myth is a story, usually traditional, that illustrates the customs or beliefs of a people. Typically, myths illustrate how the world was created or explain natural phenomena. Many myths have a basis in historical fact or mix fiction with fact. Folklore includes traditional customs, legends, music, dances or art forms preserved among a people or society. It can be used to reconstruct the history and belief system of societies or peoples who no longer exist or to reinforce an ethnic or national identity.

The mythology and folklore of a society reveal how that society defines itself, its leaders and its gods. As you explore the mythology and folklore illustrated by the artwork in this section, think about what they reveal about the societies that created them.

Sources: *Merriam-Webster*; *Encyclopedia Britannica*; ArtsEdge; Reading Is Fundamental; D.L. Ashliman’s Folktexts

Calvin Hunt (First Nations Canadian, b. 1956)
Kwakwaka’wakw Crest Pole, 1985
 Carved western red cedar and acrylic
 Gift of Drs. Charles and Mary Starke

Calvin Hunt, son of the late Chief Thomas Hunt and Emma Hunt, is descended from the Kwakwaka’wakw and Nuu-chah-nulth bands. An art form unique to the Northwest Coast of British Columbia, Kwakiutl totem, or crest, poles are three-dimensional sculptural figures carved out of western red cedar and painted in the traditional Kwakiutl colors: black, red, green, brown, yellow and gray. Crest poles bear images of humans, birds, sea creatures or other animals, and communicate a family’s history. This pole contains depictions of a thunderbird, bear and whale as well as a human face.

Sources: Museum of Fine Arts, St. Petersburg; Kwakiutl Indian band; calvinhunt.com; *Canadian Encyclopedia*; Milwaukee Public Museum

Activity: Create a myth

On the next pages of this publication, you will read about folklore and myths. After reading the information, you are going to create your own myth. With a partner, brainstorm some “why” questions that you have wondered about or that you would like to learn more about. Designate one partner as a scientist and one as a storyteller. As the scientist, conduct research to find the facts that explain the phenomenon you have chosen and write a short report. As the storyteller, use your imagination to create a fantastical explanation of the same phenomenon and write it down as a short story. Compare your explanations and share them with the class.

Here are some example questions to get you started:

- Why does the ocean have waves?
- What causes the wind to blow?
- Why do people have language, and animals do not?
- What are volcanoes?
- Why does the moon wax and wane?

Activity source: ArtsEdge



Effigy Beaker (Kero)
 Peru, Sicán/Batán
 Grandes Area of
 Lambayeque Valley
 Middle
 Chimú,
 c. 950-
 1250

Gold
 Gift of Dr.
 Mark
 Sheppard

The Sicán people existed in pre-Incan northern Peru. In 1370, the Sicán state was invaded by the Chimú, and the Chimú were, in turn, conquered by the Inca in 1470. Sicán culture exists today only through the artifacts and folklore that they left behind. This *kero*, or effigy beaker, represents the Sicán Lord figure, believed to be the mythological hero Naymlap. According to myth, the warrior Naymlap constructed a temple and palace, called Chot, and erected a green stone idol there. Many years later as Naymlap lay dying, he grew wings and flew up to heaven. Naymlap’s dynasty thrived until a descendant tried to move the idol, angering the gods.

Sources: Museum of Fine Arts, St. Petersburg; Sicán Archaeological Project; Indiana University Bloomington M.A.T.R.I.X. project; PromPeru; *Merriam-Webster*; *National Geographic*

Black-Figure Neck Amphora Attributed to the Leagros Group

Greek, 515-505 B.C.

Glazed Earthenware

Gift of Costas Lemonopoulos in memory of
Vasso Lemonopoulos

An *amphora* is a Greek jar with two handles, used for wine, oil or other liquids. Elaborately decorated pottery such as this piece typically served a ceremonial, rather than a utilitarian, function. This amphora illustrates themes of music and war. One side depicts an archer and two warriors on horseback. The other shows Apollo, god of music, playing the *kithara* (a large, elaborate lyre), with two goddesses and a fawn on either side of him. The ancient Greeks were polytheistic, believing in many gods. Greek gods and goddesses looked like humans, had human-like personalities and experienced human-like emotions, but they were also immensely powerful and immortal.

