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kNOw What It Means Inventory List

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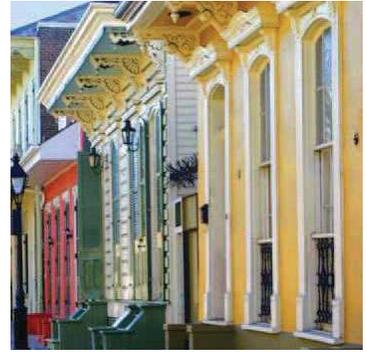
kNOw What It Means | Architecture

kNOw What It Means is designed to help children explore what makes New Orleans unique through hands-on art lessons that examine the nuances of one of the great cities of the world. The kit is intended to help students understand that New Orleans citizens are surrounded by art; to give students the skills and interest to look at their city as one would a museum; and to teach the importance of living in a historic, culturally rich city.

This kit is the first in a series. It contains five visual art lessons focusing on the theme of architecture. Each lesson is designed to be delivered in approximately 45 minutes, but can be expanded, integrated into other curricula, or tailored to educator needs. Although targeted for grades 3–6, lessons can be adapted for younger or older grades with minor age-appropriate adjustments. Each lesson is aligned to content standards.

These lessons utilize basic art supplies that every classroom contains: paper, glue, scissors, pencils, and markers. The lessons will note if any special supplies are needed, such as paint and paint brushes, and will make suggestions on where to find additional materials. The kit also contains reference materials, books, photographs and artifacts, and a list of websites for additional architectural information. New Orleans is a magnificent place; we hope this kit will inspire students to appreciate the beauty that surrounds them, and to **kNOw What It Means** to be a New Orleanian! Our thanks to the Partnership for Youth Development and Gina Warner who envisioned this project, and provided start-up funding, to the Selley Foundation and GPOA Foundation for making the project complete, and to the artists and artisans who crated this wonderful classroom of a city.

Echo Olander
Executive Director
KID smART





Background

New Orleans is one of the oldest cities in America. As civilizations follow water systems, our history starts with the Mississippi River, one of the busiest ports in the United States. The city was founded in 1718 by the French, was run by the Spanish for a time, and then became an American city. One way to find out about the people who lived here long ago is to look at the houses and other buildings that they built. We are lucky that most of our city still reflects the original designs of its founders and that organizations are working every day to preserve the unique architecture of our great city.



The first architects in the city were from Europe. The French and Spanish brought the styles of their countries to New Orleans, which is why visitors to New Orleans they often feel like they're in a different country. The original city of New Orleans is what we now call the French Quarter. The beautiful ornate cast iron balconies on many of the buildings were actually added by the Spanish. In fact, the way many homes appear today is the result of being built in stages over a hundred or more years, as owners added porches or details that they thought would improve their homes.



The original houses in New Orleans were built with the river in mind. The houses were built before there were levees, when people understood that it is natural for rivers to flood their banks, and they built their homes several feet off of the ground. Even later, in the early 20th century when people built homes with garages, the living area was always above the garage.

When you look at a house in New Orleans, try to think about the people who built it, the materials they used, shapes they chose, and the reasons those choices may have been made. Remember that the climate of New Orleans contributed to the design of the buildings. When these structures were built, air conditioning had not yet been invented. The buildings had high ceilings because heat rises. Large windows and transoms over the doors in all of the rooms provided airflow throughout the house. Shutters helped to keep the sun out of rooms—it is always cooler in the shade. Shutters also protected windows from driving rain and from projectiles tossed about by heavy storms and hurricanes. The streets were not paved in those days. There were no cars or televisions or computers. But it was still hot in the summer and cold in the winter.





When these houses were built there were no power tools. The cypress beams were cut down by hand in the swamps; the bricks were formed from clay that was dug out of the ground and baked in kilns; even the nails were handmade.

These houses still exist because of the quality of the materials and the skills of the master craftsmen who built them. These buildings are works of art that represent a specific time and place. Such unique and impressive architecture is one of the reasons New Orleans has earned the nickname 'America's Most Interesting City.'



Lesson Format

Lessons contain the following elements:



Lesson Overview

Provides a brief description of the focus of the lesson and main activity.



Student Understandings

Presents overarching concepts to be learned by students.



Materials & Preparation

Lists all necessary materials not included in the kit that are needed in the lesson, and any special preparation required.



Kit Resources

Describes elements provided in the kit to support the lesson. Note that some resources are used in more than one lesson.



Vocabulary

Defines words related to specific architectural elements explored in a lesson. Vocabulary can be addressed at the beginning or as it is introduced within the lesson. This segment may also include vocabulary extension activities that can be used at any point in the lesson to support understanding of words and concepts.



Guiding Questions

Gives educators open-ended questions meant to spark conversation and provide focus for the lesson. Questions are used with sets of laminated images of New Orleans architecture, and can be introduced in several ways:

- Large group discussion facilitated by the teacher
- Small group discussions (images can be separated and assigned to different groups)
- Partner Discussions (“Pair & Share”/“Turn & Talk” models)



Context

Provides helpful historical or background information.



Main Activity

Outlines steps to deliver the main activity, which may be broken into smaller segments. Adult leaders should try the main activity the day before delivering the lesson for best results.



Exhibition

Suggests how students can turn their projects into a polished work of art and create a class display to make learning visible to the larger school community. Adult leader should write up a brief description of what the students learned to go along with the display.



Reflection

Offers questions designed to help students reflect on their work and progress.



