

Out of the Book – Field Experience Guide for Teachers

This Field Experience Guide is a brief introduction to ***Out of the Book*** exhibition that will showcase a portion of the Arthur & Mata Jaffe Collection. The Collection consists of over 12,000 books. What makes this collection so exceptional is the collection of Artists' Books. Artists' Books are books created as works of art; many of them defy conventional definitions of a book. These books are most often one of a kind or limited edition. This guide provides a variety of pre-visit and post-visit activities. We recommend that you read this with your students and complete the activities of your choice to enrich your Field Experience.

About the Center

The Jaffe collection opened in 2000, after a generous donation of 2,800 books by Arthur and Mata Jaffe. Now, in 2010, the collection consists of over 12,000 books. That number seems to rise daily. It is now an academic, hands-on gallery of museum-quality artists' books. The Jaffe Center for Book Arts revolves around a central gallery, which houses the Jaffe Collection. Exhibitions, gallery talks, films and performances, and their popular Book Arts 101 presentations all take place inside the gallery in the midst of this awe inspiring collection of artists' books.

The Letterpress Studio

The Letterpress Studio is housed in the room that originally held the Jaffe Collection. Their studio is equipped with a Vandercook 4 proof press, a Potter proof press, and a tabletop platen press, all from the early twentieth century. A nineteenth century Wesel iron handpress is the central feature in the studio. Their studio also houses a collection of mid-twentieth century advertising cuts that represents a graphic design history of the 1950's to the 1970's in Miami. There is also a growing collection of wood and metal types, and a library of reference books on printing and book arts.

Tours

The University Galleries' **Museum Education Program** is recognized by the School District of Palm Beach County and the Palm Beach County Cultural Council as having met the District required curriculum criteria in order to receive **free bussing** and **teacher certification points** for field experiences at the University Galleries. This can be arranged through the School District's Arts Curriculum Planning Office. University Galleries' professional staff can provide further information and will provide you with the Professional Development Follow Up Form and sign in sheets for **teacher certification points**.

FAQ's on how to schedule an exhibition tour or an exhibition related outreach program in your school:

When can school or after school groups visit?

Visits can be arranged at your convenience Monday-Friday during regular school/after school hours.

How can I schedule a class visit?

Please call the University Galleries at 561-297-2661 and a trained student museum educator will be happy to assist in planning your visit.

What does a tour cost?

Admission is free for all students groups who wish to visit the University Galleries.

How large a group can I bring?

A maximum of 40 children will be divided up between the FAU guides giving tours. Ten to twelve children to each student guide is optimal.

Will my group need a tour guide?

Trained FAU student guides will lead groups on an interactive guided tour of the exhibition(s). We can also work with teachers to customize tours to fit curricular needs. At the conclusion of each tour we request that teachers and students fill out a brief form to help us evaluate your tour experience.

Will my group need a chaperone?

Although we provide tour information and instruction, it is greatly appreciated if each student group is accompanied by a chaperone to help with behavior problems if needed. We engage the students in active and fun learning exercises that run more effectively when we have extra help to enforce good art gallery behavior.

How should I prepare my group for the Gallery visit?

Please talk with your students before their arrival about proper behavior when in an art gallery. Good classroom habits such as raising your hand before speaking, speaking only when it is your turn and being quiet and respectful of others while they are talking is crucial for an enjoyable visit. Please inform your students that unless told otherwise, the artwork is not to be touched and that they should remain a safe distance away. These reminders will be re-enforced upon arrival to the Galleries.

How long is the tour?

Tours can be tailored to fit the group needs. Generally an hour should be allowed. Longer tours can include both Galleries as well as other educational and visual arts resources on the Boca Raton campus. We can also advise you on campus meal options.

How should the students dress?

Please advise your students to wear comfortable footwear, as there is a considerable amount of walking for most tours.

CONTACT US

561-297-2661 Phone

561-297-2166 Fax

www.fau.edu/galleries

wfaulds@fau.edu

GALLERY HOURS

Tuesday-Friday 1-4 p.m.

