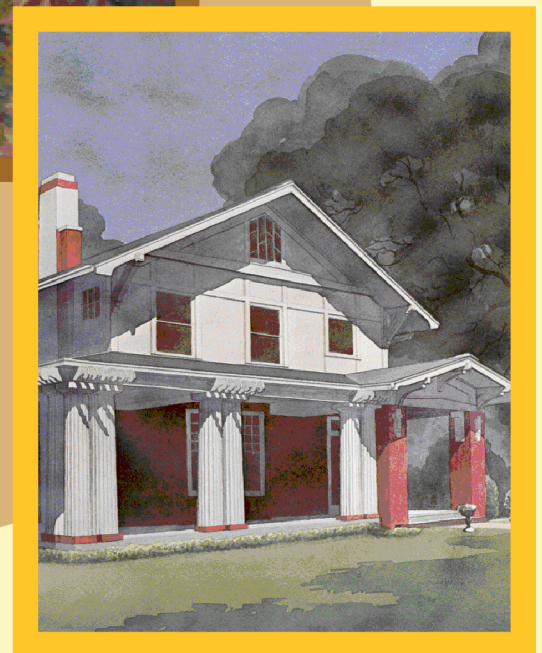


# DOCUMENTING LIFE, LAND & CULTURE

A Unit of Instruction Based on the Work of  
Early Wichita Falls Area Artists



Prepared by the North Texas  
Institute for Educators on the Visual  
Arts for the Wichita Falls Museum  
of Art at Midwestern State University, 2011



# **DOCUMENTING LIFE, LAND & CULTURE**

**A Unit of Instruction  
Prepared for  
The Wichita Falls Museum of Art at Midwestern State University**

by the  
North Texas Institute for Educators on the Visual Arts  
Department of Art Education & Art History, College of Visual Arts & Design  
University of North Texas  
2011

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*This unit of instruction is designed for seventh grade students. Teachers may adapt it for use with other grade levels  
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## **DOCUMENTING LIFE, LAND & CULTURE**

This unit on early Texas artists in the Wichita Falls area<sup>1</sup> embraces a comprehensive approach to art education. Throughout the unit students will have the opportunity to develop skills and become proficient in making artworks; interpreting and judging works of art; examining the historical, cultural, and social context of art; exploring aesthetics and the value of art; and finding connections between art and other content areas. The unit encourages students to obtain these skills in a meaningful and integrated way through examination of the artistic heritage of their local environment.

### **THEME FOR UNIT (BIG IDEA):<sup>2</sup>**

The theme for this unit is documenting life, land, and culture. Early Texas artists in the Wichita Falls area carefully studied and documented life and the land around them. Through their observations they were able to record the land, tell historical stories, honor heroes, create images with a sense of place, capture moments in time, and discuss social issues. These artists created paintings, sculptures, and illustrations, preserving their observations through artwork that documents the spirit of the artist and the community. Students will explore facets of documentation through analysis of artworks, local history, essential questions, and art making.

### **KEY CONCEPTS TO BE DEVELOPED IN UNIT:**

Observation of surroundings can serve as inspiration for artworks which document life, land, and culture.

Early Wichita Falls area artists documented land, life and culture through their art.

Art contains historical and geographic information about the area which can be related to other people and places.

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<sup>1</sup> Artists from 18 counties - Archer, Baylor, Childress, Clay, Cottle, Foard, Hardeman, Haskell, Jack, King, Knox, Montague, Stonewall, Throckmorton, Wichita, Wilbarger, Wise, Young – were included in this project.

<sup>2</sup> A unit theme or Big Idea should address beliefs common to the human experience. It is an idea that is critical to the arts, having importance to each discipline – art making, art criticism, art history, and aesthetics and also has a shared cultural thread throughout a variety of disciplines over an extended period of time. This unit begins with the Big Idea of documentation and then utilizes key concepts, objectives, and essential questions to help focus several paths for investigation.

Art can enable people to discover, identify, and understand the culture of an area and compare it to others.

**UNIT OBJECTIVES:**

Students will learn about how artists who were part of the local community responded to life in the Wichita Falls area through artistic expression.

Students will observe their own surroundings, producing creative works which document life, land, and culture.

Students will compare and contrast historical, geographic, and cultural information about artworks, the area, and people.

**ESSENTIAL QUESTIONS:<sup>3</sup>**

How can artwork function as a document?

Why is it important to record your response to historical events? Current events?

How do careful observations of one's surroundings impact life? Land? Culture?

How can cultures in a region be related over time?

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<sup>3</sup> Throughout the unit Essential Questions will be used to frame and guide the lesson plans. Essential Questions express the same idea as the key concepts and relate to the Big Idea of the unit. They are large, overarching questions, which apply to a wide variety of age groups and disciplines. They are not easily answered with a list of facts and can be useful in engaging students in deep thought. Teachers may choose to use the Essential Questions indirectly, as a framework for instruction or directly, as questions addressed to the students during discussion.



## **LESSON ONE: RECORDING THE LAND AS IT EXISTS**

### **SPECIFIC ART CONTENT FOR LESSON ONE:**

Create works of art based on personal experience

Analyze life and work of Wichita Falls area artists – John Bruce “Jack” Erwin, Miner

Kilbourne Kellog, and Polly Hoffman Cox

Explore how artists relate to landscapes of a particular time

### **ESSENTIAL QUESTIONS FOR LESSON ONE:**

How has the land changed over time?

How have people changed the landscape?

How have these changes been documented?

In what ways do we record the land?

### **OBJECTIVES FOR LESSON ONE:**

- Students will compare and contrast works of art by early Wichita Falls area artists focusing both on the differences in techniques used to represent the land and the changes in the representation of the land over time. [TEKS: Art 7.4(B)]
- Students will express ideas about documentation of their idea of the land by creating artworks based on direct observations, personal experience, and imagination. [TEKS: Art 7.2 (A) (C)]
- Students will be able to identify the physical characteristics of geographic regions in Texas and in the region in which they live and identify those characteristics in the art of early Wichita Falls area artists.[TEKS: Social studies: 7.9 (B)]
- Students will identify ways in which Texans have adapted to and modified the environment and analyze the positive and negative consequences of the modifications and the ways in which Wichita Falls area artists have represented this in their work. [TEKS: Social Studies 7.10 (A)]

### **VOCABULARY FOR LESSON ONE:**

**Artistic license:** choices artists make in creating art

**Classical masterpieces:** European paintings pre-1870's generally found in museums

***Plein air painting:*** painting in the outdoors

**ARTISTS AND WORKS OF ART INCLUDED IN LESSON ONE:**

**Polly Cox (1921-2005)**



Polly Cox  
*Priddy House*

**John Bruce (J. B., Jack) Erwin (1920-2009)**

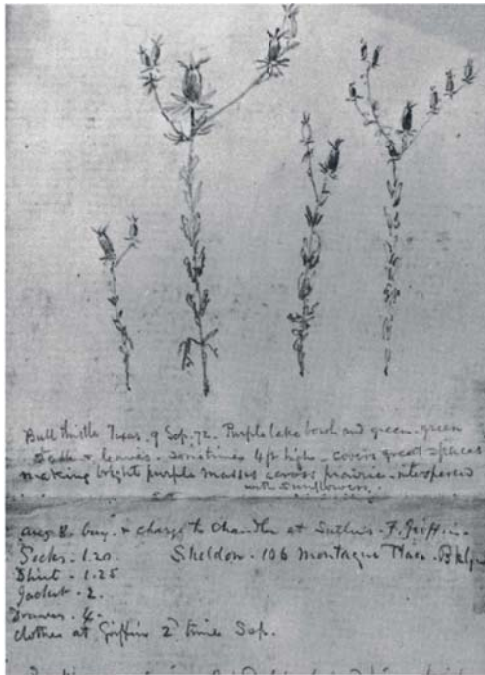


J. B. Erwin  
*Grain Elevator* (Site of the American Airlines Center)  
18" x 24"

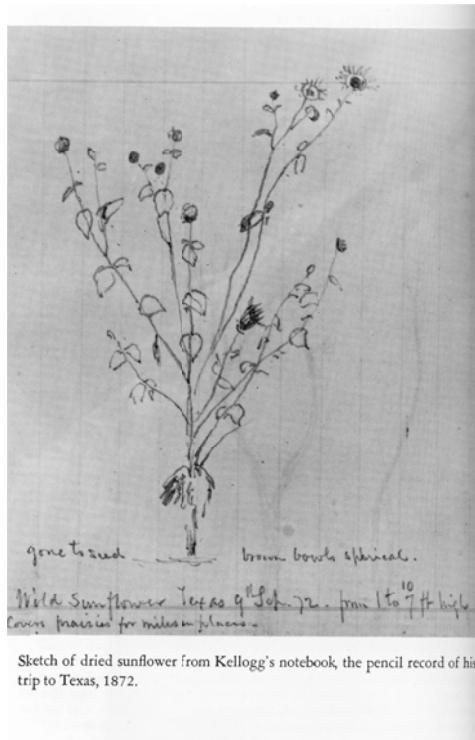


J. B. Erwin  
*The Mecca Harry Hines at Lombardy Lane*  
 12" x 16"

**Miner Kilbourne Kellogg (1814-1889)**



Last page of Kellogg's 1872 notebook.



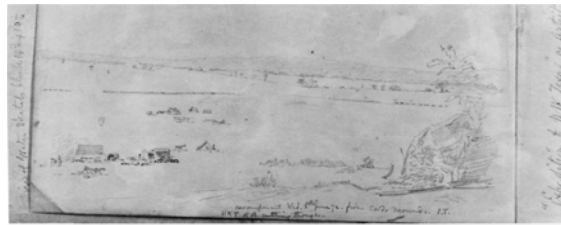
Sketch of dried sunflower from Kellogg's notebook, the pencil record of his trip to Texas, 1872.

Miner Kilbourne Kellogg  
*Pages from a Notebook*  
 (Pencil sketches of his expedition in North Texas)

Journal entry reads: "Bull thistle Texas 9 Sept. '72. Purple lake bowls and green-green stalks & leaves, sometimes 4 ft. high - covers great spaces making bright purple masses across prairie - interspersed with sunflowers."



Sketch of mesquite trees, "the skeletons by day & the bogies by night which spread themselves thinly over the ground in all directions," from Kellogg's 1872 notebook.



Pencil sketch of the Expedition's encampment near Caddo, Oklahoma, from Kellogg's 1872 notebook.

Miner Kilbourne Kellogg  
*Pages from a Notebook*  
 (Pencil sketches of his expedition in north Texas)

Journal entry reads: (left) mesquite trees, "the skeleton by day & the bogies by night which spread themselves thinly over the ground in all directions," and (right) "encampment Wed. 5<sup>th</sup> June 72 from Caddo mounds. I.T. MRT. RR cutting through."



Miner Kilbourne Kellogg  
*Raymondskill Falls, Pike Co. Penn*  
 12" x 9"

## **HISTORICAL CONTENT / BACKGROUND INFORMATION**

### **Polly Hoffman Cox (1921-2005), Wichita Falls**

ceramicist, printmaker, painter and papermaker

Polly Hoffman Cox was born in Wichita Falls, Texas, in 1921. Her father, Luther Hoffman was an attorney and her mother (Polly Hoffman) was a painter. In 1942 she earned a Bachelor of Fine Arts from Newcomb College (now Tulane University), she spent one year in graduate school there and then married Aubrey Cox. She and Aubrey settled in Wichita Falls, but she continued to pursue the study of studio arts. Her continued education included spending the summer of 1975 at the Louisiana Tech University and attending classes at Midwestern State University in ceramics, printmaking, drawing, painting and papermaking from 1970 to 1995. She also was able to expand her skill set through participation in classes and workshops with a number of well-known painters. In addition to the classes she took, she also traveled to study and paint. Her travels took her to England, France, Switzerland, Italy, China, Russia, Japan, Mexico and Guatemala.

Polly Hoffman Cox became an important member of the art community and the Wichita Falls community serving as a signature member of the Southwest Watercolor Society (1979) and the Texas Watercolor Society (1995). In addition she was a member of the Wichita Falls Art Association and was even its president several times. The organization named her an Outstanding Woman in the arts and made her an honorary lifetime member.

Cox's educational pursuits continued throughout her life, well into the 1990's she was still furthering herself and her craft with education. She received a full scholarship to attend a Master Class at the Santa Fe Institute of Fine Arts, Santa Fe, New Mexico in 1991 and in 1995 she became a member of the prestigious Purple Sage Brush Society of the Texas Watercolor Society.

Her drive for excellence and her life-long love of art and learning can be seen in the diversity of her work. Her pieces span a variety of media including ceramics, mural painting, costume making, and award winning watercolors. She also often created costumes that could be seen at the Wichita Falls Ballet Theatre. She created a mural, Peaceable Kingdom, for the women, infants' and children's wing at the new Wichita Falls City County Health Department.

She included a variety of painting media in her work over the years, but her later work focused on either watercolor or layers of transparent oil colors. The examples you will see in this unit represent this later style. Many of her later pieces are still life paintings or landscapes based on drawings from sketchbooks that she carried with her as she traveled.

A book of her watercolor paintings of historic homes and buildings, titled *Wichita Falls in Watercolor 1880-1922* was published in 1982. Of these paintings she says:

I tried in each picture to make an accurate drawing limiting the use of artistic license for effect. I left out a great many trees and shrubs in order to show as much of the buildings as possible. The illustrations are of the earliest versions I could find, and the colors are either those actually used, or the most probable....These are only a few of many fine old buildings in Wichita Falls. Their preservation would enrich our future. Like antiques they can only grow rarer with the passage of time. (Cox, 1982, p. 36)

Cox was able to pursue her education, her community interests and successfully maintain a painting career. She had one woman shows at the Woman's Forum, (1969), Treasure Cove Gallery (1977), Wichita Falls Museum and Art Center (1980 and 1997), North Texas Federal and Savings and Loan Gallery, (1988). She also planned an exhibition at the Kemp Center for the Arts for April 2005. The show was hung posthumously.

She had four children. Her three daughters were artists with whom she exhibited.

*Text and images taken from:*

Cox, P. (1982) *Wichita Falls in Watercolor*, Wichita Falls ,TX: Wichita County Heritage Society.

*Wichita Falls Record News* (1976, November 6). Three New Shows Notable for Variety. [www.AskART.com](http://www.AskART.com) (bio provided by Stephanie Reed).