Website Links



NewOrleansOnline.com

This site has local examples of architectural styles and a page of historic homes for information and possible field trip options.

neworleansonline.com/neworleans/architecture/archtypes.html?notmct=18

neworleansonline.com/neworleans/arts/museums/historichomes.html?notmct=18

Preservation Resource Center

A links page with numerous sites on New Orleans history and neighborhoods:

prcno.org/resources/links.php

Historic New Orleans Collection

The HNOC owns many properties in the French Quarter and offers tours. You can look at these historic structures at:

hnoc.org/visit/buildings.html

Charles W. Cushman Photograph Collection

Amazing photographs of New Orleans French Quarter during the 1940s and '50s focusing on the beauty of the buildings. Click on “browse”, “US/Louisiana”, “architectural photographs”:

webapp1.dlib.indiana.edu/cushman/index.jsp

James Harrison Dakin (1806-1852), American Architect

Hundreds of architectural drawings:

nutrias.org/dakin/dakin.htm

Canal Street: A Street Railway Spectacular

Old photos of Canal Street during its streetcar heyday- amazing photos of carnival crowds and buildings:

web.engr.illinois.edu/~friedman/canal/canal.htm

Greater New Orleans Community Data Center

The pre-hurricane section of this site has rich descriptions of various neighborhoods throughout the city. The current section has a variety of up-to-date housing information:

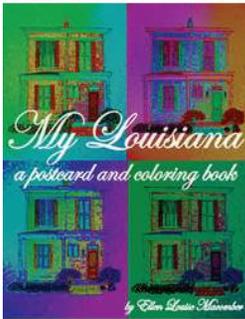
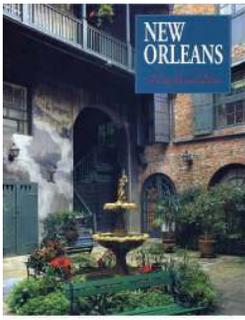
gnocdc.org/prekatrinasite.html

Save Our Cemeteries

This website has rich descriptions of New Orleans cemeteries and restoration projects. There is also a flickr site with a large inventory of photos.

saveourcemeteries.org/

[flickr.com/photos/saveourcemeteries/sets/](https://www.flickr.com/photos/saveourcemeteries/sets/)



Supplementary Reference Materials

Each lesson has a set of supplementary reference materials. These are noted on the lessons under the “kNOw What It Means Resources” section. Additional materials include:

Artifacts include traditional New Orleans housing materials to feel and touch.

Laminated Set 1:5 This set highlights New Orleans doorways and could be used to support lessons or to serve as a springboard for additional writing and art projects.

Artist Toolkit—information instructors of visual arts might want including the elements of art and information about specific materials.





Lesson One: Bricks And Mortar

What Are New Orleans Houses Made Of?



Lesson Overview

This lesson explores traditional building materials and techniques found in historic New Orleans architecture, while introducing the use of organic and geometric shapes in building design.

Students will step into the role of architect as they design their own house and determine what building materials they want to use. Using construction paper, students will "build" their house out of wood or bricks and add architectural details.



Student Understandings

Students will be able to...

- identify roles of an architect and a builder
- differentiate between geometric and organic shapes in architectural design
- describe building materials used in traditional New Orleans architecture
- demonstrate how to stagger materials
- incorporate architectural details in their own house designs
- compare and contrast how houses were built in the past to how houses are built today.



Materials & Preparation

- 12" x 18" White Drawing Paper
- Assorted Colored Construction Paper
- Scissors
- Pencils
- Glue
- Rulers
- Markers or Crayons



kNOW What It Means Resources

- 7 Laminates (8 x 11) – SET 1:1
- Book: *New Orleans Houses*, Lloyd Vogt



Vocabulary

architect – a person who designs buildings

architecture – the character or style of a building

geometric shape – one having points, lines or angles

organic shape – one having curves

stagger – to arrange so that the leading edge of a shape is *centered* over the shape below it and *centered* under the shape above it. Used extensively in brick-laying.

Extending Vocabulary:

- Experiment with organic and geometric shapes. Allow students to draw samples of each



shape in the air or on paper, or ask volunteers to come to the board to draw examples. Highlight the “feeling” of lines, points, angles and corners in geometric shapes, versus the smooth curves of organic shapes.

- Find an example from one of the laminate sets of a house with staggered bricks or siding to illustrate the technique for students.



Context

Review the following background information with students at the beginning as a brief lesson introduction: One of the reasons New Orleans has such good housing stock is because the tradesmen who built these houses were master craftsmen-artists. These houses were built before power tools were invented; they were built by hand. The cypress beams were cut down by hand in the swamps, bricks were formed from clay that was dug out of the ground and baked in kilns; even the nails were handmade. In really old houses today you can still find handmade nails that have stood the test of time.



Guiding Questions

After giving the students some context, look at the examples of houses and businesses in the laminate set 1:1 together and spend approximately 5 minutes examining the following questions:

1. How old do you think these buildings are?
2. What materials did builders use to make buildings long ago? Why did they choose these materials? What are the advantages and disadvantages to using each material?
3. If you were the architect of your own house, what materials would your design include? Why?
4. Can you see patterns in the application of the building materials? How are the bricks placed? How about the shingles on the roof? Where did the builder stagger materials?
5. What shapes are the bricks, boards, and shingles? Are they organic or geometric?



Main Activity

Note: Make the resources listed for this lesson available to students for reference.

