

kNow WHAT IT MEANS

LESSON ONE: RED BEANS AND RICE MOSAICS

LESSON OVERVIEW:

This lesson explores the components, as well as the historical and cultural significance, of red beans and rice. Students will learn all about the famous dish and then use some of the actual components—dried rice and beans—to create mosaic designs.

NOTE: This is a two-part lesson that can be implemented on two different consecutive classes or implemented within a single longer session. The first lesson is a smaller, less complicated practice run, the second should be both larger and more complex or intricate.

STUDENT UNDERSTANDINGS

Students will be able to...

- Identify beans and rice as a complete protein as well as a historic dish and cultural symbol in Louisiana,
- Differentiate between representational and nonrepresentational mosaic art, as well as geometric and organic shapes,
- Create a mosaic composition using principals of design.

MATERIALS & PREPARATION

- White drawing paper cut into equal squares (suggested: 8.5" x 11" cut into 4.25" x 4.25"), this paper is referred to as being a "tile".
- Paper plates
- Pencils
- Glue: Elmer's white
- Dried, uncooked red beans and rice*
- Containers for beans and rice (extra plates can be used if no other containers are available)
- Brushes to spread the glue (optional)

** Large bags of both materials and paper plates can be purchased inexpensively at most grocery stores.*

KNOW WHAT IT MEANS RESOURCES

- Laminated set 3:1 (Classic Examples)
Mind Maps (Front: Example, Back: Blank)
Red Beans and Rice Parade (Contemporary Example)

VOCABULARY

composition (n): The arrangement of a visual arts piece describing how the components are put together.

geometric (adj): A shape having points, angles, and sides.

icon (n): A picture or image that represents something else.

mosaic (n): A work of art made by small colored bits of glass, stone, ceramics, or other materials.

negative space (n): The space around and behind the positive space in a work of art.

organic (adj): A shape that is irregular in its form and looks like or suggests forms in nature.

positive space (n): The area occupied by the objects and shapes in a work of art.

Extending Vocabulary:

- Talk about experiences they may already have with red beans: Does your family make this dish each Monday? Do you already know how to make it? How do you like your red beans?

CONTEXT

Read the following background information first, then review the information with students at the beginning as a brief lesson introduction.

Mondays in Louisiana are known for one thing: red beans and rice. Traditionally Monday was the day to do laundry. Slow-simmered for hours on the stove, red beans are cooked in water with various spices, finely chopped vegetables, and usually leftover pork bones from the previous night, allowed both dinner and laundry to be completed at the same time. Sausage may be added toward the end of the cooking, or the beans can be prepared so they are vegetarian (in which case they would not be simmered with pork bones). Together, rice and beans make a complete protein—the substance that helps us grow strong muscles—which means it is a healthy dish (the addition of sausage and butter make the dish less nutritious).

The dish resembles cuisine from India and may have originated by explorers visiting the Far East and bringing the cooking technique back to Europe and then on to the New World. Red beans and rice is such a staple in Louisiana that it has become a cultural symbol (or icon). Louis Armstrong loved it so much that he used to sign his letters, “Red Beans and Ricely Yours.” You can even see t-shirts with images of the famous dish being sold in local t-shirt shops around town.

This lesson will also explore mosaics. Mosaics are images that are created by piecing together small colored bits of glass, stone, ceramics, or other materials. Mosaic-making is an ancient art form practiced by civilizations ranging from Mesopotamia to Rome and is still practiced widely today.

GUIDING QUESTIONS

After giving the students some context, look at the visual examples of mosaics in laminate set 3:1 together and spend approximately 5 minutes examining the following questions:

1. What are the different types of images you see in mosaics? Some represent people or things and some are just designs. What type do you prefer?
2. Are some mosaics more interesting than others? What makes a particular image interesting or not?
3. How long do you think it takes to make some of these mosaics? Do you think they were made in just one sitting?
4. Do you see different types of shapes? Organic? Geometric?

