Resource Guide for Permanent Collection, Sculpture Garden.

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Resource Guide includes: Images, vocabulary, artist information, activities and extensions for the current exhibitions.
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Welcome to the Museum Education Program. Thirty years ago, the Art Education Program developed the Museum Education Program, a collaborative effort between Miami-Dade County Public Schools, local museums, and galleries. This program is designed to provide all students attending art classes, kindergarten through senior high school, with an opportunity to view and discuss original works of art and architecture in a museum, historic site, or gallery setting.

Museum educators, who are Miami-Dade County art teachers, guide students through interdisciplinary tours of modern, classical, contemporary, and student produced art. Specially designed educational resource guides emphasize the connection between art, language arts, math, science, social studies, and career awareness. On-site and follow-up art, reading, and writing activities reinforce the concepts explored through the museum tour. These multi-curricular experiences serve to foster student awareness of the link between themselves and artists who express personal thoughts, feelings and experiences through works of art. The art reflects the cultural, historical, social, and economic climate of the times in which it is created.

The Museum Education Program represents nineteen museums, galleries, and outreach programs. The museum educators are art teachers who have been chosen for their ability to plan tours, develop educational resource guides, and create relevant and interesting tours of permanent collections and traveling exhibitions. This unique program has become a nationally recognized model by the National School Boards Association as one of the outstanding curriculum ideas in the United States.
MUSEUM EDUCATION PROGRAM PREVIEW

This exhibition preview has been prepared to assist art teachers in the correlation of resources in the visual arts galleries with the authorized curriculum of the Miami-Dade County Public Schools, Miami, Florida.

MUSEUM / GALLERY:

EXHIBITION TITLE:

EXHIBITION DESCRIPTION:

EXHIBITION DATES:

SUGGESTED APPROPRIATE STUDENT LEVEL:

x Secondary   x Middle   x Elementary

MEDIA/TECHNIQUE:

x Drawing   x Painting   x Textile/Fiber   x Mixed Media
x Photography   x Sculpture   architecture   x Ceramic   x Printmaking
x Craft   x Jewelry   x Art History

DESIGN ELEMENTS:  (Key:  O Major Focus   O Minor Focus)

x Line   x Shape   x Color   x Space   x Texture

DESIGN PRINCIPLES:  (Key:  x Major Focus   O Minor Focus)

x Balance   x Rhythm   x Contrast   x Tension   x Proportion   x Emphasis

ARTISTIC STYLE:

x Naive   x Non-Objective   x Expressionistic   x Utilitarian / Functional
x Decorative   x Conceptual   x Abstract   x Realism   x Surrealism
x Other  ___________________________________

CONTENT / MEANING:

x Figurative   x Portraiture   x Landscape   x Imaginary Events   x Satirical
x Common Events   x Psychological   x Religious   x Political

Peter DeMercado

_________________________________________
(Signature)
NOTE TO THE TEACHER:

Please be informed that this exhibition contains (nudity) (and/or) (images of violence). It is suggested that teachers may wish to preview the exhibition before the date of the class visit.
**Suggested Activities**

Draw a series of geometric shapes in a 9X12 rectangular piece of paper allowing some of the shapes to touch or run off the edges. Let some of the shapes overlap to form other shapes. Create a focal point. Add a series of smaller shapes within the focal point.

- Add small shapes or striped patterns to other parts of the design
- Color the focal point with a repeated design
- Use repeated line to color the secondary shapes with solid or blended color
- Use complimentary colors and experiment with simultaneous contrast by juxtaposing a color with its complement.

Creating an Illusion of Depth

Have students trace both of their hands and forearms either horizontally or vertically on white paper. Beginning at the left edge of the paper, draw a straight horizontal line just up to the outline of your forearm. Within the outline of the arm, starting from where the straight line meets the outline, curve the line upward. The line should curve back down to the original level when it meets the outline again.

- Outside of the outline of the arm, continue drawing the straight horizontal line until you reach the right edge of the paper.
- Continue tracing parallel lines from left to right, roughly an inch apart, curving the line only within the outline of the arm.
- Continue until the paper is completely filled with parallel horizontal lines.
- Select a complementary color pair
- Begin coloring each space, alternating colors as you work your way up the page.