Design Your House

This is your opportunity to be the *architect*, and design your own house:

1. Using a 12" x 18" sheet of white paper, draw a large rectangle to represent the front of your house. The rectangle can be horizontal (sideways) or vertical (up and down) – it's your choice.
2. Looking at the examples of New Orleans Houses, draw just the shape of a roof on top of your rectangle. It can be pointed or flat, tall or short.
3. Choose places for your windows and doors. Be sure to include some shutters and consider using some interesting shapes. Try to use both geometric and organic shapes in your design but keep the shapes simple.



Choose Building Materials

1. Choose a color of construction paper for your house.
2. Fold your paper carefully in half “hamburger” or short ways.
3. Fold it the same way again to make it a skinnier rectangle.
4. Fold it two more times until you have a long, skinny strip.
5. Unfold and cut along the lines.
6. Now decide if your house is made of bricks or wood and cut the strips accordingly.
Leave long strips for wood, and create shorter blocks for bricks.

*Staggered brick pattern**Build Your House*

1. Starting at the top of your rectangle, glue the pieces on the front of your house in the patterns you remember from the pictures of New Orleans houses. Remember to stagger the brick pattern from the second row on until you finish covering the surface.
2. Cut shapes for your shutters and any other details you wish to add.
3. Finally, use markers to make the louvers on the shutters or add small details to your New Orleans house.

**Exhibition**

When students are finished constructing their houses, they can mount their pictures on colored construction paper and hang them side by side around the classroom or hallway, creating a “neighborhood” gallery of side-by-side houses.

**Reflection**

Pair students or display all work in the classroom so that students can share their work. Guide discussion around the finished houses:

Focus on one house:

- What do you notice about this house? What stands out to you?
- What choices did the architect make in its design?
- Do you see any geometric or organic shapes?
- Tell me about where the builder staggered materials.
- What kinds of architectural details do you see?
- What do you wonder about how this house was made?

Compare and contrast houses:

- What is different between/among these houses?
- Where are there similar choices in design? Where are there different choices?

Reflect on the process:

- What was the most challenging part of this activity?
- What do you think is the biggest challenge for an architect? A builder?

Connect to your world:

- What do you think might be different from the way architects and builders created homes in New Orleans 100 years ago, and how they make homes today? What makes you say that?





Lesson Two: It's All In The Details!

Architectural Details of New Orleans Houses



Lesson Overview

In this lesson students will consider architectural details found in traditional New Orleans houses, and create a print of an original house incorporating details they choose. Each student will design a printing plate of a New Orleans house using pencils and Styrofoam, then use paint to transfer the print onto black construction paper.



Student Understandings

Students will be able to...

- identify various details used in traditional New Orleans architecture
- incorporate architectural details in their own house designs
- create a printing plate and transfer a print to paper
- utilize geometric and organic shapes
- describe the purpose of using architectural detail in house design.



Materials & Preparation

- Styrofoam meat trays trimmed of the sloping edges*
- Pencils
- Paper for sketching
- Paper for printing on
- Acrylic paint (*Tempera paint will also work well, but has a quick drying time. Both are water-based. Tempera washes out of clothes more easily.*)
- Paint brushes

**Stop by a grocery store meat department and ask for clean, unused, meat trays. An alternative material for making the print is pink Styrofoam insulation available at home improvement stores (\$7-8 per large sheet). It will need to be cut down by an adult with an Xact-o knife.*



kNOw What It Means Resources

- 7 Laminates (8.5" x 11") – SET 1:2
- Book: *New Orleans's Favorite Shotguns*, Preservation Resource Center



Vocabulary

detail – Intricate or finely wrought decoration.

bracket – A support structure under the eaves of a roof, balcony, or other overhang. Frequently used as a decoration and not as a means of support.

column – A vertical support that normally has a base, a round shaft, and a capital.

louvered shutter – Shutters with small horizontal wooden blades that can be opened or shut to control the light.

vertical board shutter – Shutters composed of long wide vertical boards or planks.

gingerbread – Elaborate decoration cut in intricate or fanciful shapes.



organic shapes – Shapes with curved edges.

geometric shapes – Shapes with straight lines and angles.

Extending Vocabulary

- Ask students to identify examples of architectural elements found in this lesson's vocabulary in the classroom, school or neighborhood.



Context

Review the following background information with students at the beginning as a brief lesson introduction: New Orleans houses have very unique shapes and designs. However, the layout of the building is not the only reason why they are so interesting. In addition to their distinctive style, houses here are more appealing because of architectural details. Details are the small additions and decorations on the exterior that might serve a purpose or function for the house, or might just be added to make the house more pleasing to the eye.

Shutters are examples of details that are both decorative and functional. Brackets are often found underneath the overhangs of houses, from Uptown neighborhoods to the Marigny, and provide additional beauty with intricate cutout designs. One such type of cutout design is called “gingerbread” and it is characteristic of several Victorian-style houses. Architects today still incorporate decorative details into their work, and even the newest houses have interesting and appealing features.



Ornate brackets



Guiding Questions

After giving the students some context, look at the examples of houses and businesses in the laminate set 1:2 together and spend approximately 5 minutes examining the following questions:

1. Why do you think that the people who built these houses so long ago added these fancy details? Do some of them serve a purpose? Are some of them just decoration?
2. If they are decorations, why would an architect want to add decorations to a house?
3. Would you rather live in a plain house or one that has some decorations on the outside? Why?
4. If you could design your own New Orleans house, what kinds of architectural details would you include? How would they look?
5. What is a print? What are some common ways of making a print? (Finger print, rubber stamp)
6. What happens to the image when it is printed? (It is reversed)



Main Activity

Note: Make the resources listed for this lesson available to students for reference.

