

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 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.

Some Assembly Required
October 26, 2002 - February 23, 2003

Lessons:

Putting the Pieces Together: Building an Assemblage

Arts Essential Learning 1.2: Organization of Arts Elements: repetition, balance

Form and Function, Time and Place

Social Studies Essential Learning 2.1: Investigation and Research: locate and obtain information

The Glass House Speaks

Writing Essential Learning 1.2: Style for Audience and Purpose: selects voice, figurative language

Putting the Pieces Together: Building an Assemblage

Teaching Process: School Educator

- Introduces assemblage sculpture of Richard Marquis
- Poses question to guide understanding of assemblage as process and product
- Guides students search for found objects for assemblage sculpture
- Presents strategies and criteria for combining objects in composition individually
- Assists students in combining individual assemblages in larger class art work(s)
- Facilitates reflective focused discussion about composition
- Materials: Small cardboard boxes (child-size shoe boxes or smaller, necklace or bracelet sized boxes) to contain individual students assemblages, small scale; found objects, with special emphasis on multiple of objects and glass elements: marbles, beads, figurines, keys, toys, containers, costume jewelry, game pieces, playing cards, puzzle pieces; found papers to line interior of boxes: maps, sheet music, journal pages, foreign or local newspapers, advertisements, color Xeroxes, calendars; glue stick, white glue, hot glue gun (for educator use only), scissors.

Learning Process: Students

View assemblage art of Richard Marquis

Respond

- *Why would an artist create a work of art composed of many pieces put together:*
 - *For artistic reasons?*
 - *For technical reasons?*
- *Where is repetition or pattern seen in shapes and/or color?*
- *How does repetition help organize or unify the composition (parts forming the whole)?*
- *Where was the artist “balanced” elements of shape or color within individual segments of the art?*
- *Notice how your eye travels through the whole work of art: is it organized in a way where all elements or parts are essential to, but not dominating the whole art work?*

Search for and Collect

- Small cardboard boxes, diverse small-scaled found objects, found papers
- Search can span several weeks: objects and paper may be kept by students for individual assemblages or be placed in collective “bank” of materials any time during the process.

Compose

- Using repetition of color and shape for balance and unity in composition as a criteria, select five or more objects and paper to line assemblage box. Consider how repetition of color or shape creates visual equilibrium or unity: experiment with manipulation of different combinations of objects and papers. Commit to an

arrangement of objects and refine, by describing, to a peer, artistic decision making process and conclusions.

Assemble

- Accurately measure box surfaces and selected paper to line interior. Cut in one piece based on dimensions of box bottom surface (this becomes the background of the assemblage which will hang vertically) + the width of the interior sides of the box. Glue securely and evenly with craftsmanship in arrangement and glue using white glue (and let set overnight) or educator attaches with glue gun if required.

Compose

- Using repetition of color and shape for balance and unity in composition as a criteria, class collaboratively creates one or more assemblages composed of combined individual students assemblages (parts may temporarily attached with nails or pushpins to a surface and separated later or glued to large support board as a permanent installation).

Reflect

- Compare artistic decision-making process as an individual and as a group dynamic. Criteria-based peer assessment: Describe specifically what criteria-based artistic choices you see individually and collectively which created compositional balance and unity in art.

Outcome

- Found object assemblage constructed individually and collaboratively show use of principles of organization in composition.



Richard Marquis, American, b. 1945
Jig-saw Puzzle Wall, 1999-2001
Glass and mixed media
59" x 53 1/2" x 5 1/4"
Collection of the artist

Form and Function, Time and Place

Teaching Process: School Educator

- Facilitates brainstorming and listing of glass objects in our world, past and present
- Guides discussion about form and function of diverse glass examples
- Assigns specific types of glass objects as topics for research
- Presents criteria for gathering information
- Guides students presentations of research findings
- Introduces art by Dante Marioni, "Cup Box"
- Assists students in interpreting art based on understandings of glass in the context of history

Brainstorm as a group

What are examples of glass objects in our world?

(decorative, functional)

What are examples of technological innovations throughout history which employ glass?

(optical glass in lenses, monitors, light bulbs, high tech medial imaging, tubes in televisions, fiber optic cable)

What practical objects made of glass in our homes, schools, and offices do we use every day?

(eye glasses, drinking glasses, windows, windshields, jars, bottles)

What roles does glass play in the construction of buildings?

(insulation, tubing for fluorescent lighting, blocks)

What influences attributes of decorative glass?

(style, culture, country, materials, manufacturing process)

What are some different types of glass?

(bullet proof, safety, tempered, fiberglass, laboratory, photo-sensitive)

Research type of glass object

Gather information and document:

Origins: Time place, purpose?

Innovations: Time, place, production, function, application?

Compile

Bibliography of sources: books, films, websites, articles, photographs, diagrams?

Respond

- Based on research conducted, how does the form (physical attributes: seize, shape, color, type of glass) of a glass object give clues to historical context: time and place of origin, methods of production, and specific function. For instance: Imagine differences, and what they tell us, between: a windshield form a Model T For, an El Camino, and a Lexus SUV...

View *Cup Box* by Dante Marioni

Respond

- *What function is associated with the glass forms combined in the assemblage sculpture?*
- *How does the arrangement or context of objects in the art challenge our perception of them?*
- *What concepts or messages do you interpret in the assemblage?*

Reflect

- Present research topic findings and ideas associating form and function, time and place. Self-assessment for documentation of origins: time, place, purpose: Innovations: production function, application: Bibliography: sources referenced. Examine function and context of objects in art and share interpretations.

Outcome

- Students use research process to gather information from diverse sources and document findings about a specific type of glass object. Students associate attributes of form with historical context.
- Students form interpretation of art in response to function and context of objects in assemblage.



Dante Marioni, American, b. 1964

Cup Box, 1997

Blown glass and Plexiglas

24 x 12 x 12 in.

Courtesy of the artist and the William Traver Gallery, Seattle

The Glass House Speaks

Teaching Process: School Educator

- Introduces art of Therman Statom
- Facilitates discussion reviewing figurative language
- Guides student writing exercise constructing metaphors inspired by art
- Leads students in using metaphor as catalyst for voice and characterization
- Guides students in bringing art to life with language

Learning Process: Students

- **View art of Therman Statom**
- **Inventory and list objects seen in art (ship, house, teapot...)**

Review

- *What is figurative language? (the use of language to represent other things)*
- *What specifically, is a metaphor? (the comparison of unlike things to stimulate new perceptions)*
- *How can figures of speech be communicated visually? (figures of speech can evoke imagery, and imagery can evoke figures of speech)*

Write

- **Create a metaphor linking a character with an object(s) in inventory:** *Imagine possible meaning associated with the objects seen: Empty vessels? Lost marbles? A glass house? A metaphor is phrased as something “being” something else rather than a simile which is “like” something else. “She is a ship adrift” could describe someone lost and confused. “His heart is an ice cube” could describe someone cold and unfeeling.*
- Describe what character attributes the metaphor alludes to: *Confusion? Fragility? Strength? Unreliability? Indecision? Immaturity? Volatility?*

Imagine

- **The art is the character described in the metaphor.**
- **Give the art a voice to minor character attributes defined in written metaphor.** *Serious? Silly? Angry? Scrambled? Factual?*

Write

- **An autobiographical statement by the art that is a response to this question:**
- **Who are you? Why are you here? What is it like a work of art?**
(Example: Character and voice for “She is a ship adrift”...*“I am so confused about where I am going! I am a work of art that goes to a gallery, then a museum, then I get disassembled and stored, then I come back out...people look at me constantly from all sides and say kind things, cruel things, they don’t understand me...I don’t understand myself!”*)

Reflect

- Present metaphors based on objects seen in art. Detail process of linking voice with characterization. Peer assessment of clarity in linking art to figurative language, metaphor informing characterization, and voice for characterization.

Outcome

- Students explore figurative language by using imagery in art as catalyst. Students use metaphor to inform character development and extended imagination through bringing a work of art to life with language.



Therman Statom, American, b. 1953

Sea Travel, 1998

Glass and mixed media

23 x 15 1/4 in.

Courtesy of the artist and the William Traver Gallery, Seattle