Saturday 1-5 p.m.

Sunday-Monday Closed

**Field Trips by Appointment*

DIRECTIONS

Take I-95 north or south to Glades Road and go east. Proceed ½ mile to FAU's main entrance on the north side of Glades. Obtain a one-time parking pass and directions to the Schmidt Center Gallery at the **Information Booth** on the right immediately after entering the campus.

Books as Aesthetic Objects

This is the heart of the Jaffe Collection. There is great breadth to this collection, and it encompasses not just artists' books and limited editions, but also books that just appealed to the collecting sensibilities of the Jaffes.

Their focus, however, since the Jaffes gave the collection to FAU, is on the artists' book and on all aspects of the **Book Arts**: artists using the book as a means of artistic expression, fine bindings, limited edition printings, hand papermaking and paper decoration, and indeed any of the handcrafts that artisans use to create books.

Talking About an Artists' Book

- What shape is the book?
- What materials were used to make it?
- What do the illustrations tell you about the book?
- Are there any words in the book? Why or why not?
- How do you handle this book?
- What are the similarities and differences between this book and a conventional book?
- How would you describe this book to someone else who couldn't see the book?

Discussion Questions

- Describe the type of books each student connected with while viewing the collection.
- Discuss the different ways of creating a book.
- Discuss the different ways of communication.
- Compare and contrast artists' books and conventional books.
- Compare and contrast two different artists' books
- If you could create your own artists' book, what would it look like? What would it be about?

Vocabulary

Art book: a book made by an artist as a work of art.

Type face: the size or style of the letter or character on a block of type.

Binding: a method of securing the loose pages or sections of a book or booklet. Binding is usually accomplished using stitching, staples, wire, plastic, tape, or glue.

Ephemera: the term refers to an enormous variety of printed paper items which were never intended to survive much past their ephemeral use or enjoyment. Postcards, bookmarks, photographs, programs, menus, tickets, playbills, broadsides, posters, & sports cards are examples.

Colophon: an inscription placed usually at the end of a book, giving facts about its publication.

Spine: used to refer either to the part of a book's cover which wraps over the back of the book

Head: the top edge of a book

Tail: the bottom edge of a book

Sunshine State Standards:

VA.C.1.34 (grades 6-12): The student understands the visual arts in relation to history and culture.

VA.D.1.34 (grades 6-12): The student assesses, evaluates, and responds to the characteristics of works of art.

VA.E.1.34 (grades 6-12): The student makes connections between the visual arts, other disciplines, and the real world.

Visual Versus Auditory Stimuli



Ode to a Grand Staircase (For Four Hands) by Julie Chen and Barbara Tetenbaum is a pictorial interpretation of composer Erik Satie's work: The March of the Grand Staircase composed in 1914. The text is derived from the musical directives and silent librettos that accompanied his scores. **Musical directives** are common terms from the composer to the performer and a **libretto** is the text used in an extended musical work. For more information on Satie, please visit the link provided below under "resources".

Compare and Contrast Visual vs. Auditory Activity

Grade Level: 6th -12th grade

Objectives:

- Students will explore the arts by viewing the Jaffe Center's copy of *Ode to a Grand Staircase (For Four Hands)* by Julie Chen and Barbara Tetenbaum
- Students will create a Venn diagram to compare and contrast what one hears and what one interprets visually from music
- Students will design cover artwork by visually interpreting the music chosen by the teacher

Materials: white drawing paper, paints, markers, colored paper, glue, scissors or it may be designed graphically using a computer

Before visiting the gallery: Have your students listen to some music composed by Erik Satie before their visit by visiting his website which can be found at the link provided below under "resources". By listening to some clips of Erik Satie's work, your students will become more familiar with his musical style and will be better prepared to analyze how the visual representation of the work that they will view in the exhibit relates to the auditory work they heard in the classroom.

