

## Dear Educator,

Thank you for booking a tour with the Museum of Glass. We look forward to your visit!

We're sending you this curriculum to help enhance the museum visit for you and your students. These activities have been carefully prepared to go with the exhibit you will visit. You can use them as pre-visit materials or post-visit, but we strongly encourage that you spend some time with the packet before your visit. We've found that students understand and learn so much more if they are prepared before they come.

Along with this packet, we have extensive curriculum and interactive activities on our website about glassblowing and working with hot glass as an art form. Please visit [www.museumofglass.org](http://www.museumofglass.org) and click "**Learn**" on our home page. From there, visit the **Virtual Hot Shop**, where your students will get a chance to experience glassblowing by creating a *macchia*. Participants walk through the process step-by-step until they get a finished work of art! Along the way they can also choose to learn more about glass. You and your students can even watch the Hot Shop Live, by clicking "**Watch**" on our home page and selecting the "**Live Web Streaming of the Hot Shop**" link.

We sincerely hope you enjoy these materials and your visit to the Museum of Glass.

## ***How-To: The Art of Deborah Oropallo***

November 9, 2002 - February 2, 2003

### **Lessons:**

#### **How-to: Analyzing Creative Process**

*Writing Essential Learning 2.2: Writing for Range of Purposes: to explain ideas or procedures*

#### **Finding Meaning in Objects**

*Arts Essential Learning 2.3: Thinking Skills: applies a responding process*

#### **Transformations: Shapes and Relationships**

*Mathematics Essential Learning 1.3: Geometric Sense: describes and classifies 3-D figures*

## **How To: Analyzing Creative Process**

### **Teaching Process: School Educator**

- Introduces the art of Deborah Oropallo
- Leads students in creating written response to guided questions
- Groups students and presents parameters for collaborative process and problem to solve
- Presents strategies to identify and document a process for creating an art work
- Facilitates group writing and art making
- Guides reflection on student group writing and art making
- Materials: Copiers, color printers, scanners, digital camera, (any available technology for creating and combining repeated images) copy paper, scissors and glue sticks.

### **Learning Process: Students**

#### **View art of Deborah Oropallo**

- Deborah Oropallo was fascinated by instructional manuals of all kinds since childhood – especially step-by-step drawing books and paint-by-number paintings. Methodical systems for producing art with a defined beginning and end shaped her approach to making art.

#### **Respond to guided analysis questions in writing to “take apart” the art:**

##### **Describe what is seen:**

- *What kind of objects, shapes, materials, colors, do you see in the art?*
- *How do you think this art was made?*
- *Why do you think the artist chose the objects shown in the art?*
- *Why do you think the artist combined and arranged objects in the ways seen?*

#### **Form Groups**

##### **Assume responsibility within group to:**

- Contribute to group suggestions and effort
- Demonstrate respect to other’s opinions by using listening skills
- Negotiate distribution of tasks in concept, writing and art-making
- Build consensus through constructive behaviors

#### **Collaboratively solve problem: writing and art making**

- I) Write clear, step by step, directions in “how-to” sequence, for creating a work of art clearing referencing the art of Oropallo (objects reproduced through tech means, repetition, etc.)
  
- II) *Create a work of art by following the “how-to” directions written by the group. This creative problem-solving process may occur with brainstorming, writing, and art making occurring as a simultaneous coordinated effort, with group*

*members completing specific tasks.*

#### Group Strategy Building Questions:

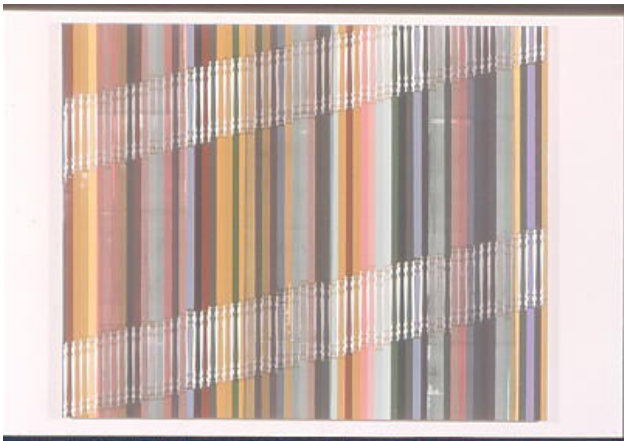
- What can be criteria for selecting object images for art?
- What are ways to create photographic repetition of images using available technology?
- What are ways to combine images using available technology or materials?
- What are guidelines for the organization of objects in the composition (arrangement of part)?
- What type of directions for making something are easiest to understand?

#### Reflect

- Groups read “how-to” art-making written directions and present visual art.
- Students self-assess collaboration skills with special emphasis on assuming specific tasks. Student groups assess in peer discussion for specific reference to Oropallo’s work in use of objects as subject matter, organizations of composition.
- Students check for congruence of writing and visual art.

