

FLORIDA'S FIRST HIGHWAYMEN PRE-TOUR ACTIVITIES FOR SCHOOL GROUPS GRADES 2ND-5TH



PLEASE DON'T TOUCH!

Objective: Students will pass around a piece of white paper and examine the way oils and dirt in their hands can damage the paper, and therefore a painting.

Age Group: All Ages

Lesson Length: 10 Minutes

Rationale: Many visitors wish to touch art, but unfortunately the oils, salt, and dirt from our hands can damage the art. Usually, visitors will not realize the serious damage that handling art can have. This activity will offer visual evidence of the consequences of touching art.

Materials:

- 2 white pieces of paper

Directions:

1. Introduce students to why they shouldn't touch art. Explain that our hands have oils, salt, and dirt that can be damaging to the art over time.
2. Take one of the pieces of paper and pass it around, asking each student to rub the paper between their fingers for a minute before passing it along.
3. Compare the untouched white paper to the one that has been passed around, asking students to note the differences.
4. Discuss the importance of not touching art so we can preserve it for future generations.
5. Also, please review all gallery rules. No touching the art. No food inside the galleries (including gum). Speak softly. No pens in the gallery. Make sure to please stay with your group. No backpacks inside the galleries.



KWL CHART (KNOW-WANT TO KNOW-LEARN)

Objective: Students will prepare for their visit to the museum by filling in a KWL chart regarding their knowledge of art museums and art. Students should focus on landscape paintings as a genre in this chart as well. What do they KNOW, WANT to know, and following the trip, what did they LEARN.

Lesson Length: 20-30 minutes

Rationale: To encourage students to think critically about museums. This will also act as a guide in learning about landscape painting as a genre to better prepare the students for what they will see in the Highwaymen exhibition.

Related Sunshine State Standards:

Second Grade -

LAFS.2.W.3.8: Recall information from experiences or gather information from provided sources to answer a question.

Third Grade -

LAFS.3.W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Fourth Grade -

LAFS.4.SL.1.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners.

Fifth Grade -

LAFS.5.W.3.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

Materials:

1 worksheet per student

Pencils

Directions:

1. Provide students with the attached worksheet (KWL Chart). Encourage them to think about what they already know about museums, art museums, galleries, and art. Then ask students to write this down in the "K" section
2. Next, briefly tell students about the current exhibition that they will be seeing. Ask students to consider what they would like to learn, and to write questions on the "W" section of the KWL chart.
3. Have students bring the KWL chart with them to the Gadsden Arts Center & Museum, and remind them to ask questions if theirs is not answered during the tour.
4. Following the tour, in the classroom, ask students to fill in the "L" section of the chart, reflecting on what they've learned from the tour. Did they find answers to all of their questions? What was their favorite part?



KWL CHART

Name _____

... WHAT I KNOW, WHAT I WANT TO KNOW, AND WHAT I LEARNED ...

K

What do you already know about art museums and landscape paintings?

W

What do you want to know about art museums and landscape paintings?

L

What did you learn during your visit to the art museum?

NOW YOU'RE SPEAKING MY LANGUAGE!

Objective: Students will learn new art vocabulary that they can use to discuss and analyze art.

Lesson Length: 30-60 minutes

Rationale: Part of analyzing art is understanding what to look for, including the elements of art and the principles of design. With this lesson, students will develop knowledge of art vocabulary to aid in discussing and critiquing art.

Sunshine State Standards:

Second Grade -

VA.2.C.3.1: Use accurate art vocabulary to identify connections among visual art and other contexts.

Third Grade -

VA.3.S.1.4: Choose accurate art vocabulary to describe works of art and art processes.

Fourth Grade -

VA.4.S.1.4: Use accurate art vocabulary to discuss works of art and the creative process.

Fifth Grade -

VA.5.S.1.4: Use accurate art vocabulary to communicate about works of art and artistic and creative processes.