Sources: Museum of Fine Arts, St. Petersburg; HISTORY.com; *Encyclopedia Britannica*; the British Museum



James Houston (American, 1921-2005)

Excalibur, 1963

Steuben Glass

Gift of Helen Harper Brown

This “stone” with medieval-style silver and gold broadsword represents the Sword in the Stone of Arthur, legendary King of Britain. The legends of King Arthur originated as far back as the 6th century in what is now Great Britain. As a boy, Arthur demonstrated his right to the throne by withdrawing a sword from the stone in which it was embedded. After the sword broke in battle, Merlin, the King’s mystical adviser, took King Arthur to a magical lake, where the Lady of the Lake gave Arthur an unbreakable blade known as Excalibur and a magic scabbard that would protect him from harm.

Sources: Museum of Fine Arts, St. Petersburg; EDSITEment; Britannia.com; the Camelot Project

Martin Canin (American, b. 1927) *Vulcan*, 1968

Oil on canvas

Gift of friends and family in memory of Robert J. Leahey

Martin Canin is an artist whose work can be linked to two 1960s movements: Minimalism and Op Art. Like many artists of the period, Canin focuses on the effect of colors upon each other on the canvas and the overall effect of the color combinations on the viewer. *Vulcan* consists of thin, uniform, vertical stripes of colors graduating from light to dark, resembling glowing corridors of light. The overall visual impact on the viewer is to elicit a sense of heat and fire, which explains why Canin called this work *Vulcan*, after the Roman god of fire or the forge. The worship of the god of fire is ancient. The Roman god Vulcan is based on the earlier Greek fire god Hephaestus.

Sources: Museum of Fine Arts, St. Petersburg; HISTORY.com; *Encyclopedia Britannica*; Theoi Project.



Activity: Analyze across media

The story of King Arthur incorporates elements of history, myth and folklore. It has become an essential part of British culture and the inspiration for countless prose, stories, poems and music. Read the poems *Excalibur* by Sally Bridges at lib.rochester.edu/camelot/SBExcal and *Avalon* by Norris Lacy at lib.rochester.edu/camelot/lacy. Next, listen to the Saint Paul Chamber Orchestra performing the suite from the baroque semi-opera *King Arthur* (1691/92) by Henry Purcell, available at content.thespco.org/music/compositions/suite-from-king-arthur-or-the-british-worthy-henry-purcell.

Analyze how King Arthur is portrayed in each of these pieces compared to the James Houston sculpture *Excalibur*. What aspects of his legend did each artist highlight? What emotions does each piece evoke? How does the artistic medium used (sculpture, poem, music) affect the portrayal? Write a paragraph comparing and contrasting the different portrayals and share your conclusions with the class.

Activity sources: Public Broadcasting System (PBS); The Camelot Project; Saint Paul Chamber Orchestra

Science and nature

Art intersects with science in many ways. Art can help us to explore, understand and appreciate our natural world: Paintings, photographs and sculptures illustrate the landscapes, flora, fauna and peoples of places near and far.

Art can help us to better interact with the world around us: Architects, designers and artisans create buildings, furniture, housewares and tools whose function is as important as their aesthetics.

Art can drive scientific innovation and push the boundaries of technology: Artists often spur technological advances in their search for better materials for their craft or invent new uses for old materials.

As you explore the diverse artwork in this section, think about how artists incorporate science and technology into their art and how the pieces featured here are all, in various ways, inspired by science and nature.

Activity: Landscapes

Compare Thomas Moran's painting with Jimmy Ernst's painting. These two landscapes were painted a century apart. What do they have in common? What is different about them? What can you infer about their painters? What do you feel when you look at each? Which do you like better, and why? Write a fully developed paragraph based on your thoughts and observations. Use specific images to support your ideas.



Thomas Moran (American, 1837–1926) *Florida Landscape (Saint Johns River)*, 1877

Oil on canvas

Museum purchase

Thomas Moran is best remembered for his paintings of the American West. In the late 19th century, the U.S. government funded four Great Surveys of the West with the goals of promoting settlement and developing natural resources. Survey teams often included artists and photographers to document the expedition visually. Moran participated in the 1871 expedition led by Ferdinand V. Hayden to the Yellowstone region and in the 1873 expedition with John Wesley Powell to the Grand Canyon and what is now Zion National Park.