MAIN ACTIVITY (PART ONE & PART TWO)

Note: Make the listed resources available during the activity to provide examples as needed.

PART ONE:

DESIGN A RED BEANS AND RICE MOSAIC TILE

This is the opportunity to be a mosaic tile designer:

1. Using a pencil, students should write their name on the back of the tile/paper. On the front, begin a sketch using different shapes or designs. The tile is a place to practice making designs using the new mosaic materials. Keep the design simple and decide now if the image will represent a picture or a symbol, or if it will be a design. If the artists are making a design, is it geometric or organic?
2. After completing an outline or design, can apply the glue. Start by making a small puddle in the center. Then use a brush (or finger if can clean up afterwards is possible) to cover the rest of the surface. Don't use too much, but a thin layer is needed for the beans to soak into so that they stick.
3. Once a uniform but thin layer of glue is on the paper, start applying the beans. After the beans are placed where wanted, the positive space filled in and what is left are the gaps in the white space, making up the negative space.
▶*Note: Beans and rice can be placed around the room on extra paper plates or sheets of paper with up-folded edges to keep from rolling and spilling.*
4. Take small handfuls of rice and slowly sprinkle the grains into the negative space that remains between the beans.
5. Once the tile is finished, it needs to stay somewhere flat and safe to dry.

EXHIBITION

When the mosaics have dried, they can be collaged together to make a large class mosaic and displayed in the classroom or in the hallway.

▶ Butcher paper would provide a base for the tiles, but sheets of 8.5" x 11" paper could be taped together as well.

REFLECTION

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

Compare and contrast mosaics:

What is different between the mosaics we made and the images we looked at in the beginning of class?

Where are there similar choices in design? Where are there different choices?

How do our individual tiles relate to the bigger mosaic?

Reflect on the process:

What was the most challenging part of this activity?

If you could make this mosaic again, what would you do differently?

PART TWO:

DESIGN A RED BEANS AND RICE PLATE

Note: Have mosaic tiles from prior session and listed resources available. This project is similar to the tile but allows the artist to consider the design element more deeply.

1. Before artists begin making art, they often brainstorm in order to prepare their minds. Our subject is red beans and rice, so we're going to identify some prior experiences, memories, and thoughts before beginning our next mosaics.

▶*Note: Write Red Beans and Rice in the center of a white board, butcher paper, or larger drawing paper. Record the class' associations with the red beans and rice around the edges. This should be quick and only take a few minutes.*

*Question 1: Red beans and rice **reminds** me of...*

*Question 2: Red beans and rice **tastes** like...*

*Question 3: Red beans and rice **smells** like...*

2. During the creative process, artists often look at other artists for inspiration. You can look at the tiles other classmates made from before and be inspired by their choices. You can also look at these examples of wearable mosaics made here in New Orleans using red beans and rice.

Question: What do your images or symbols do you see?

Question: How long do you think these took to make?

Question: How are these different from the traditional mosaics we saw before?

3. Choose an idea from our brainstorming or an example image that inspired you and think about how you would like to design a mosaic plate of beans and rice. You may begin on a paper plate by writing your name on the back.
5. Using pencil, lightly sketch on the front some outlines of the design you want. Decide now if you want your image to represent a picture or if you will just focus on making a design. Feel free to sketch on a separate piece of paper before transferring your design.
6. Decide which sections will have beans and which will have rice. Start by playing around with the beans to see where they look the best on an empty plate with no glue. Interesting designs usually have an almost equal ratio of positive space to negative space and lots of surprises and details. Leave no paper or plate uncovered.

7. After completing an outline or design, you can apply the glue. Start by making a small puddle in the center of the plate. Then use the brush to cover the rest of the surface. You don't want too much, but you will need a thin layer that the beans can soak into so that they stick. Once you have a uniform but thin layer, you can start applying the beans. After the beans are placed where you want them, you have your positive space filled in and are left with some gaps in the white space, which makes up your negative space.