Materials:

- 1 copy of the attached worksheet for each student (The ABC's of Art, created by M.C Gillis)
- 1 copy of the attached Highwayman paintings for each student (Can you spot...?)

Directions:

1. Discuss the elements of art with the class using the worksheets and the work of art from the exhibition as an example.
 - **Line** - The path of a point moving through space
 - **Shape/Form** - Shape implies the spatial form and is usually perceived as two-dimensional. Form has depth, length, and width and is usually perceived as three-dimensional.
 - **Color** - All color comes from three primary colors (red, yellow, and blue) and black & white. There are three properties of color; hue, value, and intensity.
 - **Value** - Refers to relative lightness and darkness and is perceived in terms of varying levels of contrast.
 - **Texture** - Refers to the tactile qualities of a surface or the visual representation of the surface qualities.
 - **Space** - Space refers to the area in which art is organized.

NOW YOU'RE SPEAKING MY LANGUAGE! CONT'D

2. Discuss the principles of design with the class using the worksheets and the work of art from the exhibition as an example.
 - **Balance** - The impression of equilibrium in a composition. Can also be referred to often as symmetry, asymmetry, or radial.
 - **Emphasis** - Refers to the created center of interest by the artist. This is the place in the artwork where your eye goes to first.
 - **Movement/Rhythm** - Refers to the suggestion of motion through the use of various elements of art.
 - **Pattern** - The repetition of an element of design, either exact or varied, that establishes a visual beat.
 - **Unity** - This is achieved when the components of a work of art are perceived as harmonious, giving the work a sense of completion.
 - **Proportion/Scale** - Proportion is the size relationship of parts to a whole and to one another. Scale refers to the relative size to a constant, such as a human body.
3. Discuss the attached Highwaymen paintings using the elements of art and principles of design previously discussed. Use the prompts below to facilitate conversation and to get students prepared for what they will see during the tour of the exhibition.
 - Prompts for Discussion:
 - What principles of design do you think are most important and why?
 - Which principle of design does Harold Newton use most efficiently?
 - Good answers would be the following: **emphasis, proportion/scale, & balance**
 - What elements of art do you think are most important and why?
 - Which element of art does Livingston Roberts use most efficiently?
 - Good answers would be the following: **color, space, & shape**
 - Does both Newton and Roberts' work have a **movement or rhythm** to them?
 - Do both artists effectively use both elements and principles? What would you improve, if you were the artist?