Sketch a Design of a New Orleans House

On a sheet of white paper, draw a sketch of your idea of a great New Orleans house. Be sure to add some of the architectural details we have mentioned. Think about the shapes you are using and try to draw some organic shapes and some geometric shapes.

**Lesson Adjustment: This activity could also focus on one architectural detail, rather than an entire house.*



Create A Printing Plate

1. After you've drawn your house and are satisfied with your design, get ready to transfer your drawing to your Styrofoam using a pencil.
2. **Do not** sharpen the pencil. Simply look carefully at your first design and draw it again on the Styrofoam pressing down a bit to leave an indentation. The idea is to press hard enough to "carve" the lines into the foam, but not so hard that you leave a hole in it. Be sure to get all of the details right. Remember that the image will be reversed when it is printed, so if you put a letter or number on your drawing it will be backwards.
3. If you have more ideas, you may add them, but remember—you can't erase on Styrofoam. What's carved in there is there for good!

Print

1. After you have carved your design in the Styrofoam, choose a color of paint for your print.
2. Make sure the black construction paper you are using for your print is nearby.
3. Using a big brush, paint your Styrofoam printing plate almost to the edge. Make sure all of the areas you carved are painted. Paint quickly so that the paint does not dry, but try to avoid making big "lakes" of paint on the printing plate. You want a thin layer of wet paint and may have to blot the image once on a tester sheet before making the final print.
4. Have a grown up help you if you need to on this step. Lift the painted printing block by the edges and turn it over **carefully** and lay it on the black paper.
5. Without sliding the printing plate, press down firmly all over the surface of the Styrofoam. **Do not beat on it**; just press down firmly.
6. Hold down the paper and lift the block.
7. If your first print was not successful, try to figure out why and make another print that might work better. The purpose of using printing plates in making art is to make several prints of the same image—the beauty of printing plates is that they can be used again and again!



Exhibition

When students complete a print they are satisfied with, they can mount the print on colored paper. The polished pieces can be signed on the front and put together like a class quilt and hung on one backdrop, or used as a border around classroom chalkboards or bulletin boards.



Reflection

Pair students or display all work in the classroom so that students can share their work. Guide discussion around the finished houses:

Focus on one print:

- What do you notice about this house? What stands out to you?
- What choices were made in its design?
- Do you see any geometric or organic shapes?
- Let's focus on architectural details. What do you see? (brackets, columns, shutters, gingerbread details?)

Compare prints:

- What is different between/among these houses?
- Where are there similar choices in design? Where are there different choices?

Reflect on the process:

- What was the most challenging part of this activity? What part made you feel the best? If you were to do this activity again, what would you do differently?

Connect to your world:

- What kinds of architectural details do you notice in this building? In your home? In your neighborhood?



3 Lesson Three: Iron Work

Positive And Negative Space



Lesson Overview

This lesson explores positive and negative space through ironwork in New Orleans architecture.

Students will imagine the role of a blacksmith as they create their own ironwork designs, integrating shapes and signatures of their choosing. They will then transfer those designs to construction paper in an activity that highlights positive and negative space.



Student Understandings

Students will be able to...

- identify the role of a blacksmith
- distinguish between positive and negative space in ironwork
- create an ironwork design and transfer the design to construction paper
- recognize positive and negative space in their artwork
- explain the significance of using ironwork in New Orleans architecture.



Materials & Preparation

- Unlined paper for sketching design
- Construction paper of two contrasting colors, one half sheet (9"x6"), one full (9"x12")
- Scissors
- Glue
- Rulers



kNOw What It Means Resources

- 7 Laminates (8.5" x 11") – SET 1:3



Vocabulary

blacksmith – A person who forges objects out of iron.

detail – Intricate or finely wrought decoration.

exterior – The outside of something.

welder – A person who welds (joins metal together by heating).

positive space – the area occupied by the shapes of the work.

negative space – the area around and behind positive space.

contrasting colors – colors that are opposite each other on the color wheel.

Extending Vocabulary

- To explore positive and negative space, ask pairs of students to create a shape together, using their arms, legs, or whole bodies. Where is the positive space? The negative space?
- Have students look at a color wheel and identify contrasting colors on the wheel and in the classroom. What is the effect of contrasting colors in a painting? In the world around us?





Context

Review the following background information with students at the beginning as a brief lesson introduction: One of the most noticeable features of New Orleans architecture is the ironwork. Some people call it lace work. It is evident on balconies and doors in the French Quarter and fences and gates in the rest of the city. Some of the designs are simple shapes like circles, hearts or spirals; others have images like grapes or flowers or oak leaves and acorns. One reason iron is thought to be used for decoration is because of the climate. Wood quickly breaks down in the damp environment, but iron lasts for generations. Some balconies, like the Pontalba buildings on Jackson Square, the first apartment buildings in the United States, have initials inside the intricate ironwork. These initials are of the woman who commissioned the building to be built: Baroness Pontalba. It is interesting to think about how far the materials used in these buildings must have traveled.



Guiding Questions

After giving the students some context, look at the examples of houses and businesses in the laminate set 1:3 together and spend about 5 minutes examining these questions:

1. What shapes do you see?
2. Which shapes are made of iron?
3. What about the shapes created in the space around the ironwork?
4. Shape and space, two important elements of design, work together in art. Two kinds of space are positive and negative. In a tic-tac-toe board, for instance, the lines drawn are positive space and the empty squares defined by the lines are negative space. Negative space can also be called background.