**John (J.B., Jack) Bruce Erwin (1920-2009)**, Dallas, Jacksboro  
painter, architect, violin maker

Jack Erwin was a native of Jacksboro, Texas, in 1941 he graduated from the School of Architecture at The University of Texas at Austin. He became a landscape painter based in Dallas by beginning his exhibition career at the Texas General Exhibition in 1941. In addition

to becoming a painter, Erwin also became a member of the U.S. Navy serving in both World War II and the Korean Conflict. He completed several painting while serving in the Pacific in WW II, and those paintings have recently been designated as a National Treasure by the US Government. The works now reside with the Panhandle Plains Historical Museum in Canyon, Texas.

Erwin's early paintings were created primarily in watercolors, but in 1950, Erwin's neighbor, Reveau Bassett, encouraged him to try oil paint. He was not a fan of the medium at first, but he soon took to the new paints and later commented that he couldn't imagine himself working in any other way. Erwin preferred to work outdoors, painting and recording the landscape that he observed. His subject matter often included old country churches, farms, feed stores, rail yards, neighborhood homes, and industrial sites.

As Erwin's career developed he began to record the history and events of Dallas, Fort Worth and surrounding cities with his paintings. His scenic, *plein air* paintings of the life and landscape in Texas were exhibited throughout the state, including the Dallas Art Museum, Dallas Public Library, and in 2007 his paintings and violins were shown as "True Texas Art" at Tarleton State University's Dora Lee Langdon Cultural and Educational Center in Granbury, TX.

In addition to his painting skills Erwin also had training as an architect. He was the architect for the Jack County Hospital in Jacksboro, TX, the Congregation Tiferet Israel Building in Dallas, TX and also the educational building, fellowship hall and Chapel of Silence at Cochran Chapel United Methodist Church in Dallas, TX.

*Text and images taken from:*

www.Askart.com

David Dike Fine Art Auction catalogue

Russell Tether Fine Arts Associates, LLC

Powers, J. and D. (2000) *Texas Painters, Sculptors and Graphic Artists: a Biographical Dictionary of Artists in Texas before 1942*. Austin, TX: Woodmont Books.

**Miner Kilbourne Kellogg (1814-1889)**, Jacksboro.

portrait, miniature, landscape, and genre painter, sketch artist, writer, conservator, Orientalist

Kellogg was born in Manlius Square, New York in 1814 but moved to the Midwest by 1818 where he was raised. In 1831 Kellogg received lessons in portraiture from Abraham G. D. Tuthill and decided to move to Trenton, New Jersey where he would paint portraits. In 1837 he received an appointment from the U.S. Military Academy to study drawing under Robert Walter Weir, upon leaving the academy, Kellogg was permitted to paint President Andrew Jackson's portrait at the Hermitage. In 1841 Kellogg became a courier for the U.S. State department, this allowed him the opportunity to travel to the Mediterranean, once there he decided to stay and study as an artist. He was a busy artist and traveled widely in Europe, including Florence, Egypt, Greece, Turkey, Syria, and North Africa. The influence of his Middle Eastern and African travels on his artwork cause some to identify him as an Orientalist. The trend of painting the people and scenes of non-western cultures in the late 1800's was called Orientalism. Orientalists' subjects were considered exotic.

In 1871 his sense of adventure and travel continued when he joined the Texas Land and Copper Association to explore for copper deposits in northwest Texas. The expedition started in May 1872 and ended in August as the party traveled from Fort Richardson at Jacksboro to Kiowa Peak (about twenty miles northeast of present-day Aspermont in Stonewall County), back to Fort Griffin (near present-day Albany), and returned to Fort Richardson. Kellogg recorded the landscape in words, pencil drawings and watercolor sketches, examples of which you can see in this unit. Kellogg's journal contains animated descriptions of the land, weather and the people he encountered.

He was seeing north Texas with an artist's eye, describing the Red River banks as "burnt sienna in color" and a mass of bull thistle as a "candelabra of many lights of brilliant purple on light pea green branches" (Friend, 1967, p.20). The following account of a thunderstorm, observed from his tent, as an impromptu musical event takes place, is evidence of his discerning eye as an artist:

In the evening Capt. Webb was good enough to send the Post Band to our camp to give us a parting serenade. It came with lanterns and surrounded by our boys enchanted us all with the charming choice of pieces Webb had selected.

Nothing could exceed the poetry of the scene—with a half-moon now & then eclipsed by dark clouds passing over the clear starry vault of bluish grey—whilst in the south were pictured three grand & graceful cumuli in close company charged with electricity and frequently emitting lambent flames defining their exquisite forms overlaying each other as do scenes in a theatre.



Then, as it seemed, at the very moment when a vivid flash would add vigor to the bugle's blast, it came. Equally opportune came the blinding circular & angular & perpendicular sharp & cutting lines of fluid, as variation to the hilarious passages of the most noted and popular of operatic music (Friend, 1967, p.98).

*Text and images taken from:*

www.askart.com

Friend, L. (1967) *M. K. Kellogg's Texas Journal 1872*, Austin: University of Texas.

Powers, J. & D. (2000) *Texas Painters, Sculptors and Graphic Artists: a Biographical Dictionary of Artists in Texas before 1942*. Austin, TX: Woodmont Books.

## **INSTRUCTIONAL SEQUENCING FOR LESSON ONE:**

### **Motivational Activity: Drawing Expedition**

Several weeks before the planned activity, the teacher should engage students in a discussion about how human in-roads into the landscape have changed it for the better or the worse. Ask the students to describe their favorite places in the area, both indoors and outdoors. Ask students to become aware of and document their environment over the next week or two by making a sketchbook for drawings that they will complete outside class.

Create a Sketch Book

- Have students assemble a simple sketch book from 12 pieces of 9"x12" white sulfite drawing paper.
- Assign detailed drawings; you may include lessons on drawing in simple one or two-point perspective.
- Give the students the provided handout "Drawing Safari" (page 15).
- Allow students ample time outside of school to complete their sketch books.
- Quality is more important than quantity, so have the students take their time and do a complete and thoughtful job.

**Learning Activity: Art Analysis - How have these artists represented their environment?**

Have the students look at the sketches from Kellogg's sketch book and engage them in a discussion. Suggested questions for this discussion include:

- Which words help you “see” the picture well enough to draw it?
- Why do you think he chose to draw thistles and sunflowers?
- What parts of the land have changed over the past 140 years?
- Considering Kellogg's other travels, why do you think Kellogg joined the expedition to North Texas?

Have the students look at the paintings of Jack Erwin and engage them in a discussion.

Suggested questions for this discussion include:

- Why do you think he painted old buildings?
- Why did he paint “plein air”?
- What do you think he found interesting? How can you record favorite places?

## **DRAWING EXPEDITION**

*Inspired by Ann Mixson*

*Sketching your environment, both natural and manmade*

This is a homework assignment. Be sure to use the sketchbook you made in class, because we will be incorporating some of your drawings into an art activity in the classroom.

Your sketchbook should include these sketches, ideally done at places you frequent:

- A motorcycle or bicycle and the environment around it
- A corner in a bookstore or your favorite place to read at home
- An outside view of an eating establishment
- A person sitting and reading
- A park or some other natural setting
- Your own feet as you sit on a bench or the ground
- An ant's eye view of a building (looking up)
- A bird's eye view of an object on the ground (looking down), perhaps a feather or an insect
- An outdoor view of where you live

Quality is more important than quantity - so - take your time and do a complete and thoughtful job.

Optional writing assignment:

Write a description of the place and time when each drawing was done and what it means to you.

Have the students look at the watercolor paintings of Polly Cox and engage them in a discussion using questions such as:

- How do you think she created these paintings?
- Do you think she included every detail?
- What part do buildings have in the story about the land?

As you engage in discussions of each artist's work make an effort to identify geographical and natural features of the land present in the work, especially those which relate in some way to Wichita Falls.

**Learning Activity: Expressing Your Own View of the Land in a Pop-Up Landscape.**

*Materials:*

9" x 12" white drawing paper

18" x 24" white paper

Dry color media

Model Magic

Glue or glue sticks

*Warm-up Activity:*

Pass out dry color media, and 9" x 12" white paper, and have the students read Kellogg's description of a thunderstorm. Then have the students create their versions of thunderstorms using color. Have the students consider the following:

- How does color help tell about place and time?
- How does time of day affect the color seen in the land and architecture?
- How does an artist use color to create mood in an art work?

*Pop-up landscape Activity:*

In this activity students will select two drawings from their previously completed Drawing Expedition sketch books to make a backdrop for a 3-D scene in a "Pop-Up" landscape. Students will add color to the drawings with dry media to create a specific time and place and add verbal descriptions of the land as Miner Kilbourn Kellogg did.

- First make the base of a pop-up landscape by turning 18" x 24" white paper into a square (diagonal fold 18" top edge to match adjacent edge) and cut off excess. Take 18" square and diagonal fold in opposite direction, and cut along one diagonal to center. Fold into a

pyramid by overlapping two triangles along cut line. This forms the base. The interior of this pyramid will become the base for their exterior space.

- Next, students select two sketches from their Drawing Expedition sketch book that relate to each other. These will be mounted to each side of the interior pyramid.
- Students will add color to these two, considering the place and time they are conveying.
- Attach these images to the interior sides of the pyramid. The squared edges may be shaped with scissors.
- Students can add drawings and color to the base, to create a finished look to the environment they created and then form a person or other 3-D element from model magic to make the space come to life.
- Then, students should choose one geographical or environmental component in each image and complete a detail description, just as Kellogg did in his journals. You may have students write these descriptions on the back of the pyramid.

### **Learning Activity: Student Response and Evaluation**

In order to assess student learning and facilitate discussion about their own work and the art work of peers you can have the students complete the following response and evaluation. This may be done as a written activity, a group discussion, a partner activity or as a one-on-one activity between you and each student.

- How does your pop-up landscape convey a specific time and place?
- What new information does your sculpture add to it?
- Imagine what your landscape looked like 100 years ago.
- What would you take out of your landscape?
- What would you need to add back in?

### **TEKS:**

Art, Grade 7:

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to: (A) analyze and compare relationships, such as function and meaning, in personal artworks; and (B) analyze original artworks, portfolios, and

exhibitions by peers and others to form conclusions about formal properties, historical and cultural contexts, and intent.

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to: (A) create artworks based on direct observations, personal experience, and imagination; (B) incorporate design into artworks for use in everyday life; and (C) produce drawings, paintings, prints, sculptures, ceramics, fiber art, photographic imagery, and electronic media-generated art, using a variety of art materials and tools in traditional and experimental ways.

Social Studies, Grade 7:

(9) Geography. The student understands the location and characteristics of places and regions of Texas. The student is expected to: (A) locate the Mountains and Basins, Great Plains, North Central Plains, and Coastal Plains regions and places of importance in Texas during the 19th, 20th, and 21st centuries such as major cities, rivers, natural and historic landmarks, political and cultural regions, and local points of interest; (B) compare places and regions of Texas in terms of physical and human characteristics; and (C) analyze the effects of physical and human factors such as climate, weather, landforms, irrigation, transportation, and communication on major events in Texas.

(10) Geography. The student understands the effects of the interaction between humans and the environment in Texas during the 19th, 20th, and 21st centuries. The student is expected to: (A) identify ways in which Texans have adapted to and modified the environment and analyze the positive and negative consequences of the modifications.

### **Resources for Teacher and Students:**

Cox, P. (1982) *Wichita Falls in Watercolor*, Wichita Falls, TX: Wichita County Heritage Society.

Cheek, B & Reaves, William. (2007-2008) *The Langdon Review of the Arts in Texas* (4)

David Dike Fine Art Auction Catalogues

Friend, L. (1967) *M. K. Kellogg's Texas Journal 1872*, Austin: University of Texas.

Powers, J. and D. (2000) *Texas Painters, Sculptors and Graphic Artists: a Biographical Dictionary of Artists in Texas before 1942*. Austin, TX: Woodmont Books.

Russell Tether Fine Arts Associates, LLC Catalogue

Website with examples of Wichita Falls artists and their artwork: [www.askart.com](http://www.askart.com)

## **LESSON TWO: PRESERVING THE IMPORTANCE OF THE LAND**

### **SPECIFIC ART CONTENT FOR LESSON TWO:**

Examine the ways in which artists have had an impact on the land and its preservation

Use recycled materials to create a 3D landscape

Analyze the art of Wichita Falls area artists, Mary Frances Collier Schultz, John

Marcellus “Tex” Moore and Polly Hoffman and the impact of their art has for the land.

### **ESSENTIAL QUESTIONS FOR LESSON TWO:**

How has the land changed over time?

How have people changed the land over time?

How has climate changed the land over time?

How can documentation of the land be important to its preservation?

### **OBJECTIVES FOR LESSON TWO:**

- Students will compare and contrast works of early Wichita Falls area artists focusing on the variety of methods used to create a sense of place. [TEKS: Art 7.4(B)]
- Students will express ideas about documentation of their idea of sense of place by creating artworks based on direct observations, personal experience, and imagination. [TEKS: Art 7.2 (A) (C)]
- Students will be able to identify the physical characteristics of geographic regions, including the region in which they live, and identify those characteristics in the art of early Wichita Falls area artists.[TEKS: Social studies: 7.9 (B)]

### **VOCABULARY FOR LESSON TWO:**

**3D:** a visual element composed of length, width, and height

**Collage:** may include newspaper clippings, ribbons, bits of colored or hand-made papers, portions of other artwork, photographs and other found objects, glued to a piece of paper or canvas



**Composition:** the organization or grouping of the different parts of a work of art so as to achieve a unified whole

**Depth:** the distance from the top or surface of something to its bottom

**Layering:** to apply a layer of a material such as paper, paint, glazes on top of another

**Recycled art:** art made from recycled objects or trash

**ARTISTS AND WORKS OF ART INCLUDED IN LESSON TWO:**

**Mary Frances Collier Schultz (1906-1985)**



Mary Frances Collier Schultz  
*Texas Ranch,*  
16" x 20", oil on canvas board

**John Marcellus "Tex" Moore (1865-1950)**



John Marcellus "Tex" Moore  
*The Old, Old Oak*  
7" x 11", oil on canvas

**Polly Hoffman (1890-1949)**



Polly Hoffman  
*Landscape*



Polly Hoffman  
*Landscape*  
12" x 16", oil on canvas board

## **HISTORICAL CONTENT / BACKGROUND INFORMATION:**

**Moore, John Marcellus “Tex” (1865-1948)**, Fort Worth, Henrietta, Wichita Falls  
landscape and genre painter, illustrator

John Marcellus Moore was born in 1865 on a ranch near Fort Worth and spent time working as a cowhand, stagecoach driver, buffalo hunter, and prospector. His father started the Abilene Trail and Moore's experiences in the cowboy life influenced his future artwork. He worked as a cowboy and sketched by the fire at night. He became a Texas Ranger and Indian Scout with General Crook in the campaigns against Geronimo's Apaches. In addition to all of this Moore also taught himself to paint while receiving encouragement from Frederic Remington and he opened a studio near Yellowstone National Park where he painted for 50 years. His subject matter at the time consisted mostly of landscape scenes of Wyoming, Montana and Colorado. In 1934 he returned to Texas residing briefly in Henrietta, and then establishing a studio in Wichita Falls. In 1935, the Texas Legislature signed a resolution declaring Moore as the Cowboy Artist of Texas. He is in the National Cowboy Hall of Fame. Moore died in Wichita Falls in 1948.