**Triangle Illusion**

- Give students half-inch graph paper and have them divide each square on the diagonal. Color each triangle within each square with contrasting colors. Consider alternating the directions of the triangles to create a sense of movement.
Vocabulary

- **Abstract** – a non representational image
- **Analogous colors**- harmonious colors which sit side by side on the color wheel
- **Asymmetry**- lack of balance
- **Complementary colors**- colors directly opposite on the color wheel causing the highest contrast
- **Contrast**- a difference between two things
- **Convex**- curving outward, like a sphere
- **Op Art**- an art movement of the 1950’s whose main ideas were hard edge painting using color and optics as the main theme.
- **Optical or Op Art**- artists that work with pattern and color to create eye catching illusions of movement and depth
- **Optics**- a process that is not about what we see, but about how we see
- **Optical illusions**- the use of shapes, color and line distortions which trick the eye and brain
- **Simultaneous Contrast**- The subtle to dramatic change in appearance of a color caused by changing the surrounding or adjacent field.
- **Visual Ambiguity**- the ability to understand an image in more than one way
The Frost Art Museum has recently begun to present exhibitions in Latin America and is working on future collaborations and partnerships with leading art institutions in these regions. These efforts to foster cultural, educational, and artistic exchanges compliment Florida International University's commitment to its ever-growing international audiences.

The Frost Art Museum compliments its exhibitions with a wide range of regionally unique and nationally recognized educational programs. The Steven and Dorothea Green Critics' Lecture Series and the Latin American & Caribbean Art Lecture Series directly connect South Florida's audiences with important artists, critics and art historians living today. The Wednesday After-Hours programming is designed to complement the Museum’s exhibitions and give visitors the chance to engage with the contemporary and confront the controversial via gallery talks, films, live music and performance art.

Long limited by space, the Frost Art Museum’s innovative exhibitions and broad range of educational programs are unparalleled in their quality and the diversity of audiences they serve. With the transition to the new 46,000 sq. ft. museum facility in 2008, the Frost Art Museum will have the opportunity to better serve the University and the South Florida community. Reaffirming its commitment to the excellence of its collections, exhibitions and educational programs, the Frost Art Museum will continue to broaden its base of support and serve an increasingly larger and more diverse constituency.
FUTURE EXHIBITIONS

TBA

http://thefrost.fiu.edu/museum.htm

Follow this link to prepare students for their visit to the Sculpture Park
http://thefrost.fiu.edu/docs/0378_Frost_ArtSmartWorkbook_final2.pdf

http://thefrost.fiu.edu/images/sculpture%20park%20Map%202010.pdf

Wednesday, January 05, 2011

**Henry Richardson’s Tikkun Comes to FIU**

The Frost Art Museum Welcomes Henry Richardson’s

**Monumental Chiseled Glass Sculpture on Loan to the Sculpture Park at FIU**

Miami (December 20, 2010)- American Master glass sculptor Henry Richardson’s *Tikkun* (“Healing the World”) will be on view at the entrance of the Frost Art Museum at Florida International University beginning Tuesday, January 24th, 2011. The approximately 5000-pound, 6-foot diameter chiseled glass orb
is on special loan courtesy of his gallery following its appearance in the First Edition of the Miami-Miami Beach Sculpture Biennial.

*Tikkun* reminds viewers of FIU’s location in the global city of Miami. *Tikkun’s* color recalls the blue green waters that surround Miami and serve as a medium for interconnecting the city with the rest of the world. Constructed of hundreds of individually chiseled pieces of glass fused together to form a massive crystalline whole, *Tikkun* invokes both the fragility of our tropical environment and the strength of our diverse community. Made of commercial grade glass, used in the construction of hurricane-resistant windows for residential and commercial buildings, *Tikkun* serves as a metaphor for technology’s role in building a safer, more secure world.

John Fairbanks, Emeritus Curator of the American Decorative Arts and Sculpture

Department at the Museum of Fine Arts, Boston, has described *Tikkun* as a “masterpiece.” “The visual impact of this sculpture is almost overwhelming because of its size and material composition. The sphere towers over the audience, yet the transmittance of light through the glass prevents the sculpture [from] assuming the visual mass of a solid object. Technically, the construction of the sculpture is astonishing."