One of Moran's earliest masterpieces, *The Grand Canyon of the Yellowstone* (1872), was instrumental in convincing Congress to establish Yellowstone National Park and the National Park System. In 1877, Moran traveled to St. Augustine, where he created sketches and

watercolor studies from nature to later produce *Florida Landscape (St. Johns River)* in his New Jersey studio.

Sources: Museum of Fine Arts, St. Petersburg; National Park Service; Public Broadcasting System (PBS)



Jimmy Ernst (American, b. Germany, 1920–1984) *Sea Of Grass — Sunset*, 1982

Oil on canvas

Gift of Dallas Ernst

Jimmy Ernst was an abstract painter associated with both the Abstract Expressionism and Surrealism movements. *Sea of Grass* belongs to a series of realistic landscapes that are a departure from his previous abstract work.

Ernst was born Hans-Ulrich Ernst in Cologne, Germany, in 1920 to Dada and Surrealist artist Max Ernst and art historian and journalist Louise Straus-Ernst. In 1938, he moved to New York, where he petitioned the Emergency Rescue Committee to help his parents escape from Nazi-occupied France. In 1978, Ernst and his wife began to spend winters in Florida and settled near Nokomis. His widow believed that he was inspired by their first trip to the Everglades, which he called “that endless, wonderful expanse of grass,” and by the view of the Intracoastal Waterway outside his studio window. *Sea of Grass — Sunset* is one of Ernst's last major projects before his death and one of only two that he painted in large format.

Sources: Museum of Fine Arts, St. Petersburg; jimmyernst.net; *Tampa Bay Times*; “Art in Focus: ‘Sea of Grass Sunset’ by Jimmy Ernst, son of Max Ernst”



Platter, Style of Bernard Palissy (French, 1510–1590) Possibly 19th century

Glazed earthenware

Gift of Dick Doubleday

This *trompe-l'oeil* platter, with its life-sized reliefs of fish, amphibians, reptiles, shells and plants, was never used for serving. Trompe-l'oeil (“trick the eye”) is a style of representation

in which a painted object is intended to deceive the viewer into believing it is the object itself.

Bernard Palissy was an important French ceramicist who is remembered for his serving pieces decorated with plants and animals. Palissy probably did not use a potter's wheel. Instead, he created his work using molds and modeling techniques. Palissy strove for accuracy in his work, casting his plants and animals from life.

Palissy was a self-taught naturalist and a pioneer of the experimental method, a systematic way to conduct scientific research. For example, after greatly admiring a white glazed cup — most likely Chinese porcelain — he was determined to discover the secrets of its manufacture, and spent several years experimenting with different materials and methods.

Sources: Museum of Fine Arts, St. Petersburg; *Encyclopedia Britannica*; Strange Science; Explorable.com

Claude Monet (French, 1840-1926) *Houses of Parliament: Effect of Fog, London, 1904*

Oil on canvas

Partial gift of Charles and Margaret Stevenson Henderson and museum purchase

Claude Monet is perhaps the best known of all the French Impressionist painters.

The Impressionists rejected the traditional, academic view of art for a more modern, personal and objective approach to painting. The Impressionists replaced the Academy's mythological subjects, symmetrical compositions and smooth paint surfaces with bright colors and noticeable brushstrokes.

Although Monet painted many subjects, he was most often inspired by nature. This painting, in his Thames Series, is one of 19 recorded paintings of Parliament done by Monet from 1900 through 1904 and one of 37 exhibited in 1904 at the Durand-Ruel Gallery in Paris to great critical acclaim.

Sources: Museum of Fine Arts, St. Petersburg; How Stuff Works



Frank Gehry (American, b. Canada, 1929)

Hat Trick Chair, 1993

Bent laminated maple

Gift of Jim and Martha Sweeny

Frank Gehry is a Canadian-American architect and designer known for his use of unusual materials and for his radical, sculptural designs that are as much feats of engineering as of architecture.

Gehry has used materials including titanium, corrugated cardboard, formica, stainless steel and aluminum in the construction of his buildings, furniture and furnishings.