His work was exhibited at the Dallas Woman's Forum (1934); the Annual Texas Artists Exhibition, Fort Worth (1936-37); and the Fort Worth Frontier Centennial Exposition (1936). He painted a mural, 10' x 6', in the First Christian Church of Henrietta; however, the mural was destroyed when the church was demolished to make way for a newer structure.

He is included in the collections of the Panhandle-Plains Historical Museum, Canyon; the Modern Art Museum of Fort Worth; Midwestern State University, Wichita Falls; and the Santa Fe Railroad Collection, Topeka, Kansas.

*Text and images taken from:*

Askart.com

Powers, J. & Powers, D., (2000). *Texas Painters, Sculptors, & Graphic Artists: A Biographical Dictionary of Artists in Texas before 1942*. Austin, TX: Woodmont Books.

**Hoffman, Polly (1890-1949)**, Denton, Wichita Falls

painter, teacher lecturer, writer

Polly Hoffman was born Bryan, Texas. She is the mother of Polly Hoffman Cox whose work appears in lesson one of this unit. Hoffman attended public schools in Bryan and in San Angelo and then went to the Pratt Institute in Brooklyn, New York where she graduated in 1914. After graduating she taught at the College of Industrial Arts (now Texas Woman's University), Denton from 1914-1918 and attended a summer session at Columbia University before settling in Wichita Falls.

Hoffman was a student of Xavier Gonzalez, Adele Laure Brunet, Will Henry Stevens, Henry Varnum Poor, and Henry Bayley Snell. She taught painting in her home in Wichita Falls, wrote art columns for the Wichita Falls newspaper, and designed furniture. Her work was exhibited in the Texas-Oklahoma Fair, Wichita Falls (1925 prize, 1926 prize, 1927 prize); the Southern States Art League Annual Exhibition (1927, 192, 1931, 1935); the Annual Texas Artists Circuit Exhibition (1931-33, 1947); the Texas Centennial Exposition, Dallas (1936); the Texas General Exhibition (1945 award, 1946); the Texas Fine Arts Association (1946); the Wichita Falls Art Association (1987 one-woman); and at Pratt Institute, Brooklyn.

She is included in the art collections of Midwestern State University; First Christian Church, First Methodist Church, and Kemp Public Library, Wichita Falls; Wichita Falls Museum; and the Wichita Falls public schools.

She died in Wichita Falls in 1949.

*Text and images taken from:*

Powers, J. & Powers, D., (2000). *Texas Painters, Sculptors, & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*. Austin, TX: Woodmont Books.

**Mary Frances Collier Schultz (1906-1985)**, Wichita Falls, Dallas

painter, teacher

Mary Frances Collier Schultz was born in Wichita Falls in 1906. She graduated both high school and junior college in Wichita Falls before studying at the Pratt Institute in Brooklyn, New York with Fritz Winold Reiss in New York City. In 1928 she was married in New York to

Robert R. Schultz, they returned to Wichita Falls where she maintained a studio until the couple moved to Dallas.

In 1930 they moved Long Beach, California, but returned to Wichita Falls again, three years later, teaching and selling art from her studio. Her work was exhibited at the Industrial Mart Art Gallery in Wichita Falls (1930); Wichita Falls Art Association (1939); State Fair of Texas Annual Exhibition, Dallas; Midwestern University Museum, Wichita Falls; Wichita Falls Arts and Crafts Society; Wichita Falls Women's Forum; and the Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma. During her career, Schultz was a student of Ramon Froman and Mary Lou Thomas (also from Wichita Falls) in Taos. She signed her paintings M.F. Collier and painted almost until her death. She died in Hurst and was buried in Wichita Falls in 1985.

*Text and images taken from:*

*E-Bay.com*

Powers, J. & Powers, D., (2000). *Texas Painters, Sculptors, & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*. Austin, TX: Woodmont Books.

## **INSTRUCTIONAL SEQUENCING FOR LESSON TWO:**

### **Motivational Activity: Art Analysis**

It is suggested that the students begin the series of activities in this lesson with a broad discussion of the land and the importance of its preservation. You may want to focus the students on local issues. Suggested questions for this discussion include:

- How has the land changed over time?
- How have people changed the land over time?
- How has climate changed the land over time?
- How can documentation of the land be important to its preservation?

Following the discussion, lead the students in a critical analysis of early Wichita Falls area artists and the ways they represented the land in their work. Suggested questions for this discussion include:

- How do artists document the land?

- How is an artist's documentation of the land important to its preservation?
- How has the artist documented the land?
- How has the land changed over time?
- Do the changes in the land matter?

As you are looking at the works of art with the students and addressing the need for preservation, encourage students to identify the physical characteristics of the geographic region they live in and compare those characteristics to those in the works of art. As a group explore the possibilities and needs for local and regional preservation or documentation.

Following the discussion, give the students the handout "Preservation Brainstorming Worksheet" (page 26) to begin brainstorming local places that need preservation. Ask the students to include why the location needs preservation and the ways they would choose to document that place in order to show its importance. Begin the activity as a class and then allow students to finish individually, choosing their final location on their own. Encourage students to bring in images or photographs from this place to class since they will be creating this place in the art making activity.

### **Learning Activity: Art making -3D Landscape**

#### *Materials:*

Scrap paper for sketching for each student

Old newspapers and magazines

Recyclable materials

12" x 18" white paper or cardboard for each student

8.5" x 11" white paper (4 pieces per student)

Pencils and Erasers

Scissors (one for each student)

Light table for tracing (to help replicate images)

Colored pencils

Colored markers

X-acto knives

Self-adhesive pads or silicone rubber adhesive

## Glue

### *Activity:*

In this activity students will be using recycled materials to create a 3D collaged landscape of a place in their community that they would like to see preserved.

- Students will have already looked at paintings by early Wichita Falls area artists and seen the various landscapes and places. They will also have brainstormed ideas about their environment and places which they would like to see preserved. At this point you should demonstrate various techniques for creating a 3D collage from recycled materials.
- Using photographs, sketchbooks or reproductions as inspiration, students should start making sketches of what they would like to do in their project, using pencil on scrap paper. Once students finish their sketches they must be approved to continue onto the next step. Once approved, the student will re-draw or place recycled objects on a 12" x 18" sheet of white paper. The student can start to draw their landscape in pencil then outline it in a colored pencil or marker. Then from recyclable objects, they can start cutting out shapes from the recycled materials.
- Students will work, building 3D effects for their landscapes, with recycled materials. The student can create a background, and then add a layer (foreground) on top of the background with additional material to create depth.

### **Learning Activity: Student Response and evaluation**

In order to assess student learning and facilitate discussion about their own work and the artwork of peers following the completion of the project, students should reflect on their own art, the art of Wichita Falls area artists, focusing on the impact art has for the land. The teacher may choose to have the students answer these questions orally or in written form.

- What was the most challenging aspect of this project?
- How would you tie the concept of preserving the land with the use of recyclable objects in your project?
- How do you think artists in the past impacted the land with their artwork?
- What impact do you think artists today, including you, might have on the land?

- Describe the story, message, or concept that you are expressing in your project.
- Is there anything you learned from this project? If so, what?
- What part of your project do you feel is most/least successful? Explain.
- If you did this project again, what would you do differently or what would you like to explore as an extension of the project?

### PRESERVATION BRAINSTORMING WORKSHEET

<b>Place</b>	<b>Why It Needs Preservation</b>	<b>How Can We Document its Importance?</b>

<b>My Location</b>		
<b>Place</b>	<b>Why It Needs Preservation</b>	<b>How Can I Document its Importance?</b>



**TEKS:**

## Art, Grade 7:

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to: (A) analyze and compare relationships, such as function and meaning, in personal artworks; and (B) analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about formal properties, historical and cultural contexts, and intent.

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to: (A) create artworks based on direct observations, personal experience, and imagination; (B) incorporate design into artworks for use in everyday life; and (C) produce drawings, paintings, prints, sculptures, ceramics, fiber art, photographic imagery, and electronic media-generated art, using a variety of art materials and tools in traditional and experimental ways.

## Social Studies, Grade 7:

(9) Geography. The student understands the location and characteristics of places and regions of Texas. The student is expected to: (A) locate the Mountains and Basins, Great Plains, North Central Plains, and Coastal Plains regions and places of importance in Texas during the 19th, 20th, and 21st centuries such as major cities, rivers, natural and historic landmarks, political and cultural regions, and local points of interest; (B) compare places and regions of Texas in terms of physical and human characteristics; and (C) analyze the effects of physical and human factors such as climate, weather, landforms, irrigation, transportation, and communication on major events in Texas.

**Resources for Teacher and Students:**

Cook, V. (1996). *Three-Dimensional Decoupage*. Petaluma, CA: Search Press.

Powers, J. & Powers, D., (2000). *Texas Painters, Sculptors, & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*. Austin, TX: Woodmont Books.

Website with examples of Wichita Falls artists and their artwork: [www.askart.com](http://www.askart.com)

Website with examples of Texas artists and their artwork :  
[http://bosquecrossinggallery.com/texas\\_artists.htm](http://bosquecrossinggallery.com/texas_artists.htm)

Website with examples of Texas artist and their artwork sold at auction:  
<http://www.daviddike.com/artists/index.php>

Website showing examples of artwork made from recycled artwork: <http://www.recyclart.org/>

## LESSON THREE: TELLING A STORY WITH POLITICAL ISSUES

### SPECIFIC ART CONTENT FOR LESSON THREE:

Analyze the life and work of Wichita Falls area artists Edgar Rye and Leslie Turner

Explore selected artworks that tell a story of a social issue students believe is important to their community

Create a storyboard with drawings that tell a story based on personal experience

### ESSENTIAL QUESTIONS FOR LESSON THREE:

How do past social issues compare and contrast with the social issues of this time?

How can cartoons describe concepts and ideas that have a sense of place, daily life, social issues and humor within their communities?

How is telling a story important to express social issues?

### OBJECTIVES FOR LESSON THREE:

- Students will analyze selected artworks to determine cultural contexts in relationship to the history of Texas and the Wichita Falls area. [TEKS: Art 7.3 (A)(B)]
- Students will compare and contrast the works of early Wichita Falls area artists, focusing on the visual techniques used to represent social issues. [TEKS: Art 7.4(B)]
- Students will express ideas about social issues by creating artworks based on direct observations, personal experience, and imagination. [TEKS: Art 7.2 (A) (C)]
- Students will analyze the political, economic, and social impact of major events and their representation in early Wichita Falls artwork. [TEKS: Social Studies 7.7 (E)]

### VOCABULARY FOR LESSON THREE:

**Animation / Cartooning:** a series of drawings, computer graphics, or photographs of inanimate objects and that simulates movement by slight progressive changes in each frame

**Background layout:** a part of a picture or design that serves as a setting to the main figures or objects, or that appears furthest from the viewer

**Camera Shots:** used to demonstrate different aspects of a film's setting, characters and themes and angles such as close-up, medium shot and long shot

**Composition:** the organization or grouping of the different parts of a work of art so as to achieve a unified whole

**Continuities:** an on-going story line in a daily or weekly comic strip

**Storyboarding:** is a series of panels on which a set of sketches is arranged depicting consecutively the important changes of scene and action in a series of shots

**Thumbnail sketches:** reduced-size versions of drawings or sketches, used to help in recognizing and organizing ideas

### **ARTISTS AND WORK INCLUDED IN LESSON THREE:**

#### **Edgar Rye (1848-1920)**



Edgar Rye  
*Suffrage Cartoon*



Edgar Rye  
*The Range Rider*

**Leslie Turner (1899-1988)**



Leslie Turner  
*Captain Easy*  
 Comic strip



Leslie Turner  
 Wash Tubbs  
 Comic strip



Leslie Turner  
 Comic strip about Alcoholism



Leslie Turner  
*Captain Easy Comic Strip about Nazis*



Leslie Turner  
*Captain Easy*

**HISTORICAL CONTENT / BACKGROUND INFORMATION:**

**Leslie Turner (1899-1988)**, Wichita Falls, Dallas

illustrator, cartoonist

Leslie Turner was born in Cisco, Texas and raised in Wichita Falls. In 1915 he began his education in cartooning by taking a W. L. Evans cartooning correspondence course, his first cartoon was published in his high school year book. In 1918 Turner enlisted in the U.S. Army and was able to take a Students Army Training Course at Southern Methodist University in Dallas. While there he studied under Olive Donaldson and illustrated student publications. During the summer of 1921 Turner studied at the Art Institute of Chicago where he met a fellow Texan, Roy Crane, who would become his friend and later drawing partner. Turner came back

to Dallas the following year to work as a free-lance illustrator and in 1923 he moved to New York City to work as an illustrator with works appearing in the *Saturday Evening Post*, *Judge*, *Redbook*, *Ladies Home Journal*, *St. Nicholas*, and the Sunday supplements of the *New York Times* and the *Brooklyn Eagle*. In 1929 he took a three year break from illustration to move to Colorado and raise sheep, but he returned to New York and his illustration career after the break.

In 1937 he left illustration permanently and began cartooning for Roy Crane who had originated two popular comic strips that ran in many daily and Sunday newspapers. During this time, serial adventure stories helped sell newspapers, just like the Saturday matinee “cliff hangers” at movie theaters help sell tickets, by continuing the story from week to week. Crane had developed two stories, *Wash Tubbs* and *Captain Easy*. Crane and Turner moved to Orlando in 1938 to work together and in 1942 Turner took over the drawing and writing for *Wash Tubbs* and *Captain Easy*.

Turner had spent his summers as a youth riding the rods, (catching freight trains around the country) and later his characters *Wash* and *Easy* were where his sense of adventure was played out. Turner was known for drawing elaborate and exotic backdrops for his stories and also for writing about socially sensitive issues of the day like alcoholism and high school dropouts. The following gives a good idea of how this cartoonist worked:

Quite a few of my continuities require some research before I start to work on them. One such was the school drop-out theme I used. Another was on the alcoholic story I did some years back. I interviewed a number of Alcoholics Anonymous members and read books and treatises on the subject from the research done at Yale. When I did a story on missile and rocket subjects, I studied technical magazines devoted to that field, and I got available information from Public Relations at the Cape...Since many of my stories are laid in specific cities or regions, I take a great many pictures on trips through the country. I use them to work from in drawing background. I also have a sizable library on travel (Goulart, page).