Elements of Art

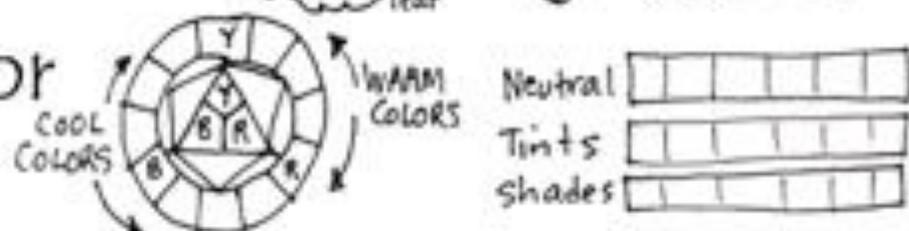
Line



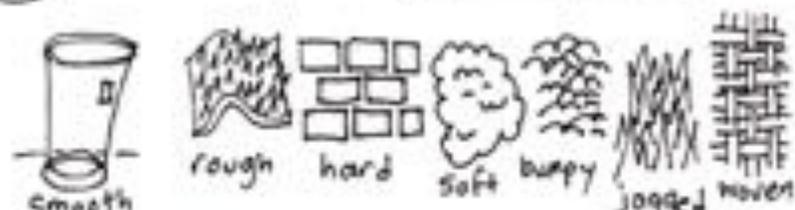
Shape & Form



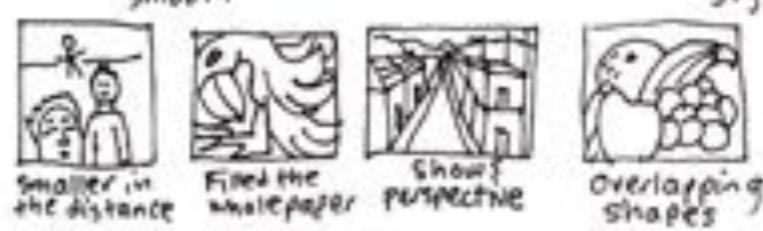
Color



Texture



Space



Value



The ABCs of Art: The Elements & Principles of Design

Compiled, organized, and added to by ♥ M.C. Gillis

Contact artist, mo@expandingheart.com, to give feedback.

More downloads at www.expandingheart.com & www.awesomeartists.com.

Principles of Art

Pattern

Repetition of the elements of art



Emphasis

Focus - Main idea
What "grabs" your attention



Variety

An assortment of lines, shapes, colors and other elements of art in the art work



Unity

How the elements work together, fit together, so the art work looks complete



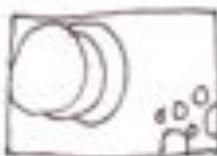
Balance

Symmetrical



same design on both sides of a midline.

Asymmetrical



Balance that is not even

Radial



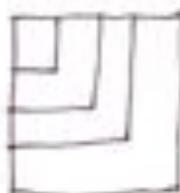
Rhythm & Movement

A regular repetition of the elements of art to create a sense of rhythm and/or movement



Proportion

How parts fit together to make a whole - Size relations
(Includes scale, monumental, miniature, exaggeration...)



The ABCs of Art: The Elements & Principles of Design

Compiled, organized, and added to by ♥ M.C. Gillis

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Can you spot the principles & elements?



Harold Newton (1934-1994)

Untitled, n.d

Oil on board

35 x 25 inches

From the collection of Annette Cowart



Livingston Roberts (1941-2004)

Lake Reflective Scene, n.d

Oil on canvas

24 x 30 inches

From the collection of Julie & Hal Lewis

CRITIQUING ART 101

Objective: Students will learn how to analyze, discuss, and write about art work. They will use an example of a historic painting to understand the process art historians and critics use to effectively evaluate and critique works of art.

Lesson Length: 30-45 minutes

Rationale: Part of why most people feel uncomfortable in museums is because they do not know how to discuss works of art or understand what to look for when viewing art. With this lesson, students will develop the skills needed for discussing and critiquing art, and to build comfortability with museum-going to start the framework for lifetime museum learners.

Sunshine State Standards:

Second Grade -

VA.2.C.3.1: Use accurate art vocabulary to identify connections among visual art and other contexts.

Third Grade -

VA.3.S.1.4: Choose accurate art vocabulary to describe works of art and art processes.

Fourth Grade -

VA.4.S.1.4: Use accurate art vocabulary to discuss works of art and the creative process.

Fifth Grade -

VA.5.C.2.4: Identify examples of constructive criticism and use them to improve artworks and enhance artistic growth and knowledge.

Materials:

- 1 copy of the attached worksheet per student
- 1 copy of *Starry Night* by Van Gogh per student

Directions:

1. Provide students with the attached worksheet. Tell them to follow the steps in order, making sure they do not skip ahead. Complete the worksheet with the provided Van Gogh painting.
2. For each step, ask students to share their thoughts with their group/class. Once everyone has finished, have a brief final discussion about what they learned and how to use these steps when they come to view the exhibition.

CRITIQUING ART 101

Follow along step by step, and don't skip ahead!

STEP 1: DESCRIBE

In the space below, describe everything that you see in the painting, even if you don't know what it is.

Ask yourself:

- What do I see?
- What kinds of adjectives (describing words) could you use? For example: bright, cool, joyful, etc.
- What colors are used?
- What shapes do I recognize?
- Where is this scene?
- Are there any unknown objects?