*** Note: Beans and Rice can be placed around the room on extra paper plates or sheets of paper with up-folded edges to keep from rolling and spilling.*

8. Take small handfuls of rice and slowly sprinkle the grains into the negative space that remains between the beans.
9. Once your plate is completed, it will need to dry flat. Very carefully lift your artwork and put it in a safe, designated place in the classroom to dry.

EXHIBITION

When the mosaics have dried, the plates can also be displayed around a clean table, mimicking a dinner arrangement. If time permits, encourage students to write paragraphs explaining why they made the design choices that they did or tell a story that inspired their work.

REFLECTION

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

Compare and contrast collages:

What is different between the mosaics we made and the images we looked at in the beginning of class?
Where are there similar choices in design? Where have different choices been made?

Reflect on the process:

What was the most challenging part of this activity?

Explain your mosaic: Why did you make the choices that you did?

Reflection

Display artwork in room and pair students for a guided, shared discussion about the creation of the mosaics.

Focus on one mosaic:

What do you notice about this mosaic? What stands out to you?

What choices did the *mosaic designer* make in its design? What do you think the *theme* or inspiration was?

Do you see any *geometric* or *organic* shapes?

What kinds of design details do you see?

Compare and contrast mosaics:

What are the differences between these mosaics?

Where are there similar choices in design? Where have different choices been made?

Reflect on the process:

What was the most challenging part of this activity?

What do you think is the biggest challenge for a mosaic artist?

Connect to your world:

Where and when have you had red beans and rice? If so, do you have a favorite?

Is there someone in your family who makes red beans and rice?

If so, where did they get the recipe? If you could make a costume out of red beans and rice, what would yours look like?

KNOW WHAT IT MEANS
LESSON TWO: GUMBO COLLAGES

LESSON OVERVIEW

This lesson explores the components, as well as the historical and cultural significance, of gumbo. Students will step into the role of “visual arts chefs” as they use gumbo as a metaphor for collage and self.

STUDENT UNDERSTANDINGS

Students will be able to...

- Understand the historical significance of gumbo as it relates to Louisiana culture
- Use “gumbo” as a metaphor for Louisiana culture, collage, and self
- Create a visually balanced collage composition using principles of design

MATERIALS & PREPARATION

- Large size white paper
- Assorted colored construction paper
- Scissors
- Pencils
- Glue
- Markers or crayons
- Bowl or small plate for tracing a circle
- Materials for collage: magazines, paper scraps, beads, beans, sequins, fabric strips, etc.

KNOW WHAT IT MEANS RESOURCES

- Laminate set 3:2

VOCABULARY

composition (n): The way in which all of the elements of a piece of artwork work together to produce an effect or theme.

Creole (n) or (adj): 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 who have ancestors who did. Can also refer to architecture and food that have Spanish or French influence.

balance (n): When objects, colors, or other features in a visual art piece are distributed equally throughout the piece.

gumbo (n): A thick soup that originated in Louisiana and is made with roux and a variety of other ingredients, depending upon the chef.

metaphor (n): A figure of speech where a direct comparison is made (does not use like or as).

okra (n): A green pod-like vegetable used in soups and stews for flavor and thickening.

roux (n): Fat thickened with flour (equal parts) to make soups or stews thick and to add color and taste. A roux can range in color from light yellow to very dark brown.

stock (n): The liquid left over from simmering meat, fish, or vegetables. Used as the basis for soups and stews.

Extending Vocabulary:

- Metaphor can be a difficult concept for students; be prepared to provide lots of examples and encourage them to provide examples as well. Have a class discussion about it!

- Talk about experiences they may already have with gumbo: Does someone in your house make gumbo regularly? Do you already know the terms for all the components? How do you like your gumbo?

CONTEXT

Read the following background information first, then review the information with students at the beginning as a brief lesson introduction.