Main Activity

Note: Make the resources listed for this lesson available to students for reference.

Create An Ironwork Design

1. Find an image that appeals to you from the ones provided in Set 1:3 to use as a starting point.
2. On a sheet of unlined paper practice drawing designs and different shapes. There are leaf designs, stars, hearts, birds, and even letters within some ironwork. You can use these images or make up your own.
3. When you are satisfied with a design, transfer the image (draw it again) onto the half sheet of construction paper (9" x 6"). Find the center at 4.5" on the paper by using a ruler. Draw the image in the middle of the sheet along the bottom of the 9" length. Figures should be closed, with no open ends (a "bubble" figure).



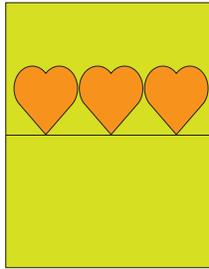
4. Cut out the shape(s) without cutting into either the shape itself or the surrounding paper. You will use every piece.



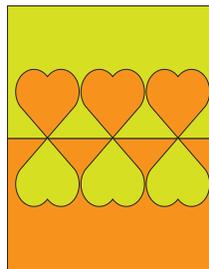
5. Choose a contrasting color for your next sheet of construction paper (9"x12"). Contrasting colors are colors that are opposite of each other on the color wheel.



6. Fold the full sheet (9"x12") in half along the 9" length to determine the center of the sheet.
7. Arrange the piece(s) that you cut from the half sheet along one side of the fold.



8. Place the remaining pieces (that the design was cut from) on the opposite side of the fold. You now have a positive image on one side of the full sheet and a negative image on the other.



9. Glue all the parts down.
10. The images can be as simple or complex as the student likes. It is always a good idea to start off simple and work your way up. After they try a basic shape and get the general idea of the project, they might want to experiment with more complex designs. They may also try and incorporate their initials into the 'ironwork', mimicking the Baroness Pontalba.



Exhibition

When students are finished, the designs can be hung outside the classroom on both sides of the door, recreating the iron work fences and gates of New Orleans houses.



Reflection

Pair students or display all work in the classroom so that students can share their work. Guide discussion around the finished pieces:

Focus on one piece:

- Where do you see positive space? Negative space?
- What is the effect of contrasting colors in the final piece?

Compare pieces:

- Ask students to choose two pieces and "trace" them in the air from their place in the room. What are the differences in shapes used? Which shapes are organic and which are geometric? Where does the design move from positive to negative space?

Reflect on the process:

- How did you bring your own ideas to the ironwork design? What types of shapes did you incorporate? Did you include a "signature" shape or initials?

Connect to your world:

- How do you imagine that the role of a blacksmith changed over time? Why do you think that is?
- Are there examples of ironwork in your neighborhood? At your house?





Lesson Four: Mementos of the River Neighborhood Collage



Lesson Overview

This lesson explores common architectural styles and types of New Orleans houses and asks students to consider how these styles appear in their own neighborhoods. After identifying shapes and structures of New Orleans architecture, each student creates a neighborhood collage of the houses found on his or her own block.



Student Understandings

Students will be able to...

- identify common architectural styles of New Orleans houses
- recognize these styles in their own neighborhoods
- incorporate common architectural styles and details into collages of their blocks
- explain the purpose behind historical building and road construction materials.



Materials & Preparation

- 9" x 12" construction paper for background
- Unlined paper for sketching houses
- Scraps of assorted paper: newspaper, magazines, postcards, old books
- Scissors
- Pencils, Pens
- Markers
- Glue

The more varied types of paper you have for this activity, the better. You may want to ask students to bring materials from home.



kNOw What It Means Resources

- 7 Laminates (8.5" x 11") – SET 1:1
- Book: *New Orleans Houses*, Lloyd Vogt



Vocabulary

shotgun house – a long, narrow rectangular house with all of the rooms arranged directly behind one another in a straight line. The term ‘shotgun’ is thought to be created from the idea that if you stood in the front doorway and shot a gun, the bullet would go through the entire house without hitting a wall.

shotgun double – a two-family house that looks like two shotgun singles pushed together and covered with one roof.

camelback house – a shotgun single or double which has one story in the front and a two-story section in the rear, much like the hump on a camel’s back.

Creole cottage – the most common house type found in New Orleans during the early 1800s. They are generally rectangular, and most were built very low to the ground and right up to the sidewalk. They had four rooms, two fireplaces, and two small rooms on the rear called cabinets.



slate – a fine-grained metamorphic rock that splits into thin, smooth-surfaced layers for roofing materials. After two major fires, in 1778 and 1796, the city passed an ordinance that required roofs to be made of fire resistant materials on all buildings within city limits.

bargeboard – wide and thick wooden slats from flatboats that came down the Mississippi River to deliver goods but were not strong enough to make the return trip. They were deconstructed in New Orleans and the materials used to build houses like the many Creole cottages in the Bywater and Irish Channel.

recycle – is to recover useful materials from garbage or waste.

ballast – heavy material put in the hold of a ship to enhance stability.

Extending Vocabulary

- Students could complete a scavenger hunt to find examples of each type of house in the laminated sets and reference materials provided in the kit.



Context

Review the following background information with students at the beginning as a brief lesson introduction: In New Orleans, there are many different types of roofs. After two horrible fires in the late 1700s, the government passed a law requiring roofs to be made out of tile. Most roofs in the French Quarter are grey slate.