Turner tackled serious subjects in his comic strip such as war and alcoholism. Students can read about the ways he was able to address these issues and the impact it had on people in *'Wash Tubbs' Redeems a Drunkard* an article from *The Evening Citizen* in Ottawa Canada"



(pages 38-41) and in "Leslie Turner's Obituary" (page 42). Many long-running weekly adventure cartoon stories ran out of steam by the 1970's, and were eliminated and replaced by more comical strips like Doonesbury. Turner drew and wrote the *Captain Easy* series through 1970; the strip continued until 1980.

*Text and images taken from:*

Goulart, R. (1975). *The Adventurous Decade*. New Rochelle, NY: Arlington House.

Willette, A. (1964). *These Top Cartoonists Tell How They Create America's Favorite Comics*. Fort Lauderdale, FL: Allied Publications.

**Edgar Rye (1848-1920)**, Wichita Falls, Graham, Texas City, Rockport, Fort Worth, Albany cartoonist, journalist, businessman, local-government official, author

Edgar Rye was born in Greenup County, Kentucky. In 1876 he moved to Fort Griffin, Texas and in 1879 he founded the Tomahawk newspaper for the county seat (Albany), during this time Rye also worked as a builder, justice of the piece, and county attorney. During the 1880's and 1890's he worked for several publications, the *Albany Sun*, the *Western Star*, The *Albany Star*, the *Fort Worth Gazette*, the *Los Angeles Cactus*, the *Fort Worth Mail*, the *Albany Weekly News*, the *Rockport New Era*, *Graham Radiator*, *Texas Coast News*, and the *Wichita Falls Herald* (1898). He held minor offices in Wichita Falls municipal government.

Rye was a cartoonist, but he was also a journalist, businessman, local-government official, and author. His many jobs associated with journalism included editor, correspondent, engraver, cartoonist, and illustrator. Some of his engravings were actually linoleum cuts. His cartoons poke fun at powerful preachers, politics, and radical ideas of the time like women's suffrage which gave women the right to vote. His illustrations echoed his literary interests in old Texas with cowboys and others portraits he called character sketches. His literary work, *The Quirt and the Spur: Vanishing Shadows of the Texas Frontier* (Chicago: W. B. Conkey Co., 1909), is a fictional account of early Fort Griffin and the surrounding area.

In 1916 he retired, traveling to Denver, Salt Lake City, Yosemite Park, Los Angeles, Long Beach, Catalina Island, and San Diego and then returning to Wichita Falls and in 1920 he settled in Los Angeles where he died at home.

*Text and images taken from:*

Linck, C.E. (1972) *Edgar Rye, North Central Texas Cartoonist and Journalist*. Commerce, TX: East Texas State University.

Powers, J. and D. (2000) *Texas Painters, Sculptors and Graphic Artists: a Biographical Dictionary of Artists in Texas before 1942*. Austin, TX: Woodmont Books.

## **INSTRUCTIONAL SEQUENCING FOR LESSON THREE:**

### **Motivational Activity: Introduction to Storyboarding**

In this activity students will be introduced to what a storyboard is, learn the history of a storyboard, and explore storyboards in relation to some essential questions.

- Describe what a storyboard is used for in media arts. It is generally produced from a script or written ideas or concepts. A storyboard is a graphic, sequential depiction of a narrative. The artist creates the story or obtains the concepts, then illustrates the events in the panels provided.
- You may want to introduce the history of storyboarding. For example, in 1928, Walt Disney created and released *Steamboat Willie*, a cartoon with sound with Mickey Mouse's first appearance. Disney also invented the first storyboard.
- After introduction to storyboarding, facilitate a discussion about storyboarding and story-telling. Suggested questions for this discussion include:
  - How do past social issues compare and contrast with the social issues of this time?
  - How can cartoons describe concepts and ideas that have a sense of place, daily life, social issues and humor within their communities?
  - How is telling a story important to express social issues?

### **Learning Activity: Art Analysis**

After students have an understanding of storyboarding they will be able to analyze the work of two Wichita Falls area cartoon artists.

For this activity show examples of cartoons by Leslie Turner and Edgar Rye, explaining their connections to the Wichita Falls area. Facilitate a discussion about the artwork. Suggested questions for this discussion include:

- What social issues do you see that are represented in these images?
- How have social issues during the time of early Wichita Falls area artists compare and contrast with the social issues of this time?
- How have these artists described concepts and ideas that gave a sense of place, daily life, social issues and humor within their communities?
- How is telling a story through storyboarding important to express social issues through direct observations, personal experience, and imagination?

Afterwards, ask the students to brainstorm ideas for a social issue with a story that they think is important in their community today. They can sketch these ideas if time allows.

### **Extension Activity: Socratic Seminar**

This Socratic Seminar is an extension activity where students will be able to have a formal discussion about the use of serious social issues in comic strips using the artwork of Leslie Turner, a newspaper article, and Turner's obituary as a springboard for discussion.

Have students read provided handouts "Les Turner's *Wash Tubbs' Redeems a Drunkard* an article from *The Evening Citizen* in Ottawa Canada" (pages 38-41) which discusses how Turner addressed this issue of Alcoholism in his comic strip *Wash Tubs*. Also have students read provided handout, "Leslie Turner's Obituary" (page 42) which discusses the important topics Turner's comic strips addressed. Then, provide students with copies of Turner's *Comic strip about Alcoholism* (page 32) and Turner's *Comic Strip about Nazis* (page 33). These images are not complete stories, but do represent one panel that would have appeared in the newspaper on one day. Students may not be able to explore plot using the images but should rather focus on what is present in the image itself and on the use of the subject matter in a comic strip.

Using the Socratic Seminar materials provided in Appendix A allow students to brainstorm ideas and conduct a Socratic Seminar centered on the essential questions for this lesson:

- How do past social issues compare and contrast with the social issues of this time?
- How can cartoons describe concepts and ideas that have a sense of place, daily life, social issues and humor within their communities?
- How is telling a story important to express social issues?

### **Learning Activity: Art making - Storyboards**

#### *Materials:*

12" x 18" white drawing paper for each student

8.5" x 11" scrap paper for each student

Scissors

Old magazines/ photographs

Acrylic or tempera paint

Fine sharpie black markers

Storyboard template (worksheet provided)

Pencils

Colored pencils

Colored markers

#### Activity:

In this activity students will be making their own storyboards which express social issues that are relevant to them, just as they analyzed in the work of Leslie Turner and Edgar Rye.

This activity should take approximately four class sessions to complete.

- For the first class session, students will begin brainstorming a short story. Have them continue this process with images, using thumbnail sketches on the provided "Storyboarding Template" worksheet (page 44) or on an 8.5" x 11" piece of scrap paper.

Remind them that the intent is to tell a story that expresses a social issue they feel is relevant to their community. The students should draw images that fit in the 6 small rectangle panels. making note of what action is happening in each panel to tell the story and what camera they are using based on what they learned during the art analysis and introduction to cartooning.

- For the second class session, once sketches are complete, students will start writing small descriptions of each drawing panel in sequential order on a separate piece of paper. In the next step, have students discuss what types of ideas they have brainstormed and think of what media they would like to work with: illustration, painting, collage, photography or mixed media. Students will use the storyboard template given by the teacher. They will trace the rectangle squares onto a 12” x 18” piece of white paper using a fine marker by using the handout reference worksheet “Storyboard Template” (page 44). There will be three on one row on top and three on the second row on the bottom
- At this stage the teacher should demonstrate more in-depth ideas about different camera shots and the expression of meaning and students should refine their camera shots in their thumbnail sketches. Once this is complete, they may work on their 6 rectangle panels. Students trace the rectangle squares onto a 12” x 18" piece of white paper.

Les Turner's 'Wash Tubbs' Redeems a Drunkard  
An Article from: *The Evening Citizen* in Ottawa, Canada

**LES TURNER'S 'WASH TUBBS'  
REDEEMS A DRUNKARD**

Comic Strip's Unique Story Wins the Praise of A. A. Groups and Editors

By ERNEST LYNN  
NEA Staff Correspondent  
CLEVELAND—(NEA)—On the comic pages of some 600 daily newspapers all over the United States this month, a seemingly hopeless drunkard named Gig Wilty finally won his long fight to redeem himself, a fight that ended in his rehabilitation as a member of Alcoholics Anonymous.

This was the wind-up of one of the most unusual continuities in comic strip history. A brainchild of "Wash Tubbs" artist Leslie Turner, the Gig Wilty story prompted unprecedented letters of praise all the way from Waterville, Me., to San Diego, Calif.

Gig Wilty was no old-timer on the comic pages. He came to life in the "Wash Tubbs" sequence that began last January, and as his plight as a skidding drunkard began to unfold in the Argus-Press and other papers, there was some apprehension among editors. For 25 years, the cartoon has been a top favorite among the comics issued by NEA Service, and while "Captain Easy" has overshadow-



LESLIE TURNER: "Are YOU, too, a member?"

ed the title character in recent years, it has been mostly a comedy-adventure strip.

But the letters that began to roll in from readers soon dispelled any doubt over the place of such a story on pages normally reserved for high adventure, mystery and gags.

From Portland, Ore., a member of A.A. wrote: "I know of at least five hopeless alcoholics you have saved through your comic strip in the Oregon Journal."

From New York, the Alcoholics Foundation reported numerous inquiries about the sequence as it appeared in the World-Telegram, and added: "We feel that it is far-reaching in its effects and has great possibilities."

An A.A. member in Canton, O., wrote: "Gig Wilty may go way beyond your original design for him as a comic strip character. His name may become synonymous with Alcoholics Anonymous and his experience may influence hundreds, if not thousands, of alcohol-

ically sick people to take heed and heart and inspire them to seek their physical, mental, social and moral rehabilitation. You rightly deserve an Oscar for producing the most interesting and educational comic strip in the newspapers today."

A minister in Butte, Mont., wrote Turner that "I'm going to pray right along that God will use your pictures to help a lot of men who need resourced courage and a new lease on life."

The only woman member of A.A. in a small Oklahoma town ended her letter of praise to Turner with the question: "Are YOU, too, a member?"

Cartoonist Turner is no A. A. himself, although he has met a number of people around his home in Orlando, Fla., who are. Last winter, as he listened to some of their frank stories, he sensed the makings of a good story to tell in his own medium. Before he roughed in a single panel, however, he did one of the thorough research jobs that stamps all his continuities—no matter how much comedy they contain—with authenticity.

A Texan by birth, 51-year-old Leslie Turner began drawing in high school. He started making money with his talent in his freshman year at Southern Methodist

University. He wanted to be a cartoonist, but before he achieved that aim he had become a successful illustrator, working for some of the top magazines in the nation. Then, in 1937, Turner joined NEA, working on the production of "Wash Tubbs," gradually taking over more and more of the work until, today, he does it all.

When he was through researching, no A.A. had anything but praise for the story. Many a member recognized such true episodes as the one about the member who thought he'd try just one drink in a glass of milk, then wound up back on skid row.

The response to the story of the drunkard's reform prompted many papers to editorial comment, such as this from the Bismark, N.D., Tribune:

"It is one of the odd things of human nature that a story seriously told is often not widely read.

Through the medium of 'Wash Tubbs,' a so-called 'comic strip,' the truth about alcoholism is being told to more people than would ever learn it through more serious mediums. . . . Thus a simple little comic strip, something we usually think as a light means of useless entertainment, serves a missionary's purpose. By the time the story of Gig Wilty has been told completely, lots of righteous people may look about themselves and see real-life men and women who could use a little of the friendly help Gig Wilty is getting to whip the curse they cannot whip alone."

In Denison, Tex., the A. A. chapter's letter to Turner prompted a front-page story in the Denison Herald. The Gig Wilty story, they said, "has done more to create a sympathetic understanding of the alcoholic's problem . . . than vol-

umes of printed words could achieve. While the value of your contribution to this problem is indeed great to your adult readers, its far-reaching effect and influence on the minds and characters of your young readers is certainly truly inestimable. We truly believe that you have done much to offset the recent criticism directed at 'comic strips' in general and a wonderful service to potential alcoholics in particular."

And in Greenville, Miss., the Delta Democrat-Times put its thoughts this way in an editorial: ". . . Comic strips can render an invaluable service to the public when their creators are so inclined. Don't lump all comic strips together. When comics are indicted as an evil influence, keep 'Wash Tubbs' in mind. He's doing what few real people can do. He's spreading the word about problem drinkers in the place where it will do the most good: To our children."

85c  
**NOXZEMA**  
CUT TO  
59c

UNGUENTINE Large Tube	57c
LARVEX - Pt. 79c Qt. \$1.19; 1/2-Gal.	\$1.89
ARRID Large	59c
FRESH Economy Size	59c
BAYER ASPIRIN	59c

**Les Turner's 'Wash Tubbs' Redeems a Drunkard**  
**An Article from: *The Evening Citizen* in Ottawa, Canada**  
(text version of article)

CLEVELAND — On the comic pages of *The Evening Citizen* and some 600 other daily newspapers in the United States and Canada this month, a seemingly hopeless drunkard named Gig Wilty finally won his long fight to redeem himself, a fight that ended in his rehabilitation as a member of Alcoholics Anonymous. This was the wind-up of one of the most unusual continuities in comic strip history. A brainchild of “Wash Tubbs” artist Leslie Turner, the Gig Wilty story prompted unprecedented letters of praise all the way from Waterville, Maine to San Diego, California [sic]. Gig Wilty was no old-timer on the comic pages. He came to life in the “Wash Tubbs” sequence that began last January, and as his plight as a skidding drunkard began to unfold in Argus-Press and other papers, there was some apprehension among editors [sic]. For 25 years, the cartoon has been a top favorite among the comics issued by the NEA Service, and while “Captain Easy” has overshadowed the title character in recent years, it has been mostly a comedy adventure strip. But the letters that began to roll in from readers soon dispelled any doubt over the place of such a story on pages normally reserved for high adventure, mystery and gags. From Portland Ore., a member of A.A. wrote: “I know of at least five hopeless alcoholics you have saved through your comic strip in the Oregon Journal.”

From New York the Alcoholic Foundation reported numerous inquiries about the sequence as it appeared in the World-Telegram, and added: “We feel that it is far-reaching in its effects and has great possibilities.” An A.A. member In Canton, Ohio wrote: “Gig Wilty may go way beyond your original design for him as a comic strip character. His name may become synonymous with Alcoholics Anonymous and his experience may influence hundreds, if not thousands of alcoholically sick people to take heed and heart and inspire them to seek their physical, mental, social and moral rehabilitation. You rightly deserve an Oscar for producing the most interesting and educational comic strip in the newspapers today. A minister in Butte, Mont. wrote Turner that, “I am going to pray right along that God will use your pictures to help a lot of men who need restored courage and a new lease on life.” The only woman member of A.A. in a small Oklahoma town ended her letter of praise to Turner with the question: ‘Are you, too, a member?’”