The sculpture’s inspiration is the Hebrew phrase *Tikkun Olam* translated as “repairing the world.” According to Hebrew oral tradition, the material world was infused with Divine Light at the creation of the universe. As our world has evolved it has become broken and the light has scattered; the great task of humanity is to reconstruct the unified light present in the
beginning. When any one person engages in helping their community, that person becomes part of a collective force that mends the world. The phrase has come to connote social action and the pursuit of social justice. *Global Learning for Global Citizenship* is FIU’s roadmap for enabling every student to act as an engaged, global citizen.

**HOW TO LOOK AT ART**

This process of evaluating and critiquing artwork is but one of many ways that students can come to some understanding of the work they are viewing. Modify or embellish this process, or choose one of your own that is more appropriate for your student population.

**DESCRIPTION**

*A visual inventory is made*

**Design elements are noted**
(line, shape, color, space, texture).
Media, material or technique used for expression in the work are also noted. (paint, clay, metal, paper, etc.).
At this point no mention is made of subject matter, and no judgments are made. This step serves only to accomplish an inventory of what is seen.

**ANALYSIS**

**Relationships among design elements are inventoried**
Design principles are noted.
(balance, rhythm, contrast, tension, proportion, emphasis).
For example: Color and shape (elements) may be interacting in such way that balance and contrast (principles) are achieved.
Size, shape, color, and texture relationships are among those distinguished.
INTERPRETATION

An attempt is made to determine the idea or concept, which seems to unify all of the separate traits of the artwork.

Based upon description and analysis, what is the artist communicating?

JUDGMENT

The viewer may form a judgment about the artwork.

The judgment is based upon the description, analysis, and interpretation. Personal philosophies, background, and feelings are now taken into account.

Note: DESCRIPTION and ANALYSIS accomplish several important operations. They encourage complete examination of the artwork, help avoid the viewer's tendency to jump to conclusions, build skills of observation, and help establish a consensus for purposes of discussion.

Museum Education Program / Miami-Dade County Public Schools

MUSEUM ETIQUETTE

1. Students are to remain with assigned adult leaders (chaperons) at all times during the tour. Do not allow students to wander off by themselves at any time. Bathroom breaks should be taken before or after the tour.

2. Name tags should be worn by elementary level students. It will be helpful to the teacher, the chaperons, and museum personnel if each student is wearing a tag with the following information:
   - Name of student
   - Code designation
   (Color code, teacher or chaperon's name, etc.)

3. Encourage students to wear comfortable clothing. The museum may include activities that require the students to sit on the floor.

4. The museum experience should be approached empty-handed unless otherwise specified. Do not allow students to bring items other than those requested.

5. No food, drinks, gum, or similar items will be allowed in the museum. Teachers are asked to package food, drinks, and art materials (if required) in a cardboard box for easy storage and distribution.

6. Art museum experiences are more visual than tactile. Please inform all members of your group that works of art should not be touched.
Exceptions to this standard rule will be carefully explained by the museum educator whenever necessary. Chaperons should enforce this guideline.

7. Please be advised that there may be other people in the museum on the day of their visit. Please use appropriate courtesy during the tour.

8. Discussion is encouraged. In order to proceed in an orderly fashion, hands should be raised first.

9. Photography is allowed at some museum sites. Other museum sites have strict regulations concerning cameras. Check with the individual museum educator regarding policy.

GUIDELINES FOR CHAPERONS

The role of the chaperon is to supervise the behavior of the students. Students are to remain with adult leaders (chaperons) at all times during the tour. Do not allow students to wander off by themselves at any time.

Miami-Dade County Public Schools policy requires that the chaperon to student ratio be 1:10 (one chaperon for each ten students). It is essential for the safety of the students and the success of the field experience that an adequate number of chaperons be present. Make every effort to use interested, responsible, and alert adults as chaperons.

An excellent source is the school PTA. You may wish to invite the principal or the assistant principal along on the trip.

If possible, make verbal contact with your chaperons well in advance of your excursion. They should be well informed before the day of the field experience.

When contacting your chaperons, communicate the following:

- Day, date, and time of the trip
- Destination
- Where to meet the group (classroom, front office, at the bus)
- Special information (medical) regarding students in the group
- Cost, if any, and teacher policy regarding pocket money
- Transportation schedules; transportation company
- Specific chaperon responsibilities

Your chaperons should wear large, clearly identifiable nametags.

Take the time to call or write to the chaperon with a special “thank you.”
FIELD TRIP BUS PROCEDURES

All school site personnel are reminded that they are responsible to check drivers and buses operated by private school bus services for proper certification before permitting students to be transported on field experiences or activity trips.

1. The licenses of private company school bus drivers must be checked before permitting students to be transported:
   a. Drivers must have a current Florida driver’s license
   b. Drivers must also have a current ESE 481 (License to drive a school bus) signed by the superintendent of schools

_If the driver cannot show you a valid Florida driver’s license and a valid ESE 481 you must not permit that driver to transport your students. It is extremely important that you check both the Florida driver's license and the ESE 481. We have recently received several reports from schools that ESE 481's were being traded around among private company drivers and that several uncertified individuals had “borrowed” ESE 481’s and were attempting to drive private company buses for field trips. Checking the Florida driver's license along with the ESE 481 will give you positive identification of the individual and ensure that only certified drivers are being used for contracted field trips and activity trips._

2. Private company school buses must also be checked for a current MDCPS inspection sticker. The MDCPS inspection sticker will be located on the front windshield of the bus next to the front door. Each sticker will have an expiration date written on it. If the bus does not have a MDCPS inspection sticker on it, or if the sticker has expired, you must not allow students to be transported on that bus.

_Again, we want to emphasize that checking the inspection stickers on private school buses before you allow a field trip to depart from the school is extremely important. Not all of the approved private school buses have all of the buses they own and operate inspected and certified by us. We have received complaints from several schools that private companies showed up at their location for a field trip with a bus that did not have a MDCPS inspection sticker or which had an expired sticker. Schools need to check for this and make sure that unauthorized buses are not used to transport students._

Detailed procedures and an explanation of the responsibilities of school site personnel with respect to private school bus services can be found in Board Rule 6GX13E1.101 (Private School Bus Companies under Contract to Miami-Dade County Public Schools). If you have questions concerning a private school bus service driver you should call the Transportation Office at 234-3365. If you have questions concerning MDCPS inspection sticker or condition of a private school bus you should contact the Director of Transportation Maintenance, Mr. Thomas Harrison at 305-234-3365. Your cooperation to ensure these requirements and procedures are adhered to is appreciated.
The School Board of Miami-Dade County, Florida adheres to a policy of nondiscrimination in employment and educational programs/activities and strives affirmatively to provide equal opportunity for all as required by:

**Title VI of the Civil Rights Act of 1964** – prohibits discrimination on the basis of race, color, religion, or national origin.

**Title VII of the Civil Rights Act of 1964**, as amended – prohibits discrimination in employment on the basis of race, color, religion, gender, or national origin.

**Title IX of the Education Amendment of 1972** – prohibits discrimination on the basis of gender.

**Age Discrimination in Employment Act of 1967 (ADEA)**, as amended – prohibits discrimination on the basis of age with respect to individuals who are at least 40.

**The Equal Pay Act of 1963**, as amended, prohibits sex discrimination in payment of wages to women and men performing substantially equal work in the same establishment.

**Section 504 of the Rehabilitation Act of 1973**. – prohibits discrimination against the disabled.

**Americans with Disabilities Act if 1990 (ADA)** – prohibits discrimination against individuals with disabilities in employment, public service, public accommodations and telecommunications.

**The Family and Medical Leave Act of 1993 (FMLA)** – requires covered employers to provide up to 12 weeks of unpaid, job-protected leave to “eligible” employees for certain family and medical reasons.


**Florida Educational Equity Act (FEEA)** – prohibits discrimination on the bases of race, gender, national origin, marital status, or handicap against a student or employee.

**Florida Civil Rights Act of 1992** – secures for all individuals within the state freedom from discrimination because of race, color, religion, sex, national origin, age, handicap, or marital status.

**School Board Rules 6Gx13– 4A-1.01, 6Gx13 – 4A-1.32, and 6Gx13 – 5D-1.10** – prohibit harassment and/or discrimination against an employee or student on the basis of gender, race, color, religion, ethnic or national origin, political beliefs, marital status, age, sexual orientation, social and family background, linguistic preference or disability.

*Veterans are provided re-employment rights in accordance with P. L. 93-508 (Federal Law) and Section 295.07 (Florida Statutes), which stipulate categorical preferences for employment.*

REVISED 07/01/01