This Hat Trick Chair is part of Gehry's Bent Wood collection, which is constructed solely of "woven" strips of maple inspired by the form of a bushel basket. The flexible wood strips are glued and laminated in a way that requires no additional structural support. All the pieces of this collection are inspired by and named after hockey terms, including the Cross Check Armchair, Face Off Cafe Table, High Sticking Chair, Power Play Chair and Off Side Ottoman.

Sources: Museum of Fine Arts, St. Petersburg; Knoll Inc.; *Encyclopedia Britannica*; Guggenheim Museum; Guggenheim Museum Bilbao; EMP Museum

The scientific method

The *Merriam-Webster* dictionary defines the scientific method as "the rules and procedures for the pursuit of knowledge involving the finding and stating of a problem, the collection of facts through observation and experiment, and the making and testing of ideas that need to be proved right or wrong."

Steps of the scientific method

Step 1: Make an observation

Step 2: Ask a question

Step 3: Formulate a hypothesis

Step 4: Conduct an experiment

Step 5: Analyze data and draw a conclusion



Activity: Design an experiment

Design an experiment using the scientific method. Look for an article in the *Tampa Bay Times* to come up with an idea for your experiment. Look through all of the articles, photos, advertisements and cartoons to come up with your idea. Be sure to list all of the details for the steps of your experiment before you actually start the process. When your experiment is concluded, write a final report. Share your findings and observations with your classmates.



Death and the afterlife

Birth and death are themes that cross cultures and art forms. Every human society has created a cosmology to explain the beginning of the world, the origin of their people, the concepts of birth, aging and death, and what the afterlife holds.

Some cultures and religions believe that souls are reincarnated into a new body on earth after death. Ideas of the afterlife range from somber, shadowy realms to earth-like paradises. In some religions, the dead are judged, and their destination depends upon a judgment of their life. In others, the dead must first complete a journey or series of tasks before attaining the afterlife.

In this section, you will find four very different concepts of death from Asia, North America and Europe expressed in artwork that ranges over a millennium. As you explore the artworks in this section, think about what they have in common with each other, what is different between them, and what they reveal about the cultures and peoples who created them.

Source: D.L. Ashliman's Folktexts; Dictionary of the History of Ideas.

Activity: Analyze across mediums

Consider the two views of human mortality represented by *Vanitas* and *Dancing On The Street Pave [sic] In Gold*. What do they have in common? What is different about them? What can you infer about their painters? What emotions does each piece evoke? How do you think the artist felt while creating it? How does the artistic medium used (painting, mixed media) affect the portrayal? Write a short essay comparing and contrasting the different portrayals and share your conclusions with the class.

The God of Death, Mictlantecuhtli Mexico, Veracruz, Xantile style, c. 1100-1500

Buff terracotta with traces of paint

Gift of Wayne and Frances Knight Parrish

This sculpture represents the Aztec god of death and lord of the underworld, Mictlantecuhtli. It originally served as a funerary incense burner (*incensario*).

A vessel of burning incense would have been placed in the open base, where the smoke would have escaped in a dramatic fashion through the slots in the skeletal arms and legs. The sculpture's hands and feet suggest the claws of the jaguar, which was a sacred animal symbolic of the night and the underworld.

Mictlantecuhtli ruled Mictlan, the underworld, with his wife, Mictēcacihuatl. The Aztecs believed in a heaven and an underworld. Where you went after death was a result of how you died. Some groups, such as warriors who were killed in combat, sacrificial victims (the Aztecs practiced human sacrifice), women who died in childbirth, and victims of lightning or leprosy had special paradises. The rest of the dead went to Mictlan – after first making a four-year journey and enduring nine trials.

Sources: Museum of Fine Arts, St. Petersburg; *Encyclopedia Britannica*; Yale-New Haven Teachers Institute



Activity: Learning about the underworld

In your school media center, research concepts of the underworld and/or gods of the dead in ancient or modern religions and cultures, such as the ancient Egyptian god Osiris or the ancient Greek god Hades. Write a paper based on that research. Be sure to document your sources.