Cartoonist Turner is no A.A. himself although he has met a number of people around his home in Orlando, Fla. who are. Last winter, as he listened to some of their frank stories, he sensed the makings of a good story to tell in his own medium. Before he roughed in a single panel, however he did one of the thorough research jobs that stamps all his continuities—no matter how much comedy they contain— with authenticity. A Texan by birth, 50-year-old Leslie Turner began drawing in high school. He started making money with his talent in his freshman year at Southern Methodist University. He wanted to be a cartoonist, but before he achieved that, aim he had become a successful illustrator working for some of the top magazines in the nation. Then in 1937, Turner joined NEA, working on the production of ‘Wash Tubbs,’ gradually taking over more and more of the work until, today, he does it all. When he was through researching, no A.A. had anything but praise for the story. Many a member recognized such true episodes as the one about the member who thought he’d try just one drink in a glass of milk, then wound up back on skid row.

The response to the story of the Drunkard’s reform prompted many papers to editorial comment, such as this from the Bismarck, North Dakota Tribune:

“It is one of the odd things of human nature that a story seriously told is often not widely read. Through the medium of ‘Wash Tubbs,’ a so-called ‘comic strip.’ the truth about alcoholism is being told to more people than would ever learn it through more serious mediums. Thus a simple little comic strip, something we usually think of as a light means of useless entertainment, serves a missionary’s purpose. By the time the story of Gig Wilty has been told completely, lots of righteous people may look about themselves and see real-life men and women who could use a little of the friendly help Gig Wilty is getting to whip a curse they cannot whip alone.”

In Denison, Tex. the A.A. chapter’s letter to Turner prompted a front-page story in the Denison Herald. The Gig Wilty story, they said has done more to create a sympathetic understanding of the alcoholics problem than volumes of printed words could achieve. “While the value of your contribution to this problem is indeed great to your adult readers, its far-reaching effect and influence on the minds and characters of your young readers is certainly truly inestimable. We truly believe that you have done much to offset the recent criticism directed at comic strips in general and a wonderful service to potential alcoholics in particular.”

And in Greenville, Miss. the Delta Democrat-Times put its thoughts this way in an



editorial: “Comic strips can render an invaluable service to the public when their creators are so inclined. Don’t lump all comic strips together. When comics are indicted as an evil influence, keep ‘Wash Tubbs’ in mind. He’s doing what few real people can do. He’s spreading the word about problem drinkers in the place where it will do the most good: To our children.”

Leslie Turner's Obituary

From: *The Miami News*, March 1, 1988.

# 'Captain Easy' creator dies

Associated Press

ORLANDO — Leslie Turner, who wrote and illustrated the "Captain Easy" adventure comic strip for 27 years, died here after a long illness. He was 88.



Capt. Easy

While a top magazine illustrator of the 1920s and '30s, Turner was best remembered for "Captain Easy," which at its peak appeared in more than 600 daily newspapers.

Turner introduced readers to the "macho, broken-nosed soldier of fortune," said Jim Ivey, curator of the Cartoon Museum in Orlando.

The strip addressed unpleasant subjects such as alcoholism as early as 1949, and won praise for being scientifically correct. When computers were in their infancy, the captain explained the binary system the machines used, he said.

Bill Crooks, who was Turner's assistant and still draws the strip, said, "Everything I learned about the comic strip business I learned from him."

- For the third class session, the students will start to draw their ideas into each rectangle in sequential order, starting from the top left using a pencil. If the student chooses to do a collage from mixed media, he or she should place the collage on the paper before gluing to see what it looks like. The students should get approval of the rough draft prior before inking and coloring the drawings in each panel.
- After the illustrations and collages are completed, the student can write their very short descriptions of what each image is about under the rectangular panel in a black marker. Writing short descriptions under the image indicates the sequence of the story.
- For the fourth class session, students should finish up the lesson and complete all their inking and coloring. Once the projects are completed, the teacher may lead a critique for the students to describe and tell the story of their completed work, discussing and analyzing them.

STORYBOARD TEMPLATE



Description of scene

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Camera angle \_\_\_\_\_



Description of scene

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Camera angle \_\_\_\_\_



Description of scene

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Camera angle \_\_\_\_\_



Description of scene

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Camera angle \_\_\_\_\_



Description of scene

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Camera angle \_\_\_\_\_



Description of scene

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Camera angle \_\_\_\_\_

**TEKS:**

Art, Grade 7:

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to: (A) analyze and compare relationships, such as function and meaning, in personal artworks; and (B) analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about formal properties, historical and cultural contexts, and intent.

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to: (A) create artworks based on direct observations, personal experience, and imagination; (B) incorporate design into artworks for use in everyday life; and (C) produce drawings, paintings, prints, sculptures, ceramics, fiber art, photographic imagery, and electronic media-generated art, using a variety of art materials and tools in traditional and experimental ways.

(3) Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to: (A) analyze ways that international, historical, and political issues influence artworks; (B) analyze selected artworks to determine cultural contexts; and Social Studies:

Social Studies, Grade 7:

(7) History. The student understands how individuals, events, and issues shaped the history of Texas during the 20th and early 21st centuries. The student is expected to: (E) analyze the political, economic, and social impact of major events, including World War I, the Great Depression, and World War II, and the history of Texas.

**Resources for the Teacher and Students:**

Goulart, R. (1975) *The Adventurous Decade*. New Rochelle, NY: Arlington House.

Linck, C.E. (1972) *Edgar Rye, North Central Texas Cartoonist and Journalist*.  
Commerce, TX: East Texas State University.

Lord, P., Sibley, B., & Park, N. (2010). *Cracking Animation: The Aardman Book of 3-D Animation*

- Lynn, E. (May 25, 1949). Les Turner's "Wash Tubbs" Redeems a Drunkard, *The Evening Citizen* Ottawa, Canada. Retrieved from <http://news.google.com/newspapers?id=KDsiAAAAIIBAJ&sjid=rKoFAAAAIBAJ&pg=4695,3001215&dq=alcoholism+leslie-turner&hl=en>
- Rye, E. (1909). *Quirt and the Spur: Vanishing Shadows of the Texas Frontier*. Chicago, IL: W. B. Conkey Company.
- Willette, A. (1964) *These Top Cartoonists Tell How They Create America's Favorite Comics*. Fort Lauderdale, FL: Allied Publications.
- Website with many examples of Leslie Turners Comic Strips:  
<http://www.americancomicarchive.com/preview.html>
- Website with many examples of Pixar Animation storyboards:  
<http://characterdesign.blogspot.com/2009/05/pixars-up-storyboards.html>
- Website with many examples of Disney storyboards:  
<http://filmmakeriq.com/2008/09/disney-the-art-of-storyboarding/>
- Website with storyboard information from Scholastic:  
<http://www2.scholastic.com/browse/article.jsp?id=3750735>
- Website with another example for brainstorming storyboard ideas for students:  
<http://www.timeforkids.com/TFK/media/teachers/pdfs/2002F/021108NSw1.pdf>

## **LESSON 4: HONORING OUR HEROES**

### **SPECIFIC ART CONTENT FOR LESSON FOUR:**

Analyze the ways in which Wichita Falls area artists honor heroes including the artworks of G.W. Backus, Electra Waggnner Biggs, Emil Herman, and Frank Tenney Johnson.

Learn the elements that represent the attributes of Texas heroes

Create a sculpture honoring a Texas hero from the past or present

### **ESSENTIAL QUESTIONS FOR LESSON FOUR:**

Who deserves to be honored?

What are the attributes of a hero?

How do we honor our hero(es)?

### **OBJECTIVES FOR LESSON FOUR:**

- Students will compare and contrast works of early Wichita Falls area artists, examining the ways in which different artists choose to represent heroes and the visual clues included in their work. [TEKS: Art 7.4(B)]
- Students will identify the ways early Wichita Falls area artists have honored heroes as a record of human achievement by analyzing the historical and political issues which influenced the artworks and by determining the cultural contexts. [TEKS: Art 7.3(A)(B)]
- Students will research Texas heroes and apply critical-thinking skills to organize and use information from a variety of valid sources to acquire the information. [TEKS: Social Studies 7.7(D); 7.18(B); 7.19(D); 7.21(A)]
- Students will identify significant individuals, events, and issues in the development of the cattle industry and the myths and realities of the cowboy way of life and the representation of this in artwork of early Wichita Falls area artists. [TEKS: Art 7.3(A)(B); Social Studies 7.6 (B)]
- Students will express ideas about cultural heroes by creating artworks based on direct observations, personal experience, and imagination. [TEKS: Art 7.2 (A) (C)]

- Students will explain how they included visual clues about the chosen hero in their artwork. [TEKS: Art 7.4(B)]

**VOCABULARY FOR LESSON FOUR:**

**Armature:** a skeletal framework built as a support on which a clay, wax, or plaster figure is constructed

**Attribute:** something attributed as belonging to a person, thing, group, etc.; something used as a symbol of a particular person, office, or status

**Hero:** a person of distinguished courage or ability, admired for brave deeds and noble qualities

**ARTISTS AND ART WORK INCLUDED IN LESSON FOUR**

**G.W. Backus**



G.W. Backus  
*Trail Drive Monument 1931 (Front)*  
 18” thick, 10’ 6” tall 5” 4” wide  
 Granite



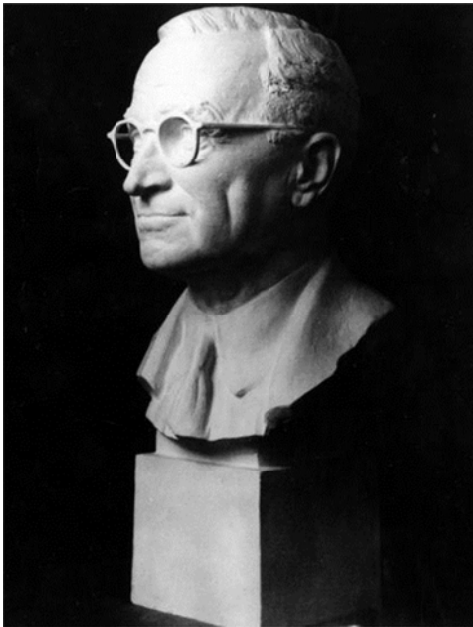
*Trail Drive Monument, 1931 (Back)*  
 Doans, TX





G. W. Backus  
*Our Patriots*, 1924,  
Life Size, Hall County Court House  
Memphis, TX

**Electra Waggoner Biggs (1912-2001)**



Electra Waggoner Biggs  
*Harry S. Truman*



Electra Waggoner Biggs  
*Will Rogers on Soapsuds*, Bronze  
Will Rogers Coliseum in Fort Worth, TX



Electra Waggoner Biggs  
*Photograph of Harry S. Truman &  
Electra Waggoner Biggs (August 6, 1958)*

**Emil Herman (1869-1966)**



Emil Herman  
*Portrait of General Douglas MacArthur*  
40" x 30" oil.

**Frank Tenney Johnson (1874-1939)**



Frank Tenney Johnson  
*Range Boss on the SMS Ranch*  
24" x 36"



Frank Tenney Johnson  
*Night in Old Wyoming, 1935*  
17 ½" x 13 ½"  
Joslyn Art Museum, Omaha, NE



Frank Tenney Johnson  
*Night Time in the Canyon*  
24" x 18"  
oil on canvas mounted on board

## **HISTORICAL CONTENT / BACKGROUND INFORMATION:**

### **G.W. Backus, Vernon**

monument maker

During the creation of this unit the researchers were unable to locate any sources for the dates or locations of G.W. Backus's birth or death. All that was verifiable about his history was that he was a prominent monument maker from Vernon, TX. In 1924 Backus created *Our Patriots* for the Hall County Court House in Memphis, Texas, to honor Civil War and World War I veterans this monument can be seen in this unit. In 1986 it was rededicated to honor all veterans. He also created the *Trail Drive Monument* in 1931 in honor of Doan's Crossing in Doans, Texas this monument can also be seen in this unit.

The story of Doans crossing is an important part of Texas and southwestern history, when discussing with students this piece of art work you may want to give them some historical context for the piece. The monument and site of the legendary Doan's Store or Doan's Crossing, is at the junction of Farm roads 2916 and 924, a mile southwest of the Red River in north central Wilbarger County. In 1978 Jonathan Doan and his nephew Corwin Doan established a trading post with the intent to serve the cattle drivers who used the nearby Western Trail to get their herds to market and by 1879 they had added a post office with Corwin Doan serving as the postmaster.

As the cattle drives continued to grow on the Western Trail Doans began to grow, reaching their peak in 1881 with more than 300,000 passing Doans. By the mid 1880's Doans had a not only the trading post and the post office, but also a school, a hotel, a general store, a saloon, and a population of 300.

All of this changed in 1885, when the Fort Worth and Denver Railway bypassed Doans by several miles. The cattle drives which had been essential to the towns economy were no longer running and the town had no rail service to bring in new business. By the mid-1890s the population began to fall, until the 1930's when only ten residents remained, postal service had been discontinued and the Doans school was consolidated.

In 1931 a historical marker was placed at Doans to commemorate the trail drives, the monument is made of gray Llano granite and weighs 12,000 pounds. "It is measured 18 inches thick, 10 feet six inches high, and 5 feet 4 inches wide. A bronze plate of which the design was

drawn by H. D. Bugbee, noted Western artist of Clarendon, was molded at Atlanta, Georgia, and finally cast at Jamestown, New York. The bronze panel is 48 by 30 inches. Nineteen steers, one for each year the trail ran through the county and two figures on horseback, with Doan's Crossing in the background are shown. The marker which faces east bears on it (sic) back the brands of men who made the long trip to Kansas. P. P. Ackley posed for the mounted man in the foreground and the plate bears his name as well as that of the artist [G.W. Backus of Vernon, TX]. His [Ackley's] donation of \$1000 initiated public donations which made the monument a reality. Will Rogers, world-wide humorist and visitor to Wilbarger County, added \$50.00 to the fund as one of many contributors" (Wilbarger County Cattle Drives, para. 22).

Below the bronze panel on the marker is the inscription: "In honor of the trail drivers who freed Texas from the yoke of debt and despair by their trails to the cattle markets of the far north, we dedicated this stone, symbol of their courage and fortitude, at the site of the old Doan's Store, October 21-22, 1931. The Western Texas - Kansas Trail, 1876 - 1895." This monument erected by Texans. On the backside are carved 61 cattle brands listed in honor of the men and women who (sic) cattle passed through the crossing on their way to northern markets" (Wilbarger County Cattle Drives, para. 23).