STEP 2: ANALYZE

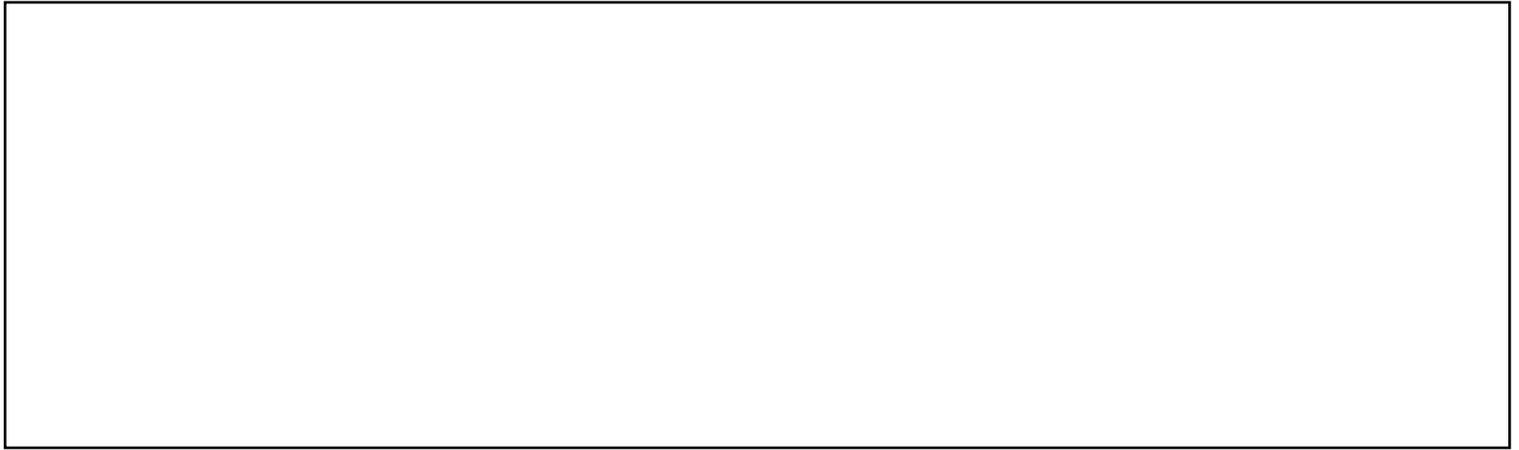
Explain how what you see is being used in the art work. Ask yourself:

- How are the lines used?
- Are the shapes working with or against one another?
- What kind of texture is there? Can you see it, or is it implied?
- How does your eye move around the painting? In a circle, square, triangle, etc.?

STEP 3: INTERPRET

Explain what you think is going on in the artwork. Ask yourself:

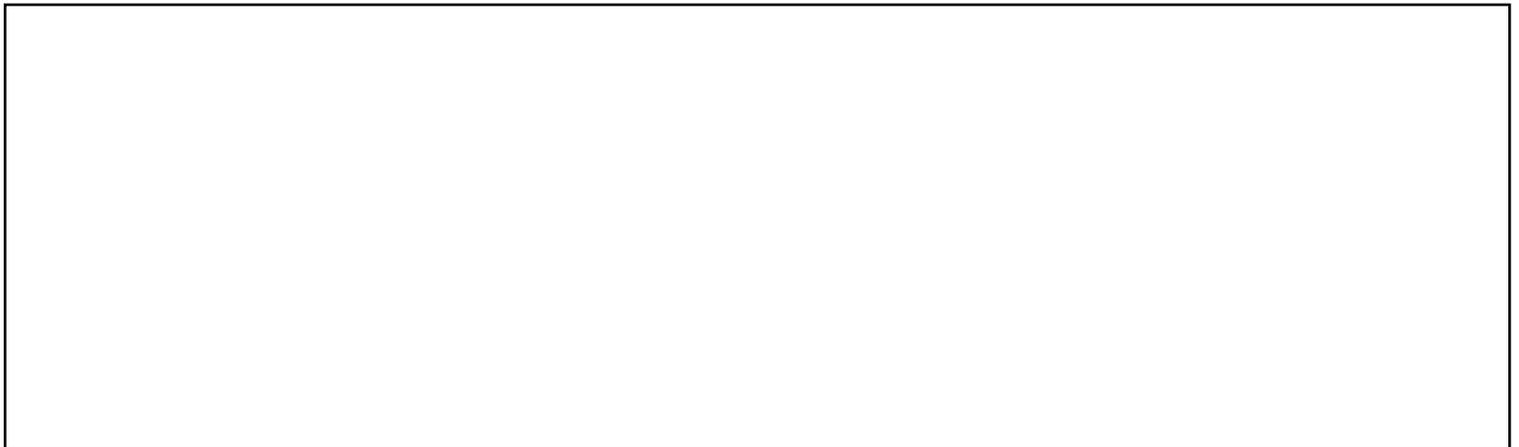
- What do I see happening?
- How is this painting making me feel?
- What is the most important part of this artwork?
- Why do you think the artist chose to make this artwork?
- What is the art 'saying' to you?
- What have other people said about this art? Do you agree or disagree?



STEP 4: DECIDE

Explain why exactly you like or dislike this piece. Ask yourself:

- What are some things that pop out most to me?
- What did the artist do best?
- What are some things that the artist did not do so well?
- What would you change if you were the artist, and why?





A PEEK INTO THE CIVIL RIGHTS MOVEMENT

Objective: Students will learn important milestones in the Civil Rights Movement starting from the 1950's and moving into the 1960's-70's. Students will then be able to recognize and relate these milestones and events during their visit to the current exhibition, creating an interdisciplinary discussion about both history and art.

Lesson Length: 60 minutes

Rationale: In order to understand the importance of the artists in this exhibition, it is integral to know the social climate of the time. Not only will they understand what political and social changes were happening nation-wide, but also will be exposed to Florida's role in the Civil Rights Movement to bridge the gap and create a discussion about the environment around them.

Sunshine State Standards:

Second Grade -

SS.2.C.2.3: Explain why United States citizens have guaranteed rights and identify rights.

LAFS.2.W.3.7: Participate in shared research and writing projects.

Third Grade -

SS.3.A.1.2: Utilize technology resources to gather information from primary and secondary sources.

LAFS.3.W.3.8: Recall information from experiences or gather information from print and take brief notes.

LAFS.3.W.3.7: Conduct short research projects that build knowledge about a topic.

Fourth Grade -

SS.4.A.8.1: Identify Florida's role in the Civil Rights Movement.

LAFS.4.SL.1.1: Engage effectively in a number of collaborative discussions.

Fifth Grade -

SS.5.A.1.1: Use primary and secondary sources to understand history.

SS.5.A.1.2: Utilize timelines to identify and discuss American History time periods.

LAFS.5.W.3.7: Conduct short research projects that use several sources to build knowledge.

LAFS.5.W.3.9: Draw evidence from literary or informational texts to support analysis, reflection and research.

Materials:

- 1 copy of the attached timeline worksheet per student
- 1 copy of the attached introductory essay from the Highwaymen exhibition (for teacher reference)
- 1 computer per group to assist in research
- Construction paper
- Glue
- Scissors
- Pencils

Directions:

1. Have the students take notes while the lesson is happening to assist in recalling information to fill in the timeline.
2. Explain what the Civil Rights Movement is and what it stemmed from. Go into small detail about Jim Crow laws and the affect they had on the civil rights of those that fell under it.
3. Identify key figures in the Civil Rights Movement and explain what it was that they were working towards as a collective.
4. Identify terms such as segregation, integration, etc. to aid in the discussion about the Civil Rights Movement.
5. Section students off into groups (number will depend on size of class). Then, as a group, have the students begin to fill in the timeline starting from the year 1950 until the year 1970. Have the students research events outside of what was discussed in your lesson, with a focus on what was happening in Florida (for example, the Tallahassee Bus Boycotts or Governor Collins work to integrate state government).
6. For the timeline, go over important sample events listed below. Feel free to include your own as well. Have the students fill out the timeline worksheet and cut out the boxes. The students will then, on a piece of construction paper, create their timeline.
7. At the end, take a look at everyone's timelines and discuss as a class why these events are important. Also discuss if the students think that it made any impact on today's world, and if so how and why.
8. A possible trip to The Grove Museum in Tallahassee, depending on funding and other logistics, could be a supplement to this lesson as well. The Grove was home to Florida's 33rd Governor LeRoy Collins, who fought against segregation in the state of Florida and paved the way towards integration both in civics and society.

Sample List of Dates & Events:

- Brown vs. Board of Education - 1954
- Montgomery Bus Boycott (Rosa Parks) - 1955-1956
- Freedom Riders - 1961
- March on Washington (I Have a Dream Speech) - 1963
- Civil Rights Act - 1964
- Voting rights given to African Americans - 1965
- Selma to Montgomery Marches - 1965
- Loving vs. Virginia - 1967
- Martin Luther King assassinated - 1968

CIVIL RIGHTS TIMELINE

Starting from the year 1950, fill in any key events with their dates that your group feels are important to the Civil Rights Movement. Make sure to use events that your group discussed with your teacher, and also events that you found with your own research. Then, cut out the boxes and arrange them on your desks in the correct order to create your group's timeline.

Date:

FLORIDA'S FIRST HIGHWAYMEN

The Florida Highwaymen, whose beginnings can be traced to visits with A. E. Backus in his home-studio the 1950s, came more prominently into the public eye in the 1990s when art critic Jim Fitch dubbed them “The Highwaymen.” At that time, collectors came out of the woodwork, with stories of meeting these artists in doctors’ offices, banks, waiting rooms, and any business willing to let artists sell their work for a few hours. Although not an official artists’ group or movement, the Highwaymen each followed the same basic pattern: African American men (and one woman) creating luminous Florida landscapes and taking them out on the road to sell at businesses and homes across Florida, mostly concentrated on the east coast between Daytona Beach and Fort Lauderdale. Many of the artists painted in bouts, quickly completing a set of paintings, framing them in construction materials such as crown molding, and taking them out to sell even while the oil paint was still wet.

In addition to their themes and methods, the Highwaymen shared a mentor in **A.E. “Bean” Backus**. In the 1950s, Backus, a white man, was already an acclaimed Florida landscape painter and a humanitarian, who was known for his “open door” policy and his generosity. Because Jim Crow laws only applied to public spaces and Backus’s studio was in his private residence, Backus could—and did—welcome any budding artists into his studio, regardless of their race or ethnicity. As James Gibson said, “If you’re interested, he’ll teach you.”²

The two Highwaymen artists who inspired development of this early group of painters were **Harold Newton** and **Alfred Hair**. Both learned from watching Backus. Harold Newton, who from a young age had an interest in creating art, was the first to meet Backus. Though born in Florida, he spent much of his youth in Georgia, and it was