Some houses were built from bargeboard. Bargeboard is literally the boards from barges or flat bottom boats that came down the Mississippi River to deliver goods to the city. They were not strong enough for the return trip so they were taken apart and recycled. The planks were used to make houses or fences over one hundred years ago.

Some streets in New Orleans have blue and white tiles on the corner that spell out the name of the street. Some streets are named after people, like Napoleon or Jefferson Avenue, others are named after Greek Gods and Goddesses, like the nine streets named after the Muses. Before streets were paved, the ballasts of ships were used as cobblestones. Some of the stones were bright pinks and yellows. They were laid out in a checkerboard pattern. Imagine what that must have looked like! When asphalt was invented it was poured directly on top of these stones.



Guiding Questions

After giving the students some context, look at the examples of the houses and businesses in the laminate set 1:1 together and spend approximately 5 minutes examining the following questions:

1. Do the houses on your block look the same?
2. Are they shotguns, camelbacks, or Creole cottages?
3. Do they have porches, columns, brackets, or shutters?
4. Are they all the same color?
5. Do the houses on your block all have the same roof? What material is your roof made out of?



Main Activity

Note: Make the resources listed for this lesson available to students for reference.

Identify Shapes of New Orleans Houses

1. Look at the pictures of different styles of houses provided in the kit (laminated sets and reference materials).
2. As you are looking at the houses, think about how they break down into shapes. For example, looking at the front of a shotgun you would see a square or rectangle with a triangle on top.

Create a Collage of the Houses On Your Block

1. Think about the houses on your block. Are they all the same? Are some single-storied and others two stories? Take a few minutes to sketch the shapes of the houses on your block on the unlined white paper.
2. Using different types of paper for each house on your block cut out the shapes that make up each house.
3. Glue the shapes onto the construction paper in the same order as the houses on your block.
4. Add detail such as windows, doors, transoms, brackets, shutters, chimneys, roof vents etc. Final details can be added with pen, pencil, or markers.
5. When you are finished with your street you can write the name of your street on the sidewalk or on a sign. Does your street have the name nailed onto a pole on a piece of white metal with vertical letters? Or does it have a blue and white or black and white metal sign with horizontal letters?
6. What if you could still see the checkerboard pattern of the different colored ballasts that made the cobblestone street? What if your street was still made out of dirt? What would be a good paper for dirt? Maybe a brown paper grocery bag that had been wrinkled would be good.



Exhibition

When students are finished constructing their collages, they can construct a larger class collage by assembling all of the pieces together on one backdrop.



Reflection

- Display all work in the classroom so that students can share their work.
- Take a few moments to notice shapes, details, and similarities and differences in the houses on the streets where students live. Ask students to identify kinds of New Orleans houses and other lesson vocabulary in the discussion.
- Allow students to tell the rest of the class about the street where they live.



5

Lesson Five: Elysium – City of the Dead



Lesson Overview

This lesson explores relative lightness and darkness of color, or value, as students investigate New Orleans' world famous cemeteries and tombs. Students will create a value scale and design a tomb, paying attention to light, dark, and shadow.



Student Understandings

Students will be able to...

- describe reasons behind New Orleans cemetery and tomb design, including design choices and the usage of iconography.
- differentiate levels of light and dark on a value scale they create
- incorporate different values from the scale in their tomb designs.



Materials & Preparation

- White, unlined paper
- Pencils
- Ball point pens, blue or black
- Rulers



kNOW What It Means Resources

- 11 Laminates (8.5" x 11") – SET 1:4



Vocabulary

Elysium – also known as ‘Elysian Fields’; in Greek mythology, the abode of the blessed after death.

value – is the relative lightness or darkness of color.

cross-hatching – filling a space with intersecting lines to create darkness, depth, or shadow.



Context

Review the following background information with students at the beginning as a brief lesson introduction: Architecture defines a city. The churches, schools, banks, businesses, and homes built collectively make up the look and feel of the city. Old houses on small islands are different from old houses in the mountains. They are built from local materials and designed to fit climate needs. Architecture is present in the mortar, brick, plaster, wood and how people live. It is also present in describing death.

One remarkable aspect about New Orleans architecture is the way our tombs are built. When tourists visit New Orleans they often visit the cemeteries because they are so unique. Tombs in New Orleans are built like small houses. They are above ground because in the early days of the city, before the surrounding swamps were drained and the levees built, you would hit water if you dug a foot into the ground.



These tombs are built with bricks and plaster, like the Creole cottages of old. Some people say the cemeteries here look like small cities. Saint Louis Cemetery #1, near the French Quarter, is the oldest in the city. It contains many famous New Orleanians. This is where the grave of Marie Laveau is located. Marie Laveau was a famous New Orleans voodoo priestess, who lived in the 1800s. Some time ago, people started marking X's on her grave, thinking she could make their wish come true. In Metairie cemetery there is a tomb shaped like a pyramid. Many tombs have ironwork and statues. Some even have stained glass windows and benches. On All Souls Day many people still adhere to the old custom of whitewashing the family tomb.

In nature, nothing is a solid color. If you look at a tree it is made up of many different colors, or shades, mostly grey, with the value changing with the sun. One of the elements of art is value - the relative lightness or darkness of color. To understand this concept, first make a value scale.



Guiding Questions

After giving the students some context, look at the examples of houses and businesses in the laminate set 1:4 together and spend approximately 5 minutes examining the following questions:

1. Why do the cemeteries in New Orleans have above ground tombs? Do all American cities have cemeteries like ours?
2. What are some differences in the tombs you see here? What shapes are found in these tombs?
3. How is depth created when there is only one material the tomb is made of? Is a solid tomb a solid color? What role do shadows play?