Gallery Visit Activity: The teacher and students view *Ode to a Grand Staircase (For Four Hands)*. Students will discuss how the book is attempting to capture the sound of music through the artwork based on what they remember from listening to some examples of Erik Satie's work in the classroom. Some questions that will generate critical thinking are: What aspects of this book make one think of sounds? How is this book designed? What techniques, motifs, designs, or images are evident? How does the structure of the book allude to music?

Post Gallery Visit Activity:

1. The teacher will choose a musical composition (one song) of any style or genre by any artist(s) deemed appropriate for the age level of his/her students.
2. Provide students with a Venn diagram worksheet (provided) or create one large diagram on the front board to have the class complete the diagram as a group. Label one circle “visual stimuli” and one “auditory stimuli”.
3. Have your students listen to the selected musical composition (song).
4. Students should fill in their auditory perceptions category (on the Venn Diagram) of the music played by identifying some auditory characteristics of the music.
 - a. Some questions to ask your students to guide critical thinking are:
 - i. What is the overall mood of the music?
 - ii. Was the music fast or slow?
 - iii. Did the music seem loud, lively, quiet and/or peaceful?
 - iv. What would the music “look” like if it were an image?
5. At this time, the students should begin strategizing for their jewel case cover design. Their ideas may be sketched on paper, and then transferred to their actual hands on creation. The artwork can be designed on a computer or with tangible materials (this is an interpretive project).
6. Show students the CD (or other) cover artwork professionally created for the music you chose to play and have them fill in their visual perceptions on the Venn diagram by identifying some characteristics of the artwork.
 - a. Some prompts for visual may be to ask:
 - i. What images are featured?
 - ii. What is the overall mood of the cover artwork?
 - iii. What colors are used?
7. Have the students complete the Venn diagram by filling in the middle section that shows what the two perceptions have in common and then finish filling in the outsides to compare the characteristics of their visual and auditory perceptions if needed.
8. To evaluate the students’ participation in the lesson, the students should present their cover artwork that they created to the class. Students should be able to explain how their visual project relates to the music to which they listened.
9. Palm Beach County School District teachers should photograph the student’s artwork, fill out the follow-up form (provided with this field experience guide) and send them to Karen Bradley by Pony at FHESC Suite C 225 or for non public school teachers to 3310 Forest Hill Blvd., Suite C-225, West Palm Beach, FL 33406 to receive in-service points.

Music Extension: Show students images of album covers from different eras. Have each student write a brief paragraph on what era, what kind of music and instruments they believe would be on album. Lead class discussion allowing students to share what they have written with class. What images made a connection that they feel was accurate? What parts of the artwork on the album cover stood out to them and why?

Resources:

The Met Museum was referenced for this lesson plan <http://www.metmuseum.org>
To learn more about Erik Satie, please visit - <http://www.af.lu.se/~fogwall/satie.html>

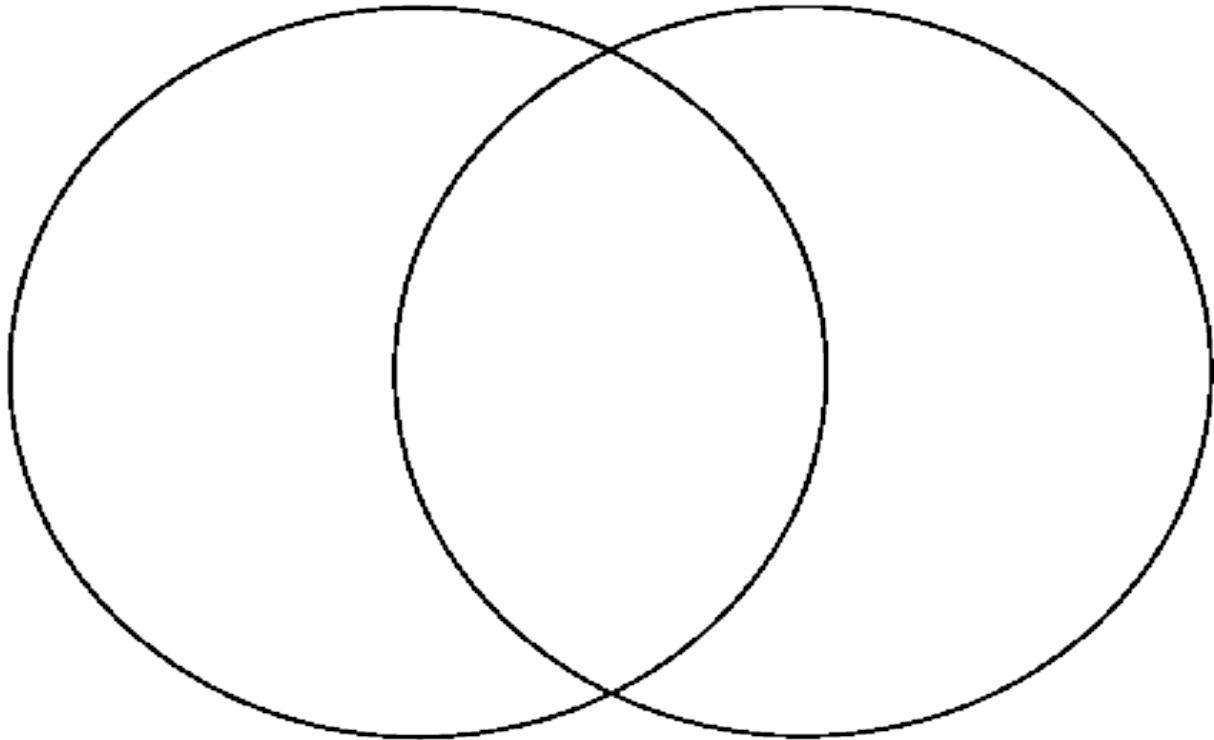
Florida Sunshine State Standards: LA 1112.1.6.2., LA910.1.6.2., LA910.1.7.1., LA 1112.1.7.1., LA 910.1.7.2., LA1112.1.7.2, LA7.1.6.2., LA81.6.2, LA7.1.6.2, LA8.1.6.2, LA7.1.7.1, LA8.1.7.

Ode to Grand Staircase (For Four Hands)
Venn diagram

Name _____ Date _____

Directions: Use the Venn diagram below to compare and contrast auditory stimuli to visual stimuli.

Auditory Stimuli	Both	Visual Stimuli
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Exploring Time as an Artistic Tool



In conjunction with the Jaffe Collection's book *Space & Time* by Ken Leslie, the book will serve as an activity prompt which can be used as a pre-visit activity. Students will learn about sundials before coming to see the book. The book is shaped like a sundial and illustrates the passage of time in a unique manner.

"Round World" (*Space & Time*) is a doughnut-shaped, accordion folded photocopy edition of 100 signed copies which can be read page by page or fully unfolded to be seen all at once.

Ken Leslie
Space and Time

Quote from Ken Leslie - "From a single point in the garden I measured the perimeter of my world and marked off 26 equally spaced points. Then, I

shot a photo every two weeks, facing each successive point. At the end of one year, I would be back to where I had begun. In so far as Magellan had already travelled around the world, I sat in one spot, and let the world travel around me."

Sundial Activity

Grade Level: 5-8th Grades

Objectives:

- Students will discuss time and its measurement in ancient and modern times and look at cultural and historical purposes for objects marking the passage of time.
- Students will make their own sundial timepiece that operates by the sun rather than the stars.



Pre- Activity Discussion: Look on Internet for timepieces throughout history including ways to mark time without clocks and look at different types of sundials. Discuss with your students the parts of a sundial.

The **gnomon** is the part of a sundial that casts the shadow. **Gnomon** is an ancient Greek word meaning "indicator", "one who discerns," or "that which reveals." What are some ways in which people marked the time before clocks? Some examples to discuss are changing seasons, night and day, the sun and other stars' movement across the sky, the moon changes phases—these are some of the things that occur with regularity. Different cultures around the world developed different methods of measuring time by observation of natural phenomena. In addition, various devices like water clocks, candles marked with intervals, hourglasses, sundials, the Mayan and Aztec calendars, and Stonehenge were built to help keep track of the time.

Materials (per student):

Paper plate, Plastic straw, sharpened pencil, Crayons, Ruler, and Pushpins

In-Class Activity:

1. Start this project on a sunny day just before noon.
2. Use the pencil to poke a hole through the very center of the paper plate.

3. Write the number 12 on the edge of the plate with a crayon. Using the ruler as a guide, draw a straight line from the number 12 to the hole in the center of the plate.
4. At noon, take the plate and the straw outside. Put the plate on the ground and poke the straw through the hole. The straw will act as your **gnomon**. Slant the straw toward the line you drew. Now carefully turn the plate so that the shadow of the straw falls along the line to the number 12.
5. Fasten the plate to the ground with some pushpins. Have your students predict where they think that the shadow of the straw will be pointing in one hour.
6. One hour later, at one o'clock, check the position of the shadow along the edge of the plate and write the number 1 on that spot. Continue each hour predicting the position and then checking and marking the actual position and time on the edge of the plate.
7. For the time you will not be with your students, have them either finish the project at home and then again the next morning or find the average distance between the points made so far and fill in the rest of the markings. On the next sunny afternoon your students will be able to tell time by watching where the shadow of the straw falls on your clock.
8. Palm Beach County School District teachers should photograph the student's artwork, fill out the follow-up form (provided with this field experience guide) and send them to Karen Bradley by Pony at FHESC Suite C 225 or for non public school teachers to 3310 Forest Hill Blvd., Suite C-225, West Palm Beach, FL 33406 to receive in-service points.

Post – Gallery Visit & Activity Evaluation:

After viewing Ken Leslie's book in the gallery, have your students answer the following questions as a group or individual written assignment:

1. Discuss how people keep track of time, today and throughout history.
2. What were the advantages and disadvantages of each of these timekeepers?
3. Do sundials work on cloudy days or at night?
4. How do the sundials we created in class compare to Ken Leslie's book?

Extensions:

LANGUAGE ARTS: Have your students write a poem or short story that expresses their idea of the passage of time.

SOCIAL STUDIES/ART: Explore the significance of owning a timepiece in modern day and compare it to how time was kept in ancient times. Chose a geographic location from any time period and a job that someone would have there and design a timepiece for that individual. Depending upon the social status what kind of watch or clock would a person need or want? What decorations or symbols would be appropriate? Depending upon a person's job, what are important times for the workers to know? What would be a good timepiece—a bell, a wristwatch, the sun? How would cultural groups tastes differ based on geographical location, personality, and possible materials?

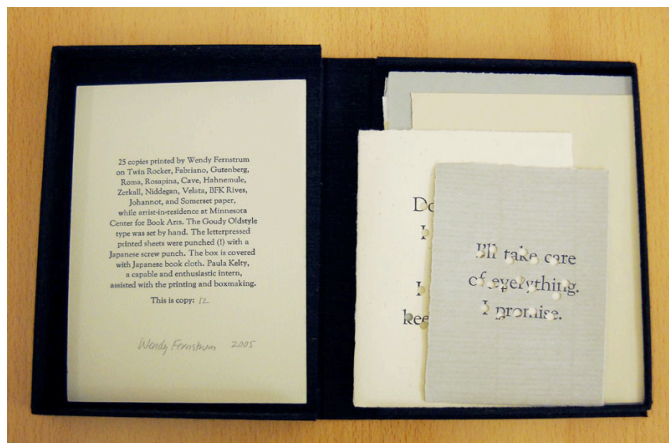
Resource:

The National Wildlife Federation was the original source of this slightly altered lesson plan. <http://www.nwf.org/Kids.aspx>

Florida Sunshine State Standards: LA 5.1.6.2, LA 5.1.7.3, LA 5.3.5.3, LA 5.1.7.3, LA 5.2.2.2, LA 6.1.6.2, LA 6.1.7.3, LA 6.3.5.3, LA 7.1.6.2, LA 7.1.7.3, LA 7.2.2.2, LA 7.3.5.3, LA 8.1.7.2, LA 8.2.1.4, LA 8.2.2.2, LA 8.3.5.3, SC 8.N.22

Promises to My Future Self

Promises Kept by Wendy Fernstrum is a witty statement about the mistruths that humans sometimes tell themselves and others. Individual sheets with common statements have sporadic holes punched through them, effectively illustrating the “holes in a story” (a lie). Each page features a promise, e.g. "I'll take care of everything, I promise. The pages in **Promises Kept** were letterpress printed on a Vandercook Press by Wendy Fernstrum while artist-in-residence at Minnesota Center for Book Arts.



Wendy Fernstrum. *Promises Kept*, 2005.

Discussion Questions

- After looking at **Promises Kept** have students discuss if they are real or fake promises.
- Have students talk in small groups about the promises written by Wendy Fernstrum.
- Is there sarcasm, unfulfillment, or fragility?
- Are these promises realistic?
- Have you heard them before? Have you said them? Was it kept or broken?
- How much meaning is held?
- What types of emotions are presented?
- Does the different paper, font style or size matter in representing the promise?
- Do you feel the artist is successful? Why or why not?

Post-Visit Activity

The book **Promises Kept** illustrates the random promises on distorted paper. This activity allows the students to reflect on their future goals (ex. I promise to graduate high school).

Objective: Students will reflect on their future goals for themselves by comparing two different methods of expression (writing and art) to create book art.

Goal: Students learn the impact of visual and/or physical elements on art books. Students define books as art.

Materials: multi-colored construction paper, plain white 8 1/2 x 11 paper, scissors (various edges), glue, tape, hole-puncher, paper box (cereal, wheat thins, etc.), decorative pieces (fabric, glitter, ribbon, stickers, etc).

Procedure:

1. Have each student type and print (using various fonts and sizes) 14 promises to themselves regarding their future goals on white paper (one promise per page) and then paste onto various types of paper. Students may wish to handwrite.
2. Students use the hole-punch over the 13 promises. Leave one promise, which is most important to the student, untouched and complete.
3. The punch-outs are saved to represent promises kept. The students can reconstruct the 13 promises by refilling the holes with the punch-outs once the promise is fulfilled.
4. Book artists often create boxes to safely keep their books protected. It also allows the artist to add more creativity to the book's design. Students may create a box, envelope, container in which to hold all the promises and the saved punch-outs. Students may wish to decorate the box/container.

Group Discussion Questions

- Compare each other's work.
- Discuss the meaning of their work.
- Why did they choose the font/size/paper? Do these choices hold a meaning?
- Discuss meaning of decoration.

Sunshine State Standards:

LA.(grades 5-8).3.1.3: The student will pre-write by using organizational strategies and tools (e.g., technology, outline, chart, table, graph, web, story map).

LA.(grades 5-8).3.5.2: The student will use elements of spacing and design to enhance the appearance of the document and add graphics where appropriate.

LA.(grades 5-8).3.5.3: The student will share the writing with the intended audience.

LA.(grades 9-12).1.5.1: The student will adjust reading rate based on purpose, text difficulty, form, and style.

LA.(grades 9-12).2.1.3: The student will explain how meaning is enhanced through various features of poetry, including sound (e.g., rhythm, repetition, alliteration, consonance, assonance), structure (e.g., meter, rhyme scheme), and graphic elements (e.g., line length, punctuation, word position).

LA.(grades 9-12).4.1.1: The student will write in a variety of expressive and reflective forms that use a range of appropriate strategies and specific narrative techniques, employ literary devices, and sensory description.

LA.(grades 9-12).4.1.2: The student will incorporate figurative language, emotions, gestures, rhythm, dialogue, characterization, plot, and appropriate format.

VA.A.1.34 (grades 6-12): The student understands and applies media, techniques, and processes.

VA.B.1.34 (grades 6-12): The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts.

VA.D.1.34 (grades 6-12): The student assesses, evaluates, and responds to the characteristics of works of art.

VA.E.1.34 (grades 6-12): The student makes connections between the visual arts, other disciplines, and the real world.