One time Old Man said to Old Woman, "People will never die." "Oh!" said Old Woman, "that will never do; because, if people live always, there will be too many people in the world." "Well," said, Old Man, "we do not want to die forever. We shall die for four days and then come to life again." "Oh, no!" said Old Woman, "it will be better to die forever, so that we shall be sorry for each other." "Well," said Old Man, "we will decide this way. We will throw a buffalo chip into the water. If it sinks, we will die forever; if it floats, we shall live again." "Well," said Old Woman, "throw it in." Now, Old Woman had great power, and she caused the chip to turn into a stone, so it sank. So when we die, we die forever.

— "Why People Die Forever," Blackfoot Indian myth

Shiva as the King of Dance (Nataraja) India, 19th century

Bronze

Gift of William C. Luban

This sculpture depicts the Hindu god Shiva the Destroyer. In Hinduism, Shiva is one of three gods who is responsible for the creation, upkeep and destruction of the world. Brahma created the universe, while Vishnu preserves it. Shiva's role is to destroy the universe in order to re-create it.

Shiva can be represented in a variety of forms, each of which expresses a different aspect of the god. Here, he is Nataraja, or Lord of the Dance. Dance is an important art form in India, and the gestures of Shiva's dance represent the process of destruction and creation.

Creation is indicated by the drum held in his upper right hand, with sound symbolizing creative energy. Surrounded by a ring of fire, Shiva also carries fire in his upper left hand, symbolizing destruction.

Shiva's right foot rests on a dwarf figure, representing the stamping out of ignorance or chaos.

Sources: Museum of Fine Arts, St. Petersburg; *Encyclopedia Britannica*; British Broadcasting Corporation (BBC)



Edward Colyer (Dutch, active 1662-1696) *Vanitas*

Oil on wood

Gift of Mrs. John C. Blake

Edward Colyer was an artist whose main subject was the vanitas still life, an allegorical composition of objects symbolic of human mortality. Illustrating time's inevitable victory over life, this ancient artistic tradition was especially popular in 17th-century Holland.

The collection of objects in this painting includes an hourglass, symbolizing the continual passage of time; decayed, incomplete human bones and a skull, symbolizing the viewer's inevitable death; musical instruments, including a violin with a broken string, a recorder and a shawm (an early oboe), suggesting the coming of silence; tattered books and papers, representing the temporary nature of even the greatest written work; and an oil lamp whose smoke is dissipating into nothingness, implying that our lives will do the same.

Sources: Museum of Fine Arts, St. Petersburg



Mary L. Proctor (American, b. 1960) *Dancing On The Street Pave [sic] In Gold, 1996*

Mixed media with found objects on wooden door

Gift of Donna and Thomas Brumfield Jr.

Folk artist "Missionary" Mary Proctor ran a flea market in Tallahassee before a family tragedy plunged her into spiritual turmoil. She received a calling to paint on a door lying around the yard and has since created her art with a mission. Proctor's artwork, often created on old windows or doors, consists of three-dimensional works created with found objects, such as buttons, mirrors and jewelry. Her work is spiritual in nature and is often inspired by her Christian beliefs.

In *Dancing on the Street Pave [sic] in Gold*, Proctor has richly transformed a simple door by painting on it and encrusting it with photographs and found objects to create an elaborate, individualistic and spiritual expression of her idea of the afterlife. In Proctor's very personal vision of Paradise, she will be reunited with her beloved grandmother, driving the cart at right.

Sources: Museum of Fine Arts, St. Petersburg; missionarymary.com.

MFA

Museum of Fine Arts ST. PETERSBURG, FLORIDA

About the Museum of Fine Arts St. Petersburg

The mission of the Museum of Fine Arts is to increase and diffuse knowledge and appreciation of art, to collect and preserve objects of artistic interest and merit, to protect works of art, to provide facilities for research and to offer instruction and opportunities for aesthetic enjoyment of art. Opened to the public in 1965, the museum is dedicated to serving all people by pursuing excellence in art from antiquity to the present through collection, exhibitions and education for its diverse audiences.

The Museum offers school tours for students and teachers tailored to each

group's grade, level of ability and subject of interest. To learn more about or schedule a school tour, contact 727-896-2667, ext. 210 or tours@fine-arts.org. Education programs at the Museum are made possible, in part, by the Margaret Acheson Stuart Society.

For more information about the Museum, visit fine-arts.org.