The monument honors the cattle drive and the role that Doans played on the trail. In addition there is an annual picnic which began when the Doans family celebrated May Day in 1884 and continued to do it every year. People still gather today each May for a picnic to remember and honor the people of Doans and to celebrate.

*Text and images taken from:*

- Morrell, L. A., *DOANS, TX, Handbook of Texas Online*. Texas State Historical Association. Retrieved from: <http://www.tshaonline.org/handbook/online/articles/hvd50>), accessed April 25, 2011.
- Little. (1996). *Outdoor Sculpture in Texas*. Austin, TX: University of Texas Press.
- Oklahoma's Historical Society Chronicles of Oklahoma. (n.d.) Retrieved from: <http://digital.library.okstate.edu/chronicles/v014/v014p084.html>
- Wilbarger County Cattle Drives. (n.d.) Retrieved from: <http://www.co.wilbarger.tx.us/CattleDrives2.htm>

**Electra Waggoner Biggs (1912-2001), Vernon, Fort Worth**

sculptor

Electra Waggoner Biggs was born in Fort Worth. Her family was a well-known ranching family, heading up the Waggoner Ranch in Vernon, TX. She attended Bryn Mawr College and Columbia University and according to her daughter, Helen Biggs Willingham of Vernon, "She went down to Greenwich Village and found out she had a knack for sculpting"(Amarillo Globe News). Then in 1932 at the age of 20 she went to study sculpture in Paris. She worked in a Parisian bronze foundry to gain experience and then moved to Boston. In 1942 she married Lieutenant-Colonel John Biggs, they lived a short time together in Washington D.C. and then returned to Texas where she spent time in both Fort Worth and Vernon on her family's ranch.

During her career Biggs became an internationally renowned sculptor. She won third prize at the prestigious Salon d'Autum in Paris and had work exhibited at Seligman's in New York. She also executed sculpture portraits of several public figures, including presidents Harry S. Truman (seen in this unit) and Dwight D. Eisenhower; Texas rancher Robert J. Kleberg Jr.; actor Victor McLaughlen; businessman and philanthropist Amon G. Carter; Vice-President John Nance Garner; entertainer Bob Hope; and football coach Knute Rockne. The Red River Valley Museum in Vernon, Texas, has the largest collection of her work which can be seen on display in the Waggoner Room.

Her best known work was probably the heroic size sculpture of Will Rogers, on his favorite horse, Soapsuds, in front of the Will Rogers Coliseum in Fort Worth, this sculpture is seen in this unit. The work was recast three times and stands in front of the Rogers Memorial in Claremore, Oklahoma, at the entrance of Texas Tech University and in the sculpture garden of the Anatole Hotel in Dallas.

In addition to her successes as a sculptor, she has received many honors. She was awarded an honorary degree by Texas Women's University, Denton, in 1951. Stories tell of how her beauty inspired the naming of an automobile, the Buick Electra, and of an aircraft, the Lockheed Electra this honor was given to her by her brother in law Harlow H. Curtice, president of General Motors' Buick Motor Division. In addition, her father W.T. Waggoner named Electra, Texas after her.

*Text and images taken from:*

*Amarillo Globe News*, posted Wednesday, April 25 2001.

Powers, J. and D. (2000) *Texas Painters, Sculptors and Graphic Artists: a Biographical Dictionary of Artists in Texas before 1942*. Austin, TX: Woodmont Books.

Website with an article about Electra Wagner Biggs

[http://amarillo.com/stories/042501/obi\\_biggs.shtml](http://amarillo.com/stories/042501/obi_biggs.shtml)

Website with an article about Electra Wagner Biggs and examples of her work:

<http://www.redrivervalleymuseum.org/electra.html>

Website with an article about Electra Wagner Biggs and examples of her work:

<http://www.waggonerranch.com/MrsBiggsArtTribute.htm>

### **Emil Hermann (1869-1966), Wichita Falls**

portrait and landscape painter, muralist

Emil Hermann was born in Vienna and studied art there before immigrating to the United States as a young adult. In 1889 he enrolled in the Pennsylvania Academy of the Fine Arts, Philadelphia, PA on a scholarship. By the early 1900's Hermann had a portrait studio in Pittsburg and was earning enough money to be able to maintain a family, a studio, and send money back home to Hungary where his German-born father and mother lived. Herman moved after a few years to Dayton, Ohio, where he did portrait work. From Dayton he traveled to Tulsa, Oklahoma, seeking portrait commissions, then to Wichita Falls in 1919 in the midst of an oil boom in the nearby Burkburnett Field. Hermann remained in Wichita Falls for a number of years, dividing his time between that city and his Dayton home. In 1933 he became a permanent resident of Wichita Falls, executing portrait commissions in North Texas, Florida, New York, Colorado, California, and Oklahoma.

According to a studio assistant, Elisabeth Alford, one of his techniques for portraiture involved a photographic transfer process to canvas, which he then painted in oils. His portrait commissions included Teddy Roosevelt, Will Rogers, Gen John J. Pershing and many residents of Wichita Falls including John and Flora Kemp, Bob and Ada Waggoner and John Hirschi. He delighted in painting landscapes between portrait commissions. Hermann died in Wichita Falls at the age of 95. A mural of his is in the Wichita Falls High School. His work is included the collections of the Capitol Historical Artifact Collection, Austin (portrait of Vice-President John Nance Gamer); The University of Texas at Austin (portrait of U.S. attorney general Thomas

Watt Gregory); the Wichita Falls Museum and Art at Midwestern State University; Trinity University, San Antonio (portrait of President Woodrow Wilson); and the Kemp Art Center, Wichita Falls (portraits of John and Flora Kemp).

*Text and images taken from:*

Jo Ann Jenne Crites. (2010) *Emil Hermann, His Life and Art*. Wichita Falls, TX: Persidea.  
Elisabeth Turner Alford, *The Limitedly Laudable Literary Tales of the Life of Elisabeth Turner Alford*. Unpublished manuscript

### **Frank Tenney Johnson (1874-1939), Stamford**

painter, illustrator, muralist

Frank Tenney Johnson was born near Big Grove, Iowa, near the Overland Trail. He remembered seeing the covered wagons crossing the plains westward as a young boy. He moved with his family from Iowa to Milwaukee and at the age of fourteen he was apprenticed to F.W. Heine, the proprietor of the Heine Art School. Heine taught Johnson to paint, especially sharing his knowledge of painting horses. In Milwaukee Johnson also studied under Richard Lorenz and during this time he developed a love for western subjects that he would later be known for. In 1902, Johnson began studying at the Art Students League of New York under Francis Luis Mora, Kenneth Hayes Miller, Robert Henri, and William Merritt Chase. He spent some brief periods of time working as a fashion illustrator for newspapers and furnishing illustrations to *Field and Stream* magazine before he moved to Alhambra California where he began illustrating western stories, including those of Zane Grey.

Throughout his life Johnson made several visits as a guest at the SMS ranch in Stamford, which proved inspirational and informed much of his work. The cowboy culture, including clothes, hats, horses, tack and body language formed the basis for many of his paintings which became very popular. Johnson carefully observed his environment and made mental notes of colors, values, and textures. He also sketched and photographed, and in his paintings, would often combine and recombine landscape backgrounds with the people he had photographed and sketched. The character in the painting *Range Boss of the SMS Ranch*, was a portrait of ranch hand Joe Ericson. Also finding his way into paintings was A.M.G. "Swede" Swenson. This



former University of Texas football player, who was the son of the original ranch owner, was the cowboy in many paintings because of his athleticism.

Johnson became known as the painter of night. Quite opposite the currently popular Thomas Kinkaid, marketed as “the painter of light,” Johnson’s night scenes show the landscape of the American west and southwest bathed in moonlight. It is said, moonlight was almost like another color in his paint box. Cowboys and Indians on horseback are his most common subject matter, as he documented a vanishing life.

Johnson had successful exhibitions in New York, where Amon Carter bought many of his paintings. In California he painted for Hollywood moguls and film theaters as well. His images of cowboys and Indians left an indelible mark in the production of the Hollywood images of the Wild West portrayed in film and television. He died suddenly in 1939, but his paintings have continued to be sold, exhibited and collected by museums and private owners, making his work today a high-dollar auction item.

*Text and images taken from:*

McCracken, H. (1974) *The Frank Tenney Johnson Book: A Master Painter of the Old West.* Garden City, NY: Doubleday & Co.  
Swenson Brothers. *The Story of the S.M.S. Ranch, Book, [1922];*  
<http://texashistory.unt.edu/ark:/67531/metapth46819>  
Scottsdale Art Auction catalogue, April, 2010

## **INSTRUCTIONAL SEQUENCING FOR LESSON FOUR:**

### **Motivational Activity: Discussion**

For this activity you will engage students in a discussion about attributes of a hero. Consider dressing up as a superhero to get the students interested! Facilitate a discussion with students, asking questions like:

- Who deserves to be honored?
- What are the attributes of a hero?
- How do we honor our heroes?

During the discussion ask students to think of historical Texas figures they know of who they think would be considered heroes. Following the discussion ask them to choose a Texas hero (past or present) that they would like to honor and list all the attributes they can think of about that hero. Ask that next to each attribute they brainstorm possible ways they might represent them visually. Use the "Hero Brainstorming Map" (page 59) to help with this process.

### **Motivational Activity: Interviews**

This activity builds on the discussion and brainstorming students have done about heroes. Ask students to review their chosen hero and the hero's attributes, then divide students into groups of 2 to interview each other about their chosen heroes. They should conduct the following interview with their partner recording the answers:

- Who is your hero?
- Why did you choose that hero?
- What attributes does that person have that makes him or her a hero?

Once the partners have completed the activity you can switch partners and complete the interviews 2 more times so that each student has interviewed 3 students about their heroes and the chosen attributes. Students may use the "Interview Worksheet" (pages 60 & 61) to help with this process.

- Remaining class time may be used for the art analysis activity or to allow students to sketch ideas about visually representing their hero.

### **Learning Activity: Art Analysis - Examination of Heroes in Wichita Falls Art**

Prior to beginning the art analysis students should have chosen a hero and discussed a variety of attributes that can be attributed to heroes, this can be accomplished the previous discussion, brainstorming, and interview activities. Having completed these activities will have allowed for the students to brainstorm the ways those attributes can be represented visually. For this activity students should look in-depth at the artwork of Wichita Falls area artists and examine how they represented heroes in their work. While looking at the provided images review the previous questions with the students:

- Who deserves to be honored?

- What are the attributes of a hero?
- How do we honor our heroes?

Then ask students to take these questions further by asking:

- Who has the artist chosen to honor? Why?
- What are the attributes of the hero you see here? How do you know?
- How does an artist honor a hero?

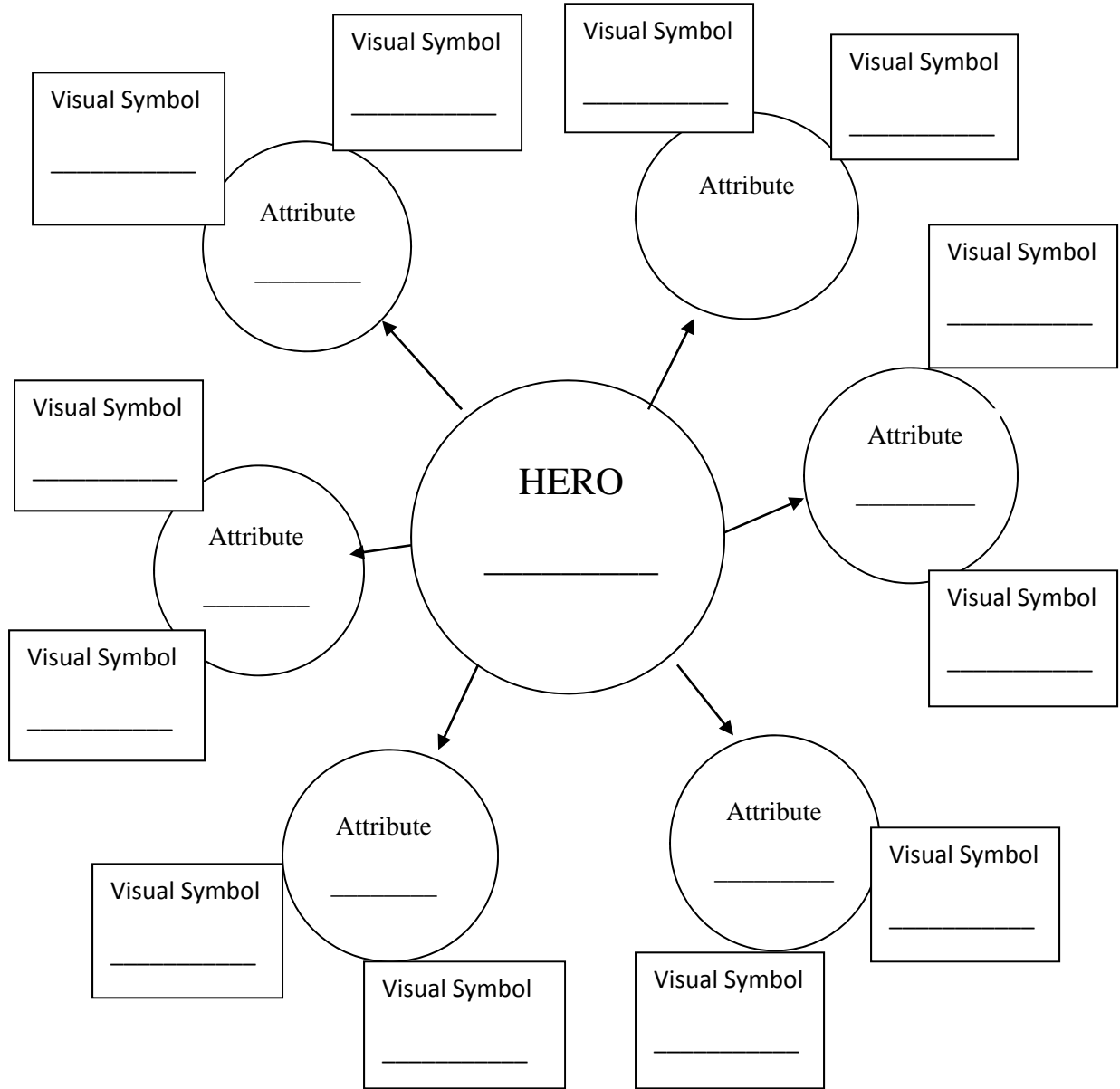
### **Extension Activity: Presidents v. Cowboys Socratic Seminar**

Electra Waggoner Biggs of Vernon, TX sculpted famous heroes including presidents Harry S. Truman and Dwight D. Eisenhower. Frank Tenney Johnson from Stamford, TX created iconic images of heroic cowboys based on his stay at the SMS ranch. Direct the students to examine the *Photograph of Harry S. Truman and Electra Waggoner Biggs (August 6, 1958)* (page 49) featuring Electra Waggoner Biggs presenting her sculpture to Harry S. Truman and one of Frank Tenney Johnson's classic cowboy images, *Night Time in the Canyon* (page 51). Using the Socratic Seminar materials provided in Appendix A allow students to brainstorm ideas and conduct a Socratic Seminar centered on the essential question for this lesson:

- Who deserves to be honored?