#### Outcome

- Students build understandings of visual analysis and creative process through looking at art, writing about, and creating art in groups.



Deborah Oropallo  
*Climax*, 1999  
Oil on Canvas  
76 x 78 in.  
Courtesy of the artist

# Finding Meaning in Objects

## Teaching Process: School Educator

- Reads quotation
- Facilitates brainstorming and listing of familiar objects
- Guides students in associating objects with concepts, and sharing findings
- Introduces the art of Deborah Oropallo
- Guides students in finding meaning in relationships of objects in art
- Assists students in forming written interpretation of meaning in art

## Learning Process Students:

### Consider

- **This quotation by American writer, Flannery O'Connor, is a favorite of artist Deborah Oropallo**
- ***“The longer you look at one object, the more of the world you see in it.”***
- **Brainstorm as a group, and list**, familiar objects found in home, school, and work environments (mentally look in the kitchen, medicine chest, closet, garbage can, desk, workshop, office, junk drawer, purse, factory, etc.).

### Respond

- **How can an object's purpose, history, or materials it is made of relate to a concept?**
- *Is the object a container which could be full, or empty?*
- *Is it a part of something else: an article of clothing, a toy?*
- *Is it an object that is used to repair something, connect something, remove something?*
- *Is it new, is it old?*
- *Is it opaque, transparent, hard, soft?*
- *Is it valuable? For what reason?*

### Identify

- Name a familiar object on the brainstorming list that you might associate with one of the following concepts”
- Shelter
- Barrier
- Order
- Chaos
- Danger
- Safety
- Escape
- Family
- Environment

- Alienation
- Entrapment

### **View art of Deborah Oropallo**

#### **Respond**

- *How can organization of objects: repetition, overlapping, extend meaning in art?*
- *How can the relationship of two objects create meaning in art?*
- Reflect as a group on how different objects can suggest, symbolize or communicate the same concept.

#### **Write about the art**

- Organize ideas to support interpretation of the art by linking purpose, history, or material object is made out of to a concept. Describe what prior knowledge, experience or observations helped the search for meaning in the art. Describe also how relationships or organization (composition) of objects influenced interpretation of meaning.

#### **Reflect**

- Students read and discuss interpretations of meaning in Oropallo's art. Self-assessment based on descriptive language and convincing evidence supporting.

#### **Outcome**

- Students describe conceptual interpretation of art through writing process.



Deborah Oropallo  
*Sell Out*, 1996  
Oil on Canvas  
64 x 52 in.

## Transformations: Shapes and Relationships

### Teaching Process: School Encounter

- Introduces the art of Deborah Oropallo
- Reviews properties of symmetry transformations
- Assists students in identifying geometric shapes/figures and relationships in art
- Guides students in documenting observations in grid journal
- Facilitates groups sharing of journals, and matching of diagrams and art images
- *Materials: graph paper journal, ruler, protractor, pencils*

### Learning Process: Students

- View multiple images of the art of Deborah Oropallo
- Review properties of symmetry transformations
- Describe how transformation produce a copy of a figure in a new position:
  - *How can the placement of a line define reflectional symmetry?*
  - *What is the relationship of a figure and it's image under a life reflection?*
  
  - *How can position of a two figures show translational symmetry?*
  - *What is the relationship between a figure and its image under a translation?*
  
  - *How can position of multiple figures show rotational symmetry?*
  - *What is the relationship between a figure and its image under a rotation?*
- Isolate and describe examples of transformation seen in art examples

### Diagram

- Define borders of grid on graph paper to represent approximate dimensions and proportion of art. If Oropallo painting is a vertical rectangle, approximate that shape and size as close to scale as possible. Grid of graphic paper can form coordinates or quadrants to help establish the size and position of the figures representing the transformation observed and diagrammed.
- Isolate an example of reflectional symmetry in a painting: define perimeter of grid on graph paper to approximate shape and proportion of art on a similar scale. *Is art vertical, horizontal, rectangle, square?* Place a line of symmetry on diagram and draw figures seen to represent transformation indentified. Coordinates or quadrants established on grid can guide placement and approximate size of figures to represent relationships of shapes/figures seen in art.
- Repeat process showing translational symmetry. Draw both figures in the translation indentified: label corresponding points on figures and specify translation

with an arrow.

- Repeat process showing rotational symmetry. Draw all figures in transformation. Label the center point of rotation and approximate angle of rotation.

### Reflect

- Diagrams are displayed side by side images of Oropallo's art. Diagrams are assessed by group-based accuracy of identification and diagramming of transformations observed in art and accuracy of mapping of figures in relation to the whole artwork.

### Outcome

- Three diagram journal entries showing transformational symmetry: reflections, translations, and rotations of geometric shapes observed in art.



Deborah Oropallo  
*Stacked*, 2000  
Iris print, Oil on Canvas  
94 x 116 in.  
Courtesy of the artist