About the permanent collection

The Museum has an encyclopedic collection of art from around the globe and across the centuries, with 4,500 years of civilization represented by thousands of objects extending from antiquity to present.

The Museum's permanent collection includes works by Monet, Gauguin, Renoir, Morisot, Cézanne, Rodin, O'Keeffe and many others as well as ancient Greek and Roman, Asian, African, pre-Columbian and Native American art, a Steuben glass gallery, a sculpture garden, and one of the largest and most significant photography collections in the Southeast.

The Museum's permanent collection is the only comprehensive art collection of its kind on Florida's west coast.

This publication has been generously supported by the Community Foundation of Tampa Bay.

The importance of art in education

The study of the arts has been shown to improve student attendance, engagement and academic achievement. Integrating arts education across the curriculum helps students to develop critical thinking, communication and problem-solving skills.

Arts education is positively associated with higher achievement in mathematics and with literacy and language development. Students from low socio-economic backgrounds, English language learners and students with special needs realize particularly strong benefits through arts education.

Arts and the Common Core

Fine arts education has an essential role to play in achieving the central aspects of the Common Core.

The arts provide a perfect opportunity for students to learn the skills they will need to achieve college and career readiness by the end of high school. Arts education allows students:

- to become careful and thoughtful observers.
- to analyze all types of informational text.
- to cite evidence within the text as part of their analysis.
- to make comparisons across different mediums.
- to make connections with other areas of knowledge.

Sources: Americans for the Arts Artsblog; Arts Education Partnership; *Guiding Principles for the Arts Grades K–12* by David Coleman



IN THE KNOW. IN THE TIMES.



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Newspaper in Education Staff

Jodi Pushkin, manager, jpushkin@tampabay.com

Sue Bedry, development specialist, sbedry@tampabay.com

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Credits

Written by Sue Bedry and Jodi Pushkin

Designed by Stacy Rector, *Times* staff

This publication and its activities incorporate the following Next Generation Sunshine State Standards:

Social Studies: SS.6.E.2.1; SS.6.G.4.1; SS.6.W.1.3; SS.6.W.1.5; SS.6.W.1.6; SS.7.C.2.13; SS.8.A.1.1;

SS.8.A.1.3; SS.8.A.1.7; SS.912.A.1.1; SS.912.A.1.2; SS.912.A.1.4; SS.912.A.1.7 **Visual Arts:** VA.68.C.1.1-3; VA.68.C.2.2-3; VA.68.C.3.1; VA.68.C.3.2; VA.68.C.3.3; VA.68.C.3.4; VA.68.H.1.1; VA.68.H.1.3; VA.68.O.1.1; VA.68.S.1.2; VA.68.S.1.5; VA.912.C.1.1-3; VA.912.C.2.2-4; VA.912.C.3.1-3; VA.912.C.3.5; VA.912.H.1.1-4 VA.912.H.1.10; VA.912.H.2.1; VA.912.S.1.2; VA.912.S.1.6; **Language Arts:** LA.6.1.5.1; LA.6.1.6.1-10; LA.6.1.7.1-8; LA.6.2.2.1-4; LA.6.3.1.1-3; LA.6.3.2.1-3; LA.6.3.3.1-4; LA.6.3.4.1-5; LA.6.4.2.1-3; LA.6.5.1.1; LA.6.5.2.1-2; LA.6.6.2.1-4; LA.6.6.2.1.3; LA.6.2.1.7; LA.7.1.5.1; LA.7.1.6.1-10; LA.7.1.7.1-8; LA.7.2.2.1-5; LA.7.3.1.1-3; LA.7.3.2.1-3; LA.7.3.3.1-4; LA.7.3.4.1-5; LA.7.4.1.1; LA.7.4.2.1-3; LA.7.5.1.1; LA.7.5.2.1-3; LA.7.6.2.1-4; LA.7.6.4.1-2; LA.7.2.1.3; LA.7.2.1.7; LA.8.1.5.1; LA.8.1.6.1-10; LA.8.1.7.1-8; LA.8.2.2.1-4; LA.8.3.1.1-3; LA.8.3.2.1-3; LA.8.3.3.1-4; LA.8.3.4.1-5; LA.8.4.1.1-2; LA.8.4.2.1-3; LA.8.5.1.1; LA.8.5.2.1-5; LA.8.6.2.1-4; LA.8.6.4.1-2; LA.8.2.1.3; LA.8.2.1.7; LA.910.1.5.1; LA.910.1.6.1-11; LA.910.1.7.1-8; LA.910.2.1.3; LA.910.2.1.7; LA.910.2.2.1-3; LA.910.3.1.1-3; LA.910.3.2.1-3; LA.910.3.3.1-4; LA.910.3.4.1-5; LA.910.5.1.1; LA.910.5.2.1-5; LA.910.6.2.1-4; LA.910.6.4.1-2; LA.1112.1.6.1-9; LA.1112.1.7.1-8; LA.1112.3.1.1; LA.1112.3.2.1-3; LA.1112.3.3.1-4; LA.1112.3.4.1-5; LA.1112.5.1.1; LA.1112.5.2.1-4; LA.1112.6.2.1-4; LA.1112.2.1.3; LA.1112.2.1.7 **Science:** SC.6.N.1.5; SC.6.N.2.1; SC.6.N.2.2; SC.6.N.3.2; SC.7.P.10.2; SC.8.N.2.2