Allow the students to explore this question in relationship to these images and their historical understanding of both past and contemporary issues which relate to the images.

# HERO BRAINSTORMING MAP



**INTERVIEW WORKSHEET**

**Myself:** \_\_\_\_\_

**Partner 1:** \_\_\_\_\_

**Who is your hero?**

**Who is your hero?**

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**Why did you choose that hero?**

**Why did you choose that hero?**

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**What attributes does that person have  
that makes them a hero?**

**What attributes does that person have  
that makes them a hero?**

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**Partner 2:** \_\_\_\_\_

**Who is your hero?**

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**Why did you choose that hero?**

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**What attributes does that person have  
that makes them a hero?**

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**Partner 3:** \_\_\_\_\_

**Who is your hero?**

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**Why did you choose that hero?**

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**What attributes does that person have  
that makes them a hero?**

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### **Learning Activity: Art making - Model Magic Monument for a Hero**

For this art making activity students will create a model magic monuments of their chosen Texas heroes, focusing on the attributes that they believe make them a hero and they will provide a brief biography of the hero where they explain details about the life of the person and the heroic attributes they possess.

- Students should already have chosen a Texas hero and brainstormed the attributes of that hero, including the ways in which those attributes can be represented visually using symbolism.
- Students should be given time to do some research on their hero, gathering information and images about their life.
- Ask students to complete several rough gesture sketches of their sculpture detailing the possible body positioning they would like to try and the attributes they will be trying to represent.
- Then pass out armature wire, wire cutters, and cardboard bases. Instruct the students to create an outline of their hero with wire. Encourage them to use interesting gestures that represents their hero. Students may wish to work with a partner, alternating as models for each other during this process. Once the shape begins to form the figure should be hot glued to a cardboard base.
- Students should then build attributes that are important to their hero. Remember that they are to focus on attributes and not necessarily props. For example if a firefighter was chosen as a hero the student may see a fire truck as something that firefighters use; this would be merely a prop. Instead, the student may choose to put a dog with the fire fighter discussing its symbolic meaning of loyalty. Emphasize that in some cases the difference between a prop and a symbolic representation of heroic attributes can be subjective, it will be up to the student to explain how the chosen attributes represent characteristics of their hero. When the attribute armatures are complete they should add these to the existing figures by hot gluing them to the cardboard base.
- Next, pass out aluminum foil to the students, demonstrating how they should attach it to the wire outline. This step will help create fullness and details to their figures. When students have completed their armatures with both wire and foil they may begin



covering it in an air-dry clay like model magic. When this is finished students may paint the final piece.

- Finally ask students to use their brainstorming and their research to create a brief biography of the hero. They should explain details about the life of the person and the heroic attributes they possess that are present in the sculptural monument they created.

### **TEKS:**

Art, Grade 7:

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to: (A) analyze and compare relationships, such as function and meaning, in personal artworks; and (B) analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about formal properties, historical and cultural contexts, and intent.

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to: (A) create artworks based on direct observations, personal experience, and imagination; (B) incorporate design into artworks for use in everyday life; and (C) produce drawings, paintings, prints, sculptures, ceramics, fiber art, photographic imagery, and electronic media-generated art, using a variety of art materials and tools in traditional and experimental ways.

(3) Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to: (A) analyze ways that international, historical, and political issues influence artworks; (B) analyze selected artworks to determine cultural contexts; and

Social Studies, Grade 7:

(6) History. The student understands how individuals, events, and issues shaped the history of Texas from Reconstruction through the beginning of the 20th century. The student is expected to: (B) identify significant individuals, events, and issues from Reconstruction through the beginning of the 20th century, including the development of the cattle industry from its Spanish beginnings and the myths and realities of the cowboy way of life;

(21) Social studies skills. The student applies critical-thinking skills to organize and use information acquired through established research methodologies from a variety of valid sources, including electronic technology. The student is expected to: (A) differentiate between, locate, and use valid primary and secondary sources such as computer software, databases, media and news services, biographies, interviews, and artifacts to acquire information about Texas; (B) analyze information by sequencing, categorizing, identifying cause-and-effect relationships, comparing, contrasting, finding the main idea, summarizing, making generalizations and predictions, and drawing inferences and conclusions; (C) organize and interpret information from outlines, reports, databases, and visuals, including graphs, charts, timelines, and maps; (D) identify points of view from the historical context surrounding an event and the frame of reference that influenced the participants; (E) support a point of view on a social studies issue or event; (F) identify bias in written, oral, and visual material; (G) evaluate the validity of a source based on language, corroboration with other sources, and information about the author; and (H) use appropriate mathematical skills to interpret social studies information such as maps and graphs.

(7)(D) describe and compare the civil rights and equal rights movements of various groups in Texas in the 20th century and identify key leaders in these movements, including James L. Farmer Jr., Hector P. Garcia, Oveta Culp Hobby, Lyndon B. Johnson, the League of United Latin American Citizens (LULAC), Jane McCallum, and Lulu Belle Madison White

(18)(B) identify the contributions of Texas leaders, including Lawrence Sullivan "Sul" Ross, John Nance Garner ("Cactus Jack"), James A. Baker III, Henry B. González, Kay Bailey Hutchison, Barbara Jordan, Raymond L. Telles, Sam Rayburn, and Raul A. Gonzalez Jr.

(19)(D) identify contributions to the arts by Texans such as Roy Bedichek, Diane Gonzales Bertrand, J. Frank Dobie, Scott Joplin, Elisabet Ney, Amado Peña Jr., Walter Prescott Webb, and Horton Foote.

### **Resources for Teacher and Students:**

Crites, Jo Ann Jenne (2010). *Emil Hermann, His Life and Art*. Wichita Falls, TX: Persidea.

Little. (1996). *Outdoor Sculpture in Texas*. Austin, TX: University of Texas Press.

McCracken, H. (1974) *The Frank Tenny Johnson Book: A Master Painter of the Old West*.  
Garden City, NY: Doubleday & Co.

Texas Portal Website : Swenson Brothers. *The Story of the S.M.S. Ranch, Book*, [1922];  
<http://texashistory.unt.edu>

Website about the W.T. Waggoner Estate:  
<http://www.waggonerranch.com/MrsBiggsArtTribute.htm>

Website with an article about Joe Ericson, model for *Range Boss on the SMS Ranch*:  
[http://www.rootsweb.ancestry.com/~txdicken/spur/e/ericson\\_joe.htm](http://www.rootsweb.ancestry.com/~txdicken/spur/e/ericson_joe.htm)

## **LESSON FIVE: CAPTURING THE MOMENT**

### **SPECIFIC ART CONTENT FOR LESSON FIVE:**

Capture a moment in time through the creation of a still life

Develop direct observation skills and art vocabulary

Learn various media such as pencil, chalk and oil pastels

Analyze the life and work of Wichita Falls area artists, Polly Hoffman, Mary Marshall,  
and Gladys Milligan

### **ESSENTIAL QUESTIONS FOR LESSON FIVE:**

What does it mean to be permanent?

What does it mean to be temporary?

In what ways are our lives and the objects in them permanent or temporary?

How can something temporal gain permanence?

### **OBJECTIVES FOR LESSON FIVE:**

- Students will compare and contrast works of early Wichita Falls artists examining the different ways Wichita Falls artists choose to represent still life paintings. [TEKS: Art 7.4(B)]
- Students will express personal ideas about capturing the moment by creating artworks based on direct observations, personal experience, and imagination. [TEKS: Art 7.2 (A) (C)]
- Students will be able to identify the physical characteristics of geographic regions in Texas and in the region in which they live and identify those characteristics in the foliage of their community and the foliage in the work of early Wichita Falls artists. [TEKS: Social studies: 7.9 (B)]

### **VOCABULARY FOR LESSON FIVE:**

**Composition:** organization or grouping of the parts of a work of art to achieve a unified whole

**Contour Line Drawing:** the outline or edge of a figure or object that defines its shape

**Still life:** the category of subject matter in which inanimate objects are represented

**Symbol:** something used for or regarded as representing something else; a material object representing something, often something immaterial

**Symbolism:** the practice of representing things with symbols

**Temporal:** enduring for a time only; temporary

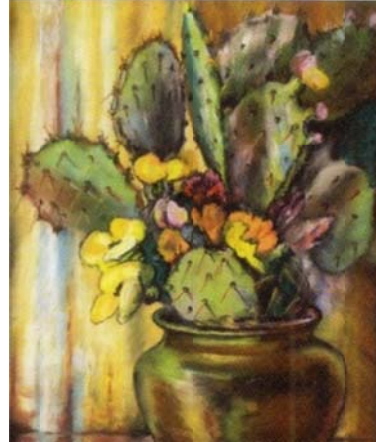
**ARTISTS AND ART WORKS INCLUDED IN LESSON FIVE:**

**Polly Hoffman (1890-1949)**



Polly Hoffman  
*Large Jimson Weed in Light Vase*

**Mary Marshall (1880-1950)**



Mary Marshall  
*Cactus*  
10" x 8" pastel.



Polly Hoffman  
*Large Jimson Weed in Dark Vase*

**Gladys Milligan (1892-1973)**



Gladys Milligan  
*Still Life, 1948*  
18" X 24" oil on canvas  
Phillips Collection

## **HISTORICAL CONTEXT / BACKGROUND INFORMATION**

**Hoffman, Polly (1890-1949)**, Denton, Wichita Falls

painter, teacher lecturer, writer

Polly Hoffman was born Bryan, Texas. She is the mother of Polly Hoffman Cox whose work appears in lesson one of this unit. Hoffman attended public schools in Bryan and in San Angelo and then went to the Pratt Institute in Brooklyn, New York where she graduated in 1914. After graduating she taught at the College of Industrial Arts (now Texas Woman's University), Denton from 1914-1918 and attended a summer session at Columbia University before settling in Wichita Falls.

Hoffman was a student of Xavier Gonzalez, Adele Laure Brunet, Will Henry Stevens, Henry Varnum Poor, and Henry Bayley Snell. She taught painting in her home in Wichita Falls, wrote art columns for the Wichita Falls newspaper, and designed furniture. Her work was exhibited in the Texas-Oklahoma Fair, Wichita Falls (1925 prize, 1926 prize, 1927 prize); the Southern States Art League Annual Exhibition (1927, 192, 1931, 1935); the Annual Texas Artists Circuit Exhibition (1931-33, 1947); the Texas Centennial Exposition, Dallas (1936); the Texas General Exhibition (1945 award, 1946); the Texas Fine Arts Association (1946); the Wichita Falls Art Association (1987 one-woman); and at Pratt Institute, Brooklyn.

She is included in the art collections of Midwestern State University; First Christian Church, First Methodist Church, and Kemp Public Library, Wichita Falls; Wichita Falls Museum; and the Wichita Falls public schools.

She died in Wichita Falls in 1949.

*Text and images taken from:*

Powers, J. & Powers, D., (2000). *Texas Painters, Sculptors, & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*. Austin, TX: Woodmont Books, pg. 230.  
Private collections

**Mary Marshall (1880-1950), Denton, Wichita Falls**

designer, painter, teacher

Mary Marshall was born and raised in Greenville and graduated in 1912 from the Pratt Institute, Brooklyn, New York. From 1913 until 1916 she taught in Dallas high schools and at the School of Music and Art in Wichita Falls, then in 1916 she joined the faculty of the College of Industrial Arts (now Texas Woman's University) in Denton. She was appointed head of the art department in 1930, became professor of art in 1932, and retired in 1948. She was also able to earn a bachelor of science, a master of arts, and a diploma of fine arts from Columbia University in 1925.

Marshall exhibited her work at Hamilton College, Lexington, Kentucky where she received a medal, at the Art Center in New York and at the Art Alliance of America where she received a prize. During her career she was affiliated with the American Federation of Arts, the Southern States Art League, and the Texas Fine Arts Association and was a member of the Texas Centennial Art Commission, often serving as a juror in Texas exhibitions. She died in 1950 in a Fort Worth hospital after a lengthy illness.

*Text and images taken from:*

*David Dike Fine Art Catalogue*

Powers, J. & Powers, D., (2000). *Texas Painters, Sculptors, & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*. Austin, TX: Woodmont Books, p. 341.

Website with Mary Marshall's *Cactus* picture:

<http://www.auctionflex.com/showlot.ap?co=27961&weiid=1365343&lang=En>

**Gladys Milligan (1892-1973), Wichita Falls**

painter, teacher

Gladys Milligan was born in LaRue, Ohio in 1892. Throughout her career she studied at many different schools, including: Western College for Women, Oxford, Ohio; Westminster College, New Wilmington, Pennsylvania; and the Pratt Institute in Brooklyn, New York. She was a student of Hans Hofmann, George Luks, Jean Despujols, and André Lhote. In 1929 she became head of the art department at the Wichita Falls Academy of Fine Arts, then moved Santa

Fe in 1930 and in 1931 she became a teacher at the National Cathedral School, Washington, D.C. where she stayed until 1955. She died in Tryon, North Carolina in 1973.

Milligan's had a successful career, holding one-woman exhibitions at the Wichita Falls Woman's Forum in 1929, the Arts Club of Washington in 1938, George Washington University, Washington, D.C. and New York City. She exhibited her work at the Denver Art Museum (1929, prize); and the National Association of Women Artists. Her work is included in the Phillips Collection, Washington, D.C. and the Museum of Fine Arts, Santa Fe.

*Text and images taken from:*

Powers, J. & Powers, D., (2000). *Texas Painters, Sculptors, & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*. Austin, TX: Woodmont Books, p. 359.

The Phillips Collection:

[http://www.phillipscollection.org/search/index.aspx?sp\\_a=sp1003be78&sp\\_f=ISO-8859-1&sp\\_q=Milligan%2C+gladys&sp-p=all&sp-t=search\\_new&sp-sfv1-field=tpc\\_category](http://www.phillipscollection.org/search/index.aspx?sp_a=sp1003be78&sp_f=ISO-8859-1&sp_q=Milligan%2C+gladys&sp-p=all&sp-t=search_new&sp-sfv1-field=tpc_category)

## **INSTRUCTIONAL SEQUENCING FOR LESSON FIVE:**

### **Motivational Activity**

In this activity students will bring 5 objects into class which they feel represent them in some way. The activity is designed to be an ice breaker which stimulates thinking about symbolism, temporality, permanence, and eventually still life composition.