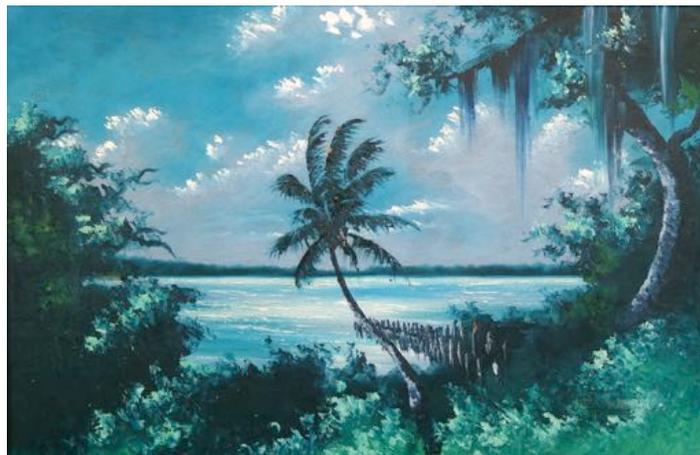
there that he found he could sell his art. He hated manual labor and was determined to making a living through art. In Georgia, he sold religious paintings on velvet, but when he returned to Florida, he found that they didn’t sell as well. Fortunately, he met Backus who inspired him to paint the Florida landscape. It was said that Newton would watch Backus do a painting, go home, and come back a few hours later with a completed copy of the painting.³ Newton was the first to meet Backus, and the first to start selling his paintings in the Highwaymen strategy of door-to-door, business-to-business sales—a method he developed in Georgia.

Alfred Hair also brought a new business model to the group. He took the open-studio atmosphere that began in Backus’s studio and surrounded himself with friends, taught them his assembly-line method for rapidly creating Florida landscapes that would have taken Backus ten times as long, and then sold them at more affordable prices. Despite Backus’s advice to slow down, Hair and his followers concentrated on output; create as many paintings as you could, so you had more to sell.

The Highwaymen business model, with imagery inspired by the landscapes of Backus, Newton’s door-to-door technique, and Hair’s rapid production, created new opportunities for these young African Americans to realize their own American Dream. They made a good living as landscape painters, despite the racial divisions of the time. Without ever having made an official artists’ group or “school,” the Highwaymen model inspired over two dozen artists, some for a short while and some to this day.

The first three artists to join the Hair and Newton were **R.A. Roy McLendon**, a close friend of Hair's who preferred a style closer to Newton's and is one of the few Highwaymen to include people in his scenes; **Livingston "Castro" Roberts**, who was with Hair at the beginning of the Highwaymen and opened his home to fellow artists for socializing and painting, teaching many of the second generation of Highwaymen; and **James Gibson**, one of the most active Highwaymen who continues to paint and sell his landscapes today. In addition to these three men, the core group of Highwaymen includes **Al Black**, best known as a salesman of Highwaymen art and later as an artist after learning to paint by repairing the paintings he sold for others; **Sam Newton**, a so-called "defiant Highwayman" and brother of Harold Newton;⁴ **Willie Daniels**, Newton and McLendon's neighbor who had strong relationships with Roberts and Black; and **Mary Ann Carroll**, the only woman of the twenty-six Highwaymen included in the Florida Artists Hall of Fame awardees. Carroll, a tenacious single mother, provided for her seven children through painting and other jobs, and today is a pastor in Fort Pierce.

Though there were many artists to join in the Highwaymen tradition, this group was the core, there at the start, visualizing Florida's landscape in a "sketchy and suggestive" manner like a view through a car window.² Unlike some landscape painters who depicted romantic, idealized, and grand views of the natural landscape, the Highwaymen painted an attainable paradise. They captured the light, color, and vibrancy of Florida's unique landscape in a way that appealed to tourists and to the numerous new Floridians in search of original art for their homes in paradise.



Mary Ann Carroll (b.1940)
Seascape, 1970

Oil on Upsun Board
34 3/4 x 22 1/2 in.

From the collection of Julie & Hal Lewis



Harold Newton (1934-1994)
Two Palms, One Bird, n.d.

Oil on board
15 x 23 1/4 in.

From the collection of Julie & Hal Lewis

PRE-TOUR ACTIVITIES FOR SCHOOL TOUR GROUPS GRADES 2ND-5TH



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Sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs
and the Florida Council on Arts and Culture.