Gumbo is a thick soup native to Louisiana that uses a wide variety of ingredients. The word “gumbo” comes from an African name for the vegetable okra, often a signature ingredient. Gumbo is made with a strong stock (or broth) and thickened by okra, filé (ground sassafras leaves), roux (fat thickened with flour), or some combination of the three. Other components vary but generally include spices such as bay leaves, garlic, and a vegetable combination known as “the trinity”: celery, onion, and bell pepper. Shrimp, oysters, chicken, or sausage (or any combination of) may also be used. Gumbo is usually served over a bed of rice.

The term gumbo is often used as a metaphor for a mix of cultures. Just as the soup combines various ingredients, the people in southern Louisiana in the 18th and 19th centuries—a mixture of the French, Spanish, Native Americans, African slaves, Italians, and Germans—lived within close proximity of each other, creating an environment in which cultures could influence each other and meld to create new traditions and cuisine.

Gumbo is personalized by each person who cooks it, combining special ingredients, spices, and cooking methods. People are also made up of many special components, with no two the same. These ingredients—our favorite things, our activities, the people who are important to us—are part of our own personal “gumbo.”

GUIDING QUESTIONS

After giving the students some context, look at the visual examples of balanced compositions in laminate set 3.2 together and spend approximately 5 minutes examining the following questions:

1. These images are called “balanced,” meaning that the different sides and edges of the pieces have features that make them interesting, yet no one side is heavier than any other side. Can you point out some of the reasons why each image might be considered balanced?
2. What are the different ways pieces can be balanced? Can you see how some might be balanced in terms of objects, while others are balanced using color?

MAIN ACTIVITY

Note: Make the listed resources available during the activity to provide examples as needed.

DESIGN A PERSONALIZED BOWL OF GUMBO

This is students’ opportunity to be the *chef* and design their own creation.

1. Using a large sized of white paper, draw a large circle. Press very lightly and then outline the pencil mark with marker. To draw a large circle, prepare some round object to be used as templates (such as a plate or bowl); use two pencils connected using string, a compass, or demonstrate drawing a freehanded circle.
2. Start by coloring in the entire background of the circle lightly using a crayon (or color pencil). This background color can serve as the “roux”; it’s the starting point for the composition.

3. Identify the center of the circle. This is where students will place a representation of themselves. Choose one or a combination of the three options below based on time, resources, age, and development levels.

Option 1: Place a cut-out image at the center. For teachers who have been able to request or collect images of students ahead of time, direct their own portrait image into the center.

Option 2: Draw a mini-portrait at the center. This portrait does not need to be a picture or mirror-image of the artist. Direct the artists to draw a small oval (a few inches tall) on a separate blank sheet of paper. Artists should then add some key characteristics to represent themselves (eyes, nose, mouth, eyebrows, ears, hair, etc.). Once this small portrait is complete, cut it out and place at the center of their gumbo collage.

Option 3: Place student artist's name or initials at the center. On separate construction paper, direct artists in writing out their name or initials. Once letters are drawn, a bubble can be traced around their letters creating an outline for cutting out block paper letters. Letters can then be placed floating in the center of the soup.

CHOOSE THE INGREDIENTS:

1. Choose some materials to build the rest of the collage composition. Try to choose materials, colors, and images that say something about the creator.
2. Before gluing down, arrange the pieces around the circle and play with different compositions. Pay attention to how to balance different features and colors. Three-dimensional pieces will create texture and two-dimensional images will fade into background.
3. When satisfied with the composition, artists should glue all of the pieces down. Make sure to keep all components "in the bowl"; try not to let the collages spill over outside of the circle.
4. Add in any remaining finishing touches. Students may consider adding things outside the circle that might be used when eating gumbo, such as a spoon, tablecloth, napkin, and so on.

EXHIBITION

When students are finished constructing their collages, they can cut out their circles and mount their pictures on colored construction paper and hang them side by side around the classroom or in the hallway, creating a "gumbo gallery" of dishes. If time permits, encourage students to write paragraphs explaining the significance behind all of the features in their piece.

REFLECTION

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

Focus on one collage:

What do you notice about this collage? What stands out to you?

What choices did the artist/collage designer make in its design?

What kinds of design details do you see?