Main Activity

Note: Make the resources listed for this lesson available to students for reference.

Create A Value Scale

1. A value scale is a gradual darkening of colors. For this scale we will use a pencil.
2. Draw 8 boxes of the same shape – use a ruler to draw an 8” strip and split it into 8 separate 1” boxes.
3. In the first box, draw as hard as you can with your pencil. In the last box, draw as lightly as you can. Now fill in the remaining boxes gradually trying to make the shades different in every box. The amount of pressure you put on your pencil will determine how dark the mark will be. You can start from the darkest or the lightest. You want each box to be different.
4. Another way to fill in your boxes is through cross-hatching. Cross-hatching is when you make lots of little X's to fill a space, much like the X's on Marie Laveau's grave.
5. After you have made a value scale in pencil, try making one in ballpoint pen. Is it easier or harder to make the variations?
6. Now look at the photographs of the tombs. What shapes make up the tombs? What shape makes up the roof? What other details do you see?



7. Draw the basic shapes of the tomb. Use your value scale to determine light and dark. Remember – a building in the sun or rain will not be all one color. In some places there will be shadow.
8. After you draw the basic shape, shade in the areas where you see shadow. You can add trees, ironwork, or statues to your drawing.



Exhibition

When students are finished with their pieces, they can mount them on black construction paper. Some pieces will be dark, some will be light, and so the class can place them in order from dark to light or vice versa and hang them on the wall as a whole-class value scale.



Reflection

Pair students or display all work in the classroom so that students can share their work. Guide discussion around the finished tombs:

Focus on the tomb:

- What do you notice about this tomb? What stands out to you?
- What shapes are incorporated in its design?
- What kinds of details are added?
- How would this tomb look at different times of the day?
- Where would (*choose one area of the drawing*) this part fall on the value scale?

Compare and contrast tombs:

- What is different between/among these tombs?
- Where are their similar choices in design? Where are there different choices?

Connect to your world:

- Why do you think people around the world are so drawn to New Orleans cemeteries? What makes them so interesting?



Glossary

architect (*n*) – one who designs and oversees the construction of large structures, as buildings, bridges or ships.

architecture (*n*) – the art and science of designing and erecting buildings.

artifact (*n*) – an object produced by human workmanship, especially a tool, weapon, or ornament of archaeological historical interest.

ballast (*n*) – heavy material put in the hold of a ship to provide stability.

barge board (*n*) – wide and thick wooden slats from flatboats that came down the Mississippi River to deliver goods but were not strong enough to make the return trip. They were deconstructed in New Orleans and the materials were used to build houses like the many Creole cottages in the Bywater and Irish Channel.

blacksmith (*n*) – a person who forges objects out of iron.

bracket (*n*) – a support structure under the eaves of a roof, balcony, or other overhang. Frequently used as a decoration and not as a means of support.

camelback house (*n*) – the camelback is a shotgun single or double which has one story in the front and a two-story section in the rear, much like the hump on a camel's back.

carpenter (*n*) – a person who builds or repairs wooden structures.

column (*n*) – a vertical support which normally has a base, a round shaft, and a capital. Three main types are: Ionic, Doric, and Corinthian.

contrasting colors (*n*) – colors that are opposite each other on the color wheel.

Creole (*n*) or (*adj*) – refers to people of mixed ancestry—French, African, Spanish and Native American—most of whom reside in or have familial ties to Louisiana. Commonly used today to represent south Louisiana's black community who speak French or have ancestors who did. Can also refer to architecture and food that have Spanish or French influence.

Creole cottage (*n*) – the most common house type found in New Orleans during the early 1800's. They are generally rectangular, and built low to the ground and right up to the sidewalk. They had four rooms, two fireplaces, and two small rooms on the rear called cabinets.

cross-hatching (*n*) or (*v*) – filling a space with intersecting lines to create darkness, depth, or shadow, or the intersecting lines themselves.

detail (*n*) – intricate or finely wrought decoration.

double shotgun house (*n*) – a single structure, usually divided down the middle, that contains two houses, one on each side.

Elysium (*n*) – another term for 'Elysian Fields'- in Greek mythology it is the abode of the blessed (heroes and royalty) after death.

exterior (*n*) or (*adj*) – the outside of something.

floor plan (*n*) – a drawing, usually made by an architect, which shows the shapes, sizes and arrangement of the rooms of a building, including the position of doors and windows.



Camelback house



Creole cottage



geometric shape (*n*) – a shape having points, lines or angles.

gingerbread trim (*n*) – elaborate decoration cut in intricate or fanciful shapes.

interior (*n*) – the inside of something.

landscape architect (*n*) – a person who arranges or modifies the elements of a landscape (plants, fountains, gardens) for decorative or practical reasons.

louvered shutter (*n*) – Shutters with small horizontal wooden blades that can be opened or shut to control the light.

mason (*n*) – a person who builds with stones or bricks, usually with the use of mortar or cement as a bonding agent.

negative space (*n*) – the area around and behind positive space.

organic shape (*n*) – a shape that has curves.

positive space (*n*) – the area occupied by the shapes of the work.

recycle (*v*) – to recover useful materials from one source and use them again usually in a different way.

shotgun house (*n*) – a long, narrow, rectangular house with all the rooms arranged directly behind one another in a straight line. The term ‘shotgun’ is said to envision that if a gun were shot through the front door, the bullet would leave through the rear door without hitting any walls.

shotgun double (*n*) – is a two family-house that looks like two shotgun singles pushed together and covered with one roof.

slate (*n*) – fine grained metamorphic rock that splits into thin, smooth-surfaced layers for roofing materials. After two major fires, in 1778 and 1796, the city passed an ordinance that required fire proof roofs on all buildings within city limits.

stagger (*v*) – to arrange so that the leading edge of a shape is centered over the shape below it and centered under the shape above it. Used extensively in brick-laying.

value (*n*) – the relative lightness or darkness of color.

vertical board shutters (*n*) – shutters composed of long wide vertical boards or planks.

welder (*n*) – a person who welds (joins metal together by heating).