- Students are assigned to bring 5 items in a bag (grocery store bag to limit size of items) that tell about themselves. The teacher should introduce ideas of symbolism, temporality and permanence. Then, utilize the provided "Bag Day Brainstorming Worksheet" (pages 71-73) to encourage students to think about these ideas in relation to themselves and objects they own which may represent themselves in some way.
- The next day "bag day" teacher reviews the ideas of symbolism, temporality and permanence explaining how objects can represent aspects of your culture, land, and personality. Students should then gather in a circle to present their bags to each other, focusing on the explanation of how the objects are meaningful to them, beginning with the teacher (this may be done in a location other than the classroom, perhaps outside).



- When finished, students will select 3 of the 5 objects that they will use to create a personal still life drawing. They should focus on objects that they think captures best the current place that they are at in their lives and the object which they feel create an interesting composition (they may want to change their objects after they have looked in-depth at artworks). Remaining class time could be used to experiment with compositions and create sketches using their 3 objects.

## BAG DAY BRAINSTORMING WORKSHEET

Tomorrow you will need to bring a grocery bag to class with 5 items that represent you. Some of the items may be special to you because of who you are right now, some of them may be special because of where you live, and some may be special throughout your entire life. Use this worksheet to help you think of objects to bring in for this assignment.

Three of your objects will become the subject of our next art project so be prepared to have them stay in the classroom for several days. Choose objects that are both meaningful and not too valuable to leave at school.

1. If you were writing your autobiography right now, what six events or things that would have to be included? It will be easiest to think over your life chronologically. What is an object you have from each of those events? (sometimes the answer may be none)

Events

Objects

1. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

6. \_\_\_\_\_

2. What are 3 characteristics of the place that you live? What objects do you associate with these places?

Characteristics

Objects

1. \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

3. \_\_\_\_\_

3. What are the first three personality traits that come to mind when you think about yourself?  
What is an object/color/symbol etc. you associate with each personality trait?

Personality Traits	Objects
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____

4. Ask two friends or family members to pick three personality traits that describe you.

Friend or Family Member #1	Friend or Family Member #2
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____

5. List three accomplishments you have and three objects that show those accomplishments

Accomplishments	Objects
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____

6. What are your most important extracurricular or community activities? What objects display this?

Activities	Objects
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____

7. List 3 people whom you respect and admire. They can be real or fictional, dead or alive and the objects that symbolize them.

People	Objects
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____

7. List 3 favorite things (colors, books, movies, artists, etc.) and the objects that represent them.

Favorites	Objects
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____

List below the objects that you own, which you will bring in and the reason you think they symbolize you. Explain if you think they symbolize you because of who you are in your life right now, because of where you live, or that they will always symbolize you.

Objects	Reasons
1. _____	1. _____
2. _____	2. _____
3. _____	3. _____
4. _____	4. _____
5. _____	5. _____

### **Learning Activity: Student Response and Evaluation**

Following “bag day” students should have a basic understanding of symbolism, temporal and permanence. This activity should help focus their looking, to engage in both questions about the elements and principles of the works and also in the symbolic and temporal qualities of the work.

Show students the still life paintings of Polly Hoffman and Mary Marshall, emphasizing their use of color and contour line. During the discussions focus on the essential questions related to capturing the moment.

- What does it mean to be permanent?
- What does it mean to be temporary?
- In what ways are our lives and the objects in them permanent or temporary?
- How can something temporal gain permanence?

Encourage the students to relate these questions to the art they are examining by the Wichita Falls area artists, to their lives right now, and to the objects they have chosen. Encourage discussion about how the objects the artists painted related to the area, time, land and culture they were from and how they students might do the same in their work. Emphasize the use of local flora. As a closure to this activity allow students time to reflect on the objects they have chosen to represent themselves and brainstorm different objects that they think might be more representative of the theme now that they have a different perspective.

### **Learning Activity: Art making**

In this activity students will choose 3 of the objects they brought in for bag day that represent them and their time in life and create a still life.

*Materials:*

12” x 18” white sulfite drawing paper

rulers

pencils

colored pencils

black felt tip pens

### 3 “bag day” objects

#### *Activity:*

- After students have reflected on the objects that truly represent capturing the moment, students should choose 3 objects that they have brought in and arrange them in an interesting composition, considering not only the foreground but also the background
- Allow time for sketching if students have changed objects since the first sketching day
- Once sketches are complete students should do a large contour drawing or line drawing of their objects in pencil on 18"x12" white sulfite paper
- When the line drawings are complete they will go over their contour lines in black felt tip pen
- Next, students will use colored pencils to color their drawing in a chosen color scheme

#### **TEKS:**

##### Art, Grade 7:

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to: (A) analyze and compare relationships, such as function and meaning, in personal artworks; and (B) analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about formal properties, historical and cultural contexts, and intent.

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to: (A) create artworks based on direct observations, personal experience, and imagination; (B) incorporate design into artworks for use in everyday life; and (C) produce drawings, paintings, prints, sculptures, ceramics, fiber art, photographic imagery, and electronic media-generated art, using a variety of art materials and tools in traditional and experimental ways.

##### Social Studies, Grade 7:

(9) Geography. The student understands the location and characteristics of places and regions of Texas. The student is expected to: (B) compare places and regions of Texas in terms of physical and human characteristics.

**Resources for Teacher and Students:**

Powers, J. & Powers, D., (2000). *Texas Painters, Sculptors, & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*. Austin, TX: Woodmont Books.

### UNIT ASSESSMENT RUBRIC

Objective:	Novice (Basic Level)	Competent (Median Level)	Exceptional (Highest Level)
Students will learn about how artists who were part of the local community responded to life in the Wichita Falls area.	The student is only able to identify one or two stylistic characteristics of the art.	The student is able to identify three or more stylistic characteristics of the art as well as the main idea of the work.	The student is able to identify three or more stylistic characteristics of the art, the main idea of the work, and the significance of the work in relationship to the local community or Texas history.
Students will observe their own surroundings, producing creative works which document life, land, and culture.	The student work may or may not correctly utilize the taught techniques. The student is unable to explain the techniques incorporated into the work. The student is unable to explain what they have documented.	The student correctly utilizes the taught techniques. The student is able to list the techniques incorporated into the work. The student states what they have documented.	The student correctly and creatively uses the taught techniques. The student is able to describe and explain reasons for using the techniques incorporated into the work. The student states what they have documented and why.
Students will compare and contrast historical, geographic, and cultural information about artworks, the area, and people.	The student is only able to identify one or two characteristics about the artworks, area, or people.	The student is able to identify three or more characteristics about the artworks, area, or people and explain how they are similar or different to other areas.	The student is able to identify four or more characteristics about the artworks, area, or people while providing an in-depth analysis, comparing and contrasting these characteristics in their own community and in other areas.



**APPENDIX A**

**SOCRATIC SEMINAR  
RESOURCE MATERIAL**



## **SOCRATIC SEMINAR**

### **HISTORICAL CONTENT/BACKGROUND INFORMATION:**

Socratic Seminar is a formal way of teaching and holding discussions with students. The name Socratic comes from Socrates (ca. 470-399 B.C.) the Classical Greek philosopher who developed a theory of knowledge based on questioning. Socrates believed that reliable knowledge was gained through the practice of disciplined conversation and referred to this method dialectic.

Dialectic practice, the practice of examining opinions or ideas logically through question and answer is the foundation of the Socratic Seminar. The underpinning of the theory is that it is more important to enable students to think for themselves than to provide them with "right" answers.

When teaching, Socrates would often begin a discussion with the obvious aspects of a problem, he would present open ended questions to the students about the problem, respond to their answers with additional open ended questions, and encourage them to respond to each other with questions. Socrates believed that through dialogue, student would develop the ability to clarify their ideas. As a group, the conversation would evolve to be a clear statement of what was meant.

Socratic Seminars are used in classrooms today much like Socrates taught his pupils. The technique is rigorous, and requires that the instructor act as a facilitator of discussion rather than a deliverer of knowledge. When done correctly this process encourages divergent thinking and can provide an opportunity for students to engage with their own ideas and the ideas of others in a critical and analytical way.

### **INSTRUCTIONAL SEQUENCING:**

#### **Learning Activity: Conducting a Socratic Seminar**

Socratic Seminars are formal discussions which focus on the students presenting questions rather than answers to the group. They can be conducted in classrooms of a variety of disciplines using a variety of materials. The sequencing here focuses on the method of conducting a seminar.

Refer to specific lessons throughout the unit for detailed ideas about conducting a Socratic Seminar.

- Students should be given the opportunity to examine a common document, this can be a variety of things, including artwork, poetry, political cartoons, newspaper articles, etc.
- After students have had an opportunity to examine the document allow them to brainstorm their own ideas by filling out the provided “Socratic Seminar Brainstorming Worksheet” (pages 84-85). The most critical part of this worksheet for the students is the final section, it is imperative that students come to the circle prepared with multiple questions to ask the group. In addition, as the facilitator you should have at least 3 different questions in mind as “obvious points of discussion,” these will come in useful for beginning the discussion, and for redirecting a discussion that has veered off course.
- When the students have completed the brainstorming they should sit in a circle. If you have a large class and discussions become unruly, the students should get with a partner and sit in a concentric circles, this method is known as the Inner and Outer Circle.<sup>4</sup>
- Present the first topic by stating only obvious facts, you state the obvious to avoid steering the conversation in any one direction. Then open up the discussion by presenting your first open-ended question to the group. Allow students time to think critically and express ideas with clarity and confidence. Encourage each student to end their responses to the questions with new questions to the group. You may respond back to an individual student or to the group with another question for clarification, encourage other students to ask questions for clarification. When a point of discussion seems to be dwindling present a new question which takes a different look at the same issue. Your goal as facilitator is to speak very little, only enough to encourage dialogue among the participants.
- Throughout this process it is important that the students understand that they are learning from each other and that you are learning from them. It is critical that the participants understand that this format is based on dialogue and not discussion/debate. Make it clear

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<sup>4</sup> When conducting an Inner and Outer Circle Socratic Seminar the process is the same but one member of the pair sits on the inner circle and will participate in the discussion, while the partners sit silently on the outer circle observing the discussion and taking notes on the provided “Socratic Seminar- Discussion & Partner Evaluation” worksheet (pages 86-87). (The outer circle cannot participate in the discussion). You can switch half way through the discussion or alternate who participates in some other way. Both partners should be evaluated for their role in the Seminar, one for their observations and one for their participation.

that the thoughtful interchanges of ideas are more important than agreeing with each other, convincing a classmate of your point of view, or getting "the right answer."

- Participants in a Socratic Seminar need not raise their hand, and should feel free to speak openly, but also know that they must respond to one another with respect, carefully listening, and without interrupting.
- Students should use each other's names when responding and look each other in the eyes.
- Students and the facilitator are both encouraged to restate the essential elements of another's ideas before responding, with a statement such as "What I hear Alex saying is...". This encourages respect, allows Alex the opportunity to hear how others perceive his statements, and gives him a chance to clarify later if he would like to.
- At the close of the discussion time should be provided for independent reflection using the provided "Socratic Seminar Reflection" worksheet (pages 88-89). All students should reflect on the discussion. If your class was utilizing the Inner and Outer Circle Socratic Seminar both partners, those discussing and those observing can still reflect on the discussion that was had.

## SOCRATIC SEMINAR BRAINSTORMING WORKSHEET

Name: \_\_\_\_\_

Document Examined: \_\_\_\_\_

Author/Artist: \_\_\_\_\_

1. What might be some other good titles for this?
2. What are the assumptions (explicit or underlying) of this document?
3. What events (real or imagined) would have changed the document?
4. Does the document have a message or story to convey?
5. If you were trying to convey the same message today, how would you do it differently?
6. What part of this work is most useful for dialogue? (Least?) Why?
7. What are the potential consequences of the information or ideas in this document?
8. Predict and justify the future based on this document.

9. How do you know what you think you know? What are you left not knowing? What are you assuming?

10. How do the ideas presented in this document relate to ideas you have seen before?

Write 3 questions you have for your classmates about this document:

Some question/discussion starters are:

- What puzzles me is...
- I'd like to talk with people about... because...
- I'm confused about...
- Don't you think this is similar to...
- Do you agree that the big ideas seem to be...

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## **SOCRATIC SEMINAR – DISCUSSION & PARTNER EVALUATION**

Your Name: \_\_\_\_\_

Name of person you are observing: \_\_\_\_\_

Seminar Topic \_\_\_\_\_

Date \_\_\_\_\_

1. Each time your partner contributes in a meaningful way write a note summarizing what was said:

2. Analysis and reasoning - Give examples when your partner does each of the following:  
(Cite reasons and evidence for his/her statements with support from the text?)

- Came to the discussion prepared to give thoughtful consideration to the topic?

- Moved the discussion to a deeper level?



3. Discussion Skills- On a scale of 1-3 rate how well your partner did the following, please provide notes explaining the scores:

\_\_\_\_ Speak loudly and clearly

\_\_\_\_ Speaks respectfully to classmates

\_\_\_\_ Uses names and makes eye contact

\_\_\_\_ Stays on topic

\_\_\_\_ Participates equally with others

\_\_\_\_ Talks directly to other students rather than the teacher

\_\_\_\_ Invites other people into the discussion by asking questions

## SOCRATIC SEMINAR REFLECTION

Name: \_\_\_\_\_

Text Examined: \_\_\_\_\_

Author/Artist: \_\_\_\_\_

Opening Question(s):

1. Provide a summary of the key ideas discussed in today's Socratic Seminar.

2. Reaction: Identify what someone said; write down his/her comment. React to his/her statement.

3. What did you think about the topic or text before the discussion today? How has the discussion influenced your thinking?

4. Identify a connection between today's topic and something else you are aware of. For example a movie, song, book, or news story. Explain the connection fully.

### 5. Self-Assessment

Objective	Novice	Competent	Exceptional	Teacher's Evaluation
How prepared were you going into the discussion?	1	2	3	
How often do you feel you participated in the discussion?	1	2	3	
Using evidence to support a position or presenting factual information	1	2	3	
How well do you feel you encouraged participation from another person in the discussion	1	2	3	
How often did you ask a clarifying question to move the discussion along	1	2	3	
Total				

Identify a personal goal for the next seminar:

Identify a group goal and how you would be willing to contribute to it:

