

The Ringling

SATURDAY *for* EDUCATORS

THE POETRY OF PAINTING

A Romantic-style landscape painting. In the foreground, a large, dark stone archway frames a view of a river. The sun is setting behind the arch, casting a golden glow on the water and the sky. In the distance, a city with tall buildings is visible on a hillside. A person stands on the archway, and another person is visible on the riverbank. The scene is framed by dark, silhouetted trees and foliage.

May 4, 2019

Resource & Activity Guide

WELCOME, EDUCATORS!

Thank you for participating in this Saturday for Educators program intertwining the visual and the spoken arts. We hope the workshop and this accompanying resource guide will inspire and empower you to combine poetry and art to promote creativity in your classroom. All the artworks highlighted in this guide are on view at the museum, where students can have the unforgettable experience of interacting face-to-face with works of art. We hope to see you and your students at The Ringling soon!

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HOW TO USE THIS GUIDE

In the following pages you'll find background information and activity descriptions for lessons in the classroom and in the museum. All lessons have been tiered to include grade level components for Pre-K, Elementary, Middle, and High School students and can be adapted to fit your classroom needs. All works of art included in this guide are on view at The Ringling Museum of Art and are available online at ringling.org/collections.

Cover Image: *Moonlight Landscape*, Joseph Wright of Derby, c. 1785, oil on canvas. Museum purchase, 1972. SN906.

Above Image: *Fujiyama - First Light of the Sun*, from the series *Ten Views of Mount Fuji*, Yoshida Hiroshi, 1926. Ink on paper. Gift of Charles and Robyn Citrin, 2017. SN11585.77.

Introduction

POETRY | ART

Artists express themselves in many ways, through painting, sculpture, writing, reciting, performing, or acting. The disciplines of visual arts, literature, poetry, performance, theatre, dance, and even spoken word all draw from similar pools of creative inspiration. The visual arts and the literary arts have a closely intertwined history. Artists have created masterpieces inspired by oral and written stories. Likewise, many authors and poets have been inspired by the poetic nature of the visual arts.

WORDS TO KNOW

Ekphrasis – a literary device which uses a detailed description of a work of visual art

Meter – the rhythmic measure of a line

Rhythm – the beat and movement of language (rise and fall, repetition and variation, change of pitch, melody, etc.)

Septet – stanza or poem of 7 lines

INTRODUCING STUDENTS TO POETRY

Introducing poetry in the classroom is often met with groans and protestations. But it doesn't have to be painful! Visual images can help make learning enjoyable and are proven to assist with information recall. Project the high-quality image found online at ringling.org/collections and then read the relating poem together as a class.



Preschool

Poem: Seuss, Mr. Brown Can Moo

Artwork: Bonheur, Plowing in Nivernais

Search SN885 online

1. Read the poem out loud
2. Work together with students to define unknown words and phrases



Elementary School

Poem: Silverstein, Reflection

Artwork: Attributed to Maïno, Narcissus

Search SN885 online

3. Read the poem out loud again
4. Summarize the poem
5. Discuss the meaning of the poem



Middle School

Poem: Thoreau, The Moon

Artwork: Wright of Derby, Moonlight Landscape

Search SN906 online

6. Ask what scene or idea from the poem is visually represented. Discuss why the artist chose this theme



High School

Poem: Homer, The Odyssey Book 12

Artwork: Burne-Jones, The Sirens

Search SN422 online

This activity has been adapted from <https://www.english-grammar-revolution.com/kids-poetry.html>

Preschool Activities



The Triumph of Divine Love

Peter Paul Rubens

c. 1625

Museum purchase, 1980

Gallery 1 | SN977

This large painting is one in a series of 11 paintings made by the acclaimed Flemish painter Peter Paul Rubens as preparation for large tapestries. The Spanish Infanta Isabella Clara Eugenia (1566 – 1633) commissioned the famous Baroque artist to create 11 tapestries celebrating the mystery of the Eucharist, or Holy Communion. In preparation of creating the large tapestries, Rubens created these paintings, called cartoons, to scale. The finished tapestries hung in the Convent of the Descalzas Reals in Madrid, where the Infanta had spent much of her childhood.

The four paintings in Gallery 2 in addition to this one in Gallery 1 create one of the most magnificent collections of large-scale Rubens paintings in the world. The frames surrounding the paintings as well as the architectural elements throughout both galleries were inspired by the themes found in the paintings and were executed by Ringling Brothers Circus craftsman, who wintered in Sarasota from 1927 onward.

Rhyme Time

DURATION 5 minutes
MATERIALS <i>Mr. Brown Can Moo</i> by Dr. Seuss
STANDARDS Literacy readiness by identifying and practicing rhyming words and phonics.

Bring the students to Galleries 1 and 2.

Sit the students on the floor and read Dr. Seuss' *Mr. Brown Can Moo!*

Discuss rhyming words with students, and as a group, find some rhyming words using the book as a reference (moo, you, boo, too).

Walk through Galleries 1 and 2 to find other animals or objects the students can identify. For each animal or object, find rhyming words related to that animal.

For example: *lion, iron, Brian, Hawaiian*

roar, boar, floor, more

art, cart, Walmart, Bart

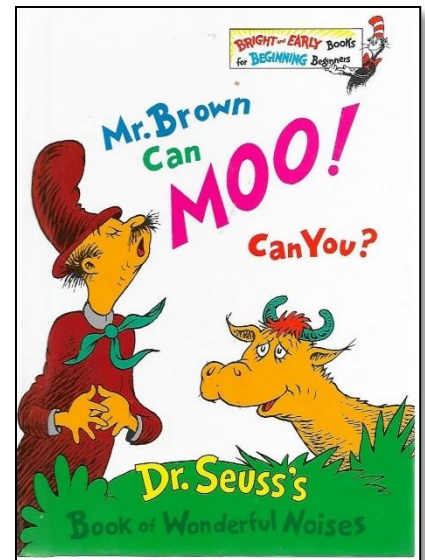


Image: *The Triumph of Divine Love*, Peter Paul Rubens, c. 1625, oil on canvas. Museum purchase, 1980, SN977

Light, Bright, Sight

DURATION 10 minutes
MATERIALS Plastic cling wrap Paint
STANDARDS Literacy readiness by identifying and practicing rhyming words and phonics. Fine-motor skills. Beginning foundation for physics.

Bring the students to Gallery 8 and sit them down on the ground. Explain that artists can paint light in many ways- but they use paint, not real light!

Have the children look at several paintings in the gallery and find the light, saying "light sight" when they discover an example. Discuss other words that rhyme with light.

Back in the classroom, review ways artists show light in their painting. Set up a light painting activity by flipping over a table and wrap plastic wrap around all four legs, creating a wall.

Sit students around the table wearing smocks and give each a painter's palette. Instruct students to paint something that shows light directly on the plastic wrap.

After the students are done, shine a flashlight through the plastic wrap to show the physical light moving through their paintings. Ask students to tell you the difference between light they painted and light from the flashlight. How does the flashlight make

your painting look different? How did you show light in your painting?



The Feeling of a Poem

DURATION 10 – 15 minutes
MATERIALS <i>Hector the Collector</i> by Shel Silverstein Sensory bin Miscellaneous objects
STANDARDS Practice experiencing poems with all senses

Gather students into small groups of 3 – 4 and split them into centers.

One center will focus on experiencing poetry through the 5 senses. Prep the center by filling a sensory bin with objects mentioned in the poem *Hector the Collector* by Shel Silverstein, such as old keys, shoelaces, paper bags, or old toys. Incorporate something that smells, such as coffee grounds or dirt.

Gather the group of students around the sensory bin. Explain that you will be reading a poem, and as you read the students should explore the objects in the sensory bin.

Read the poem to the students.

After the reading, ask the students what objects they heard talked about in the story, and which ones they touched in the bin. Ask: did any of your objects smell or look surprising? Do you think Hector the Collector is collecting important things? If you were to collect something, what would it be? What types of things might a museum collect? Do you think a museum would collect bits of string or old chipped vases?

Image: *Rest on the Flight into Egypt*, Massimo Stanzione, c. 1645, oil on canvas. Bequest of John Ringling, 1936, SN146

Elementary School Activities



Copy after Arcimboldo's Summer
 Follower of Giuseppe Arcimboldo
 Late sixteenth or seventeenth century
 Museum purchase, 1954
 Gallery 13 | SN 673

Italian painter Giuseppe Arcimboldo is famous for his bizarre composite heads. Often painted in sets, these paintings include themes such as the Four Elements (earth, water, fire, air) and the Four Seasons as seen here. The Ringling's collection contains two such paintings from the Four Seasons set, *Summer* (left) and *Autumn*, also on view in Gallery 13. Arcimboldo's composite heads are comprised of fruits, vegetables, and other crops generally associated with the season they are representing, and combined to give the illusion of a man's bust.

Arcimboldo created his first set of the Four Seasons in the early 1560s while serving in the Hapsburg court of Emperor Maximilian II in Vienna. Maximilian was so thrilled by the series, he commissioned copies to be sent to his friends and relatives throughout Europe. One city where copies were delivered was to the Hapsburg court in Madrid. The set was greatly copied and distributed among many Spanish patrons. This painting, and its partner, *Autumn*, were likely made for a Spanish patron in the late sixteenth or early seventeenth century. This painting continues to delight and surprise viewers today.

Build a Poem

DURATION 15-20 minutes
MATERIALS Chart paper and pencils
STANDARDS LAFS.3.W.2.4 LAFS.2.L.1.1 LAFS.3.L.1.1

Bring the students to Gallery 13. This activity is designed for Arcimboldo's *Summer*, but can be used with any work of art.

On a piece of chart paper, ask students to create three columns. In the first column, list the nouns that you see. In the second, list the adjectives that you see. In the third, list the verbs you see.

Using your list as a guide, write a poem using the words you noted.

Nouns	Adjectives	Verbs
<i>Man</i>	<i>Green</i>	<i>Eat</i>
<i>Food</i>	<i>Brown</i>	<i>Looking</i>
<i>Peach</i>	<i>Hungry</i>	<i>Moving</i>
<i>Celery</i>	<i>Smelly</i>	<i>Decompose</i>
<i>Wheat</i>	<i>Stinky</i>	<i>Smell</i>

Image: *Copy after Arcimboldo's Summer*, follower of Giuseppe Arcimboldo, late sixteenth or seventeenth century, oil on canvas. Museum purchase, 1954. SN673

Elementary School Activities

Association Poem

DURATION 15 minutes
MATERIALS Paper, pencils
STANDARDS LAFS.3-5.L.2.3 LAFS.3-5.RL.4.10 LAFS.4-5.RL.2.5

Gather the students to Gallery 18 and closely examine the painting *Two Allegorical Figures*, by Giovanni Battista Tiepolo.

Ask the students to find a seat in the gallery where they can still see the painting. Instruct students to write down 7 words that come to mind when looking at the painting. Allow 2-3 minutes for students to create their word bank.

Next, ask the students to use their 7 words to create a 7-line septet poem, using a different word from their word bank on each line. Allow 5-10 minutes for students to create their poems. Encourage students to further examine the painting and move freely around the gallery.

Ask student volunteers to read their poem aloud in front of the painting.



Descriptive Storytelling

DURATION 20- 30 minutes
MATERIALS Paper, pencils Images from The Ringling
STANDARDS LAFS.3-5.RL.1.3 LAFS.3-5.RL.3.7 LAFS.3-5.W.1.3

Take the students to Gallery 11, or pull up several works of art on the projector. Allow students to look freely at the paintings in this room for 2-3 minutes.

Instruct students to select one painting they would like to write a story about. Ask the students to answer the following questions:

Who is shown here?

What is this person/people doing?

When is this taking place?

Where is the story set?

Why are the characters acting this way?

How are the characters acting?

Students may make up their own information for the story, or may choose to use information from the label, assisted by adults.

Back in the classroom or in the galleries, instruct students to write a short narrative story or poem using the information they gathered from the painting. To include Visual Arts standards, ask the students to sketch the painting they chose.

Image: *Two Allegorical Figures*, Giovanni Battista Tiepolo, 1760, fresco transferred to canvas. Museum purchase, 1951. SN652



Still Life with Parrots

Jan Davidsz de Heem

Late 1640s

Bequest of John Ringling, 1936

Gallery 13 | SN289

Jan Davidsz de Heem is one of the most influential Dutch still life painters and he often painted scenes displaying abundance and decadence and containing a moral allegory. Still life is a genre of art that depicts mostly inanimate objects. Oftentimes the objects represented in a still life are commonplace and can be either natural (food, flowers, dead animals, etc.) or man-made (glassware, books, vases, etc.) In this still life painting, we find a table full of food placed in front of an open window revealed behind a rich black curtain. This decadent scene takes place in the Netherlands, but many of the objects depicted are not indigenous to that region. Tropical fruits and citrus,

rare shells from the East and West Indies, wine, and birds from Brazil and Africa were all imported to the Netherlands through prosperous Dutch traders. Although these delicacies represent the international influence of the Dutch, there are clues throughout the painting that suggest that wealth and power are fleeting. The fighting birds have caused the laden table to fall into disarray. A thunderstorm is brewing in the distance, and many of the fruits are beginning to decompose and be eaten by insects. The artist leaves us with the impression that wealth and power are temporary and hang by a thread.

Still-Life List Poem

DURATION 15 minutes
MATERIALS Paper, pencil
STANDARDS LAFS.6-8.L.3.6 LAFS.6-8.W.2.4

Bring students to Gallery 13 and spend a few minutes looking at Jan Davidsz de Heem's *Still Life with Parrots*.

Ask students to write down 10-15 objects they see in the painting. In the gallery or back in the classroom, instruct students to create a list poem using one word from their list each line. List poems are an inventory of people, places, things, or ideas and often includes repetition, rhyme and humor. They often have an unexpected twist at the end.

For example: *Two parrots who want to fight*
 A lobster red, whose color bright
 Sits candidly above the peach
 I wonder which he'd like to eat?

Image: *Still Life with Parrots*, Jan Davidsz de Heem, late 1640s, oil on canvas. Bequest of John Ringling, 1936. SN289

Middle School Activities

The Eagle

DURATION 15 – 20 minutes
MATERIALS The Eagle by Alfred, Lord Tennyson
STANDARDS LAFS.6-8.RL.1.1 LAFS.6-8.RL.2.5 LAFS.6-8.W.1.3

Read Tennyson's *The Eagle* together as a class. Working in pairs, have students discuss the meaning and broad themes of the poem. Analyze the poem together as a class.

Bring students to the Courtyard of the Museum of Art. There are a lot of different animal sculptures here including gazelle, goats, horses, turtles, fish, and snakes.



Ask each student to find an animal they would like use as a guide to write their poem. Write a short poem in response to this animal sculpture. Be sure to include visual components based on the artwork!

Creative Response

DURATION 45-60 minutes
MATERIALS Images of art from The Ringling Paper Glue/Tape Scissors Markers/Pencils
STANDARDS LAFS.K12.SL.1.2 LAFS.6-8.W.1.3

Show students images of works at The Ringling. Instruct them to pick one image and freely respond to it by writing a poem.

After the students have written the poem, ask the students to respond creatively through art. Provide students with paper, markers, glue, scissors, and other art materials to freely illustrate their poem which was originally inspired by a work of art.



Images: *Votive Chariot Dedicated to Ceres*, Chiurazzi Foundry, 20th century, bronze. Bequest of John Ringling, 1936, SN5136; *Hagar and the Angel*, Pietro da Cortona, ca. 1643, oil on canvas. Bequest of John Ringling, 1936, SN132; *Moonlight Landscape*, Joseph Wright of Derby, c. 1785, oil on canvas. Museum purchase, 1972. SN906; *Roman Courtship*, Sir William Reynolds-Stephens, 19th century, oil on canvas. Gift of Seymour Lasker, 1966. SN797

High School Activities



Philip IV, King of Spain

Velázquez

ca. 1628-29, reworked ca. 1631

Bequest of John Ringling, 1936

Gallery 11 | SN 336

Velázquez established his career quickly; he first painted King Philip IV's portrait in 1623 at only 24 years old and was immediately appointed a court painter. Philip IV was so pleased with Velázquez's work that he would allow no one else to paint his portrait, and Velázquez painted numerous portraits of the king and his family.

Cleaning a painting risks removing some layers of paint, especially before modern techniques were discovered and implemented. In the case of this painting, several layers of paint were thinned, allowing us to see the original layers of paint underneath, known as *pentimenti*. Here we see Velázquez reworking his ideas in this portrait. Originally the king's legs were in a different position, the table next to him was larger and the king wore military armor instead of court attire. The change in clothing particularly suggests that King Philip IV as well as Velázquez changed the concept of the painting from one displaying military might, to one symbolizing Philip IV's dedication to reform and austerity.

Portraiture and Poetry

DURATION

45 minutes

MATERIALS

Paper and pencil

STANDARDS

LAFS.9-12.W.1.3

VA.912.C.1.3

VA.912.C.2.1

VA.912.C.3.3

VA.912.F.3.3

Both portraiture and poetry have the ability to capture the personality and temperament of the person depicted. The portrait of King Philip IV by Velázquez was altered two years after it was completed to change the king's wardrobe. These changes reflected the way Philip IV wanted to be publically perceived. In the early years of his reign, Philip IV ran many successful military campaigns to secure Spain's foothold over the Netherlands but by the time this painting was made he wanted to be viewed as a Spanish leader dedicated to reform and austerity.

Discuss portraits with your students. Ask why they think people have images made of themselves? Suggest that portraits create milestones from which we can see an individual at a particular moment in time.

Instruct students to write a short poem that captures their personality when they were 10 years old. Then, change the poem to reflect your personality now.

In the same way instruct students to sketch a self-portrait. Ask, where do you see yourself in five years? How would you reflect that in your self-portrait? What clothes would you change? Would your facial expression change?

Images: *Philip IV, King of Spain*, Velázquez, c. 1628-29, reworked c. 1631, oil on canvas. Bequest of John Ringling, 1936, SN336; *Portrait of Don Luis de Góngora*, Velázquez, 1622, oil on canvas. From the collection of the Museum of Fine Arts, Boston.

Rhythm and Roam

DURATION 10 minutes
MATERIALS Shakespeare's Sonnet 18
STANDARDS LAFS.9-12.RL.2.4 LAFS.9-12.RL.4.10 VA.912.C.2.4

Bring students to Gallery 21 and view Sir William Reynolds-Stephen's *Roman Courtship*. Ask students to describe how their gaze naturally moves around the painting. How has the artist used the composition, color, depth, or other techniques to move your eye around the painting?

Read Shakespeare's Sonnet 18, *Shall I compare thee to a summer's day?* Discuss the sonnet's rhythm and meter.

Discuss the similarities between gaze and rhythm. If this painting had a rhythm, what would it be?



Visual Descriptions – Ekphrasis

DURATION 25 minutes
MATERIALS Paper and pencil
STANDARDS LAFS.9-12.W.1.2 LAFS.9-12.L.1.1

Bring students to Gallery 6 and gather in front of Giovanni Antonio Fasolo's *Family Group*. Discuss the painting as a large group using the following question prompts:

- What is happening in this painting?
- How can you tell?
- What more can we find?
- Who do you think these people were?
- How do you think these people feel?

Ask students how they knew all these things about the painting (we can see them!) Explain



that looking at art may not be possible for people who have low to no vision, but everyone can experience art. Visual descriptions use imagery to explain what a painting looks like without needing to see it. Cues such as location on the canvas and rich language are critical.

Using the Fasolo painting, instruct students to create a short poem that uses ekphrasis to describe in detail what the artwork looks like. Turn and share your poem with a partner, taking turns closing your eyes while your partners reads their poem.

ABOUT THE RINGLING

The Ringling is the remarkable legacy of circus owner, art collector, and financier John Ringling (1866-1936) and his wife, Mable (1875-1929). In 1911, John and Mable bought property in Sarasota, Florida, where they eventually built Ca' d'Zan, a palatial winter residence that reflects the opulence of America's Jazz Age elites. An art museum housing the Ringlings' impressive collection of European, American, and Asian art was soon added. These treasures were left to the state of Florida upon John's death in 1936, and today they have been joined by a circus museum, a historic theater, and an art library. Visitors to The Ringling can enjoy 66 acres of manicured grounds, featuring native and exotic trees and a 27,000-square-foot rose garden. The Ringling is now recognized as the State Art Museum of Florida and is committed to inspiring and educating the public while honoring the legacy of John and Mable Ringling.



Bring your students to The Ringling!

Visit ringling.org/school-visits for more information about our Docent-Led Tours and Teacher-Guided Visits.

Bus scholarships are available! Visit ringling.org/school-visits for more information.



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