Reading this supplement and completing the newspaper activities in this publication can be applied to the following Common Core Standards: **Reading/Literacy:**

RL.6.1; RL.6.2; RL.6.7; RL.6.9; RL.7.1; RL.7.2; RL.7.7; RL.8.1; RL.8.2; RL.8.4; RL.8.5; RL.8.9; RL.9-10.1; RL.9-10.2; RL.9-10.6; RL.9-10.7; RL.11-12.1; RL.11-12.2; RL.11-12.7; RL.11-12.9 **Reading/Informational Text:** RI.6.1; RI.6.2; RI.6.3; RI.6.7; RI.6.9; RI.7.1; RI.7.2; RI.7.3; RI.7.7; RI.7.8; RI.7.9; RI.8.1; RI.8.2; RI.8.3; RI.8.7; RI.8.8; RI.8.9; RI.9-10.1; RI.9-10.2; RI.9-10.3; RI.9-10.5; RI.11-12.1; RI.11-12.2; RI.11-12.3; RI.11-12.7 **Writing:** W.6.2; W.6.4; W.6.5; W.6.7; W.6.8; W.6.9; W.7.2; W.7.4; W.7.5; W.7.7; W.7.8; W.7.9; W.8.2; W.8.4; W.8.5; W.8.8; W.8.9; W.9-10.2; W.9-10.4; W.9-10.5; W.9-10.7; W.9-10.8; W.9-10.9; W.11-12.2; W.11-12.4; W.11-12.5; W.11-12.7; W.11-12.8; W.11-12.9 **Speaking & Listening:** SL.6.1; SL.6.2; SL.6.5; SL.7.1; SL.7.5; SL.7.8; SL.8.1; SL.8.2; SL.8.5; SL.9-10.1; SL.9-10.2; SL.9-10.5; SL.11-12.1; SL.11-12.2; SL.11-12.5 **Language:** L.6.1; L.6.2; L.6.3; L.6.4; L.6.5; L.7.1; L.7.2; L.7.3; L.7.4; L.7.5; L.8.1; L.8.2; L.8.3; L.8.4; L.8.5; L.9-10.1; L.9-10.2; L.9-10.3; L.9-10.4; L.9-10.5; L.11-12.1; L.11-12.2; L.11-12.3; L.11-12.4; L.11-12.5 **Reading History:** RH.6-8.1; RH.6-8.2; RH.6-8.3; RH.6-8.7; RH.6-8.9; RH.9-10.1; RH.9-10.6; RH.9-10.8; RH.9-10.9; RH.9-10.12; RH.11-12.1; RH.11-12.2; RH.11-12.7; RH.11-12.8 **Writing History:** WHST.6-8.1; WHST.6-8.2; WHST.6-8.4; WHST.6-8.5; WHST.6-8.8; WHST.6-8.9; WHST.9-10.1; WHST.9-10.2; WHST.9-10.4; WHST.9-10.5; WHST.9-10.8; WHST.9-10.9; WHST.11-12.1; WHST.11-12.2; WHST.11-12.4; WHST.11-12.5; WHST.11-12.8; WHST.11-12.9