What questions do you have for the artist, based on their design?

Compare and contrast collages:

What is different between/among these collages?

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?

If you could make your collage again, what would you do differently?

Explain your collage: why did you make the choices that you did?

Connect to your world:

Have you ever eaten gumbo? Who makes the best gumbo in your family? Have you ever heard gumbo used as a term that is not about food?

kNOw WHAT IT MEANS
LESSON THREE: MAKING RECIPES

LESSON OVERVIEW

This lesson explores the tradition of recording and bringing history to life through recipes. Students will study a recipe for New Orleans' culinary favorite beignets and then will read and follow a salt and flour clay recipe. Each student will create and complete a beignet sculpture and matching recipe card.

Note: This recipe uses food ingredients and preparation materials you might be able to find in your school cafeteria or kitchen.

STUDENT UNDERSTANDINGS

Students will be able to...

- Recognize and use a recipe as it relates to art-making processes
- Apply the ingredients and steps of a recipe to create a clay dough
- Identify elements of a recipe to create an illustrated recipe

MATERIALS & PREPARATION

Salt and Flour Clay

- Flour (2 cups)
- Salt (1 cup)
- Water (1 cup)
- Cup measure or small cup
- 1 gallon plastic bag or large bowl
- Stirrer (plastic spoon recommended)

Additional Materials

- Aluminum foil
- Elmer's or white glue
- White glitter or cut paper confetti (finely cut white paper could substitute)
- Recipe cards (Recommended: half pages of heavy paper or large index cards)
- Markers (crayons or color pencils can be substituted)
- Pencils

KNOW WHAT IT MEANS RESOURCES

- Laminate set 3:3 including:
Family recipes letter in hardcopy to be sent home
Laminate recipes

VOCABULARY

biography (n): A written account of someone's life.

recipe (n): Written instructions and list of ingredients that describe how to prepare a dish.

ingredients (n): The components or parts that make up a recipe.

tradition (n): Something that is handed down—beliefs, legends, customs, information, and so on—from generation to generation, especially by word of mouth or by practice.

CONTEXT

Read the following background information first, then review the information with students at the beginning as a brief lesson introduction.

For centuries, artists have made their own art-making materials from scratch. Clay was often pulled from the earth, colors and dyes made from plants, and pencils made from charcoaled wood. The process of making one's own creative materials is a craft in itself. Directions and steps for how to make different art-making materials have been passed down within families and cultures just like culinary recipes.

Recipes are important documents that show specifically how to create a food item or art materials or to document the process for creating the artwork. Throughout time, artists have recorded numerous ways to create the same types of clay, each specific to where they lived and the environment around them. The clay used in this lesson is an early variation of air-dry clay that uses flour and salt to turn the everyday ingredients we use for cooking into a lasting clay you can use to create sculptures.

In our previous lessons we studied two traditional New Orleans foods: red beans and rice, and gumbo. Individual recipes for these dishes are records for New Orleans' history as a city and the families or institutions that make them. Across variations, recipes usually include information such as the name of the dish, the ingredients it's made of, how much time preparation takes, what temperature to cook the dish (if necessary—not all dishes require heat), special equipment needed, preparation steps, and the number of people the finished dish will serve.

One of the first steps to becoming a good cook is to follow recipes exactly. Many cooks will memorize recipes after they have made them several times and may not have to read the instructions anymore! Recipes can also be closely guarded family secrets as they are closely identified with the chef. Chefs may not be willing to share the information with just anybody. Thus, recipes can also be a part of a family's history as they are passed down from generation to generation.

GUIDING QUESTIONS

After giving the students some context, look at the visual examples of recipes in laminate set 3.3 and the *kNOw What It Means* provided cookbook and spend approximately 5 minutes examining the following questions:

1. Cookbooks may contain photographs of the food, illustrations, and maybe even stories to go along with the recipes. What do you notice about some of the photos or illustrations that accompany the sample recipes? Why do you think images are included? What are your favorite types of images?
2. What do you notice about how the ingredients are measured? Are there different units of measurements (ie: cups, teaspoons, pinch)?