Gingerbread trim



Shotgun double

Vocabulary Instruction Suggestions

You can create a word wall as you go through the lessons, adding the new words as they are taught. The words can be written on “bricks” and an actual “word wall” can be built by staggering the bricks. It is yet another way to make the vocabulary come alive for the students.

Visit the puzzlemaker at the Discovery Education website to build vocabulary word searches and crossword puzzles! [discoveryeducation.com](https://www.discoveryeducation.com) (click on “Free resources for teachers”)



Standards and Benchmarks

The content in these kNOw What It Means lessons are anchored in Common Core Standards for Math and English Language Arts as well as the national core visual arts standards. Math and ELA standards specific to the lessons and targeted for grades 3–6 follow. If you are interested in the full standards, information about where to find them can be found at <http://www.corestandards.org/>. For national arts standards, the US Department of Education has a terrific website that will allow you to customize your own standards by grade level, discipline and process. <http://www.nationalartsstandards.org/>. To access Louisiana Content Standards and Benchmarks, go to kNOw What It Means information at http://kidsmart.org/special_projects.html.

Math CCSS Standards

DOMAIN: GEOMETRY

Reason with shapes and their attributes.

CCSS.Math.Content.3.G.A.1 Understand that shapes in different categories (e.g., rhombuses, rectangles, and others) may share attributes (e.g., having four sides), and that the shared attributes can define a larger category (e.g., quadrilaterals). Recognize rhombuses, rectangles, and squares as examples of quadrilaterals, and draw examples of quadrilaterals that do not belong to any of these subcategories.

Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

CCSS.Math.Content.4.G.A.1 Draw points, lines, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines. Identify these in two-dimensional figures.

CCSS.Math.Content.4.G.A.2 Classify two-dimensional figures based on the presence or absence of parallel or perpendicular lines, or the presence or absence of angles of a specified size. Recognize right triangles as a category, and identify right triangles.

CCSS.Math.Content.4.G.A.3 Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry.

Classify two-dimensional figures into categories based on their properties.

CCSS.Math.Content.5.G.B.3 Understand that attributes belonging to a category of two-dimensional figures also belong to all subcategories of that category.

CCSS.Math.Content.5.G.B.4 Classify two-dimensional figures in a hierarchy based on properties.

Solve real-world and mathematical problems involving area, surface area, and volume.

CCSS.Math.Content.6.G.A.4 Represent three-dimensional figures using nets made up of rectangles and triangles, and use the nets to find the surface area of these figures. Apply these techniques in the context of solving real-world and mathematical problems.

DOMAIN: MEASUREMENT

Geometric measurement: understand concepts of area and relate area to multiplication and to addition.

CCSS.Math.Content.3.MD.C.5 Recognize area as an attribute of plane figures and understand concepts of area measurement.

CCSS.Math.Content.3.MD.C.5a A square with side length 1 unit, called “a unit square,” is said to have “one square unit” of area, and can be used to measure area.

CCSS.Math.Content.3.MD.C.6 Measure areas by counting unit squares (square cm, square m, square in, square ft, and improvised units).

CCSS.Math.Content.3.MD.C.7a Find the area of a rectangle with whole-number side lengths by tiling it, and show that the area is the same as would be found by multiplying the side lengths.

CCSS.Math.Content.3.MD.C.7b Multiply side lengths to find areas of rectangles with whole-number side lengths in the context of solving real world and mathematical problems, and represent whole-number products as rectangular areas in mathematical reasoning.

CCSS.Math.Content.3.MD.C.7d Recognize area as additive. Find areas of rectilinear figures by decomposing them into non-overlapping rectangles and adding the areas of the non-overlapping parts



Solve problems involving measurement and conversion of measurements.

CCSS.Math.Content.4.MD.A.3 Apply the area and perimeter formulas for rectangles in real world and mathematical problems. *For example, find the width of a rectangular room given the area of the flooring and the length, by viewing the area formula as a multiplication equation with an unknown factor.*

Geometric measurement: understand concepts of angle and measure angles.

CCSS.Math.Content.4.MD.C.5 Recognize angles as geometric shapes that are formed wherever two rays share a common endpoint, and understand concepts of angle measurement:

CCSS.Math.Content.4.MD.C.6 Measure angles in whole-number degrees using a protractor. Sketch angles of specified measure.

Geometric measurement: understand concepts of volume.

CCSS.Math.Content.5.MD.C.3a A cube with side length 1 unit, called a “unit cube,” is said to have “one cubic unit” of volume, and can be used to measure volume.

English Language Standards

ANCHOR STANDARD: READING

CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-Literacy.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-Literacy.CCRA.R.3 Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.1

CCSS.ELA-Literacy.CCRA.R.8 Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

ANCHOR STANDARD: SPEAKING AND LISTENING

CCSS.ELA-Literacy.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.CCRA.SL.3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.

CCSS.ELA-Literacy.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

CCSS.ELA-Literacy.CCRA.SL.6 Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

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