MAIN ACTIVITY

Note: Make the listed resources available during the activity to provide examples as needed.

Part One

USING RECIPES TO MAKE ART

This is your opportunity to practice with a recipe and create your very own beignet sculptures.

1. Begin by getting to know the steps and ingredients for the salt and flour clay recipe. Students will create air-dry clay using this recipe and then sculpt their very own beignet sculptures. Share recipe laminate and review its elements with the class.
2. After review, assign roles to students. For example, steps 1 – 8 can be assigned to individuals; other roles might include an ingredients manager and recipe reader. Activity leader can hold bag/bowl to ensure safety and no spilling. Follow recipe through to completion and delegate clean up.
3. Arrange completed beignets on aluminum foil to dry.
(Names can be written on the aluminum foil with Sharpie or lightly with pen/pencil. Sculptures will need a safe place to dry for 1 – 2 days.)

Part Two

USING ART TO MAKE RECIPES

This is your opportunity to create a record of the clay recipe on a recipe card.

1. In order to make salt and flour clay at home, to share with someone else, or to improve upon the recipe, we need to record it. Begin by copying the title, ingredients, and steps of the salt and flour clay recipe onto one side of your blank recipe card. (Keep one side of your card empty for illustrations. If you need more than one card to capture the recipe, take another blank card.)
2. Use the blank side of your recipe to create a single drawing. This drawing should tell the card's reader about the experience of making salt and flour clay. Think of your favorite moment today when we were making the clay and create a drawing that records that experience. Be sure to include the people, tools, and ingredients involved.
3. If you still have time, you may begin adding drawings to the instructional side of your card, as well. Begin by identifying the biggest open spot on your page (where there is no text) and create a drawing that adds to the nearest recipe element.
(*For example, do you want to create drawings of one or all ingredients, or a single step in the process?*)

EXHIBITION

When students are finished designing their recipe cards, they can place the beignets and recipe cards next to one another on an open, clear surface. Beignets can be placed around the edges of a table to resemble a family or restaurant dining table.

Note: The next lesson will compile recipe books, so cards can be kept by the instructor and then assembled into the recipe book with tape or by creating a pocket.

REFLECTION

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

Compare and contrast sculptures or recipe cards:

What is different between/among these different sculpture or recipe cards?

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?

How was making clay like making food you might eat?

If you could make your beignet sculpture again, what would you do differently?

Connect to your world:

What meals or recipes are important to your family? What do you think makes them important?

What do you think would have happened if you forgot an ingredient when following a recipe? What could you do if you realized you had forgotten one?

kNOw WHAT IT MEANS

LESSON FOUR: DESIGNING COOKBOOKS

LESSON OVERVIEW

In this lesson, we'll build on our experiences using a single recipe and explore the tradition of recipe writing, collection, and design. Students will compare and contrast different recipes in order to create their very own illustrated mini cookbooks.

Note: If time permits, ask students ahead of time to bring a recipe or two from home. There is a letter included in this kit to photocopy to send home to families. You can also ask students to create recipes from memories or to research similar example recipes on the internet.

STUDENT UNDERSTANDINGS

Students will be able to...

- Identify and understand standard recipe elements
- Apply visual images to text to improve communication
- Create a recipe cookbook using actual recipes and designing corresponding illustrations

MATERIALS & PREPARATION

Mini Cookbooks

- 8.5" x 11" white paper
- Assorted colored construction paper
- Pencils
- Markers (crayons or color pencils may substitute)
- Scissors
- Stapler or hole punch
- Yarn or string (if using hole punch)

KNOW WHAT IT MEANS RESOURCES

- Laminate set 3:4 including:
 - Family recipes letter to photocopy to send home
 - Laminate recipes

VOCABULARY

biography (n): A written account of someone's life.

recipe (n): Written instructions and list of ingredients that describe how to prepare a dish.

ingredients (n): The components or parts that make up a recipe.

tradition (n): Something that is handed down—beliefs, legends, customs, information, and so on—from generation to generation, especially by word of mouth or by practice.

CONTEXT

Read the following background information first, and then review the information with students at the beginning as a brief lesson introduction.

Recipes have been recorded in different cultures for centuries. We can find recipes in a cookbook, newspaper or magazine, or posted on a website. Many family recipes are handwritten. Throughout time, recipes have disappeared or changed to be something entirely different because they were not documented and only

existed in the mind of a chef. While gumbo recipes have been found as far back as 1885, when gumbo arrived in New Orleans, it came in the minds, hands, and hearts of the people who created it. Written recipes serve to document process and ingredients, honor our memories, share traditions, and create new traditions.

Cookbook designers are tasked with creating new records of recipes so that cooks everywhere can accurately understand what they're trying to make. In some instances, these graphic designers use pictures and illustrations to help people see inside the recipe. When compiling cookbooks or recipes graphic designers will include key information such as the name of the dish, how much time preparation takes, at what temperature to cook the dish (if necessary—not all dishes require heat), ingredients, special equipment needed, preparation steps, and the number of people the finished dish will serve. If someone leaves key information out when retelling a recipe, the dish could end up entirely different than intended!

GUIDING QUESTIONS

After giving the students some context, look at the visual examples of recipes in laminate set 3:3 and the kNOw What It Means provided cookbook and spend approximately 5 minutes examining the following questions:

1. Cookbooks usually contain photographs of the food or illustrations and maybe even stories to go along with the recipes. What do you notice about some of the photos or illustrations that accompany the sample recipes? Why do you think images are included? What are your favorite types of images?
2. What do you notice about how the recipes are printed on the page? Where on the page are they located? How are they spaced? Is there anything else that makes them interesting? Why would designers be concerned with these types of questions?

MAIN ACTIVITY

Note: Make the listed resources available during the activity to provide examples as needed.

DESIGN A COOKBOOK

This is the opportunity to be a cookbook designer, or graphic artist, and publisher.

1. Choose two or three recipes to “print” in the cookbook. You may use any recipes that were brought from home, the *kNOw What It Means* beignet recipe, or any other examples provided.
2. Before rewriting each recipe, take a moment to plan it out: How will it look on the page? What illustrations do you want to include? Where will the print go and where will the images go? Will the illustrations be on the same page or the opposite page? Look at other examples in the sample cookbook for inspiration.
3. Pencil in the recipe first. You may choose to go over your writing with a fine-tipped marker.
4. Find the open spaces on your recipe design that you can balance out with images. Sketch in some illustrations to go along with the recipes. When choosing what to draw, consider the following:
What information (ingredients, method of cooking, etc) is nearest to the open space; how might you represent that information? What will the finished dish will look like? Who might be cooking it?

Do you have any personal memories making or eating this meal? If so, share that memory through drawing the people, location, and any key details.

5. When you have a few pages designed for the book, you are ready to design the front and back covers. Look at the covers of the sample cookbook to see what kind of information goes there. You definitely want a title, an image of food, or something that represents the culture or type of food to attract a reader, and bright colors. The back cover can explain a little bit about what the book is about and also have a smaller picture. Use construction paper for the covers.
6. When all of the components are complete, bind your mini cookbook.
Options:
Punch three equally spaced holes in the edges of the pages and tie them together using the string or yarn.
Staple in three places, equally spaced along the edge of the papers. Place and glue a 2" wide strip over the exposed edge of the binding to create a spine.

▶ *The instructor should closely supervise this step so students do not ruin their hard work with a misplaced hole or staple.*

EXHIBITION

When all of the books have been bound, they can be set out for students to take a gallery walk and look through.

REFLECTION

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

Compare and contrast different books:

What is different between the books we made and the books we looked at in the beginning of class?
Where are there similar choices in design? Where do you see different choices?

Reflect on the process:

What was the most challenging part of this activity?

Explain your cookbook. Why did you make the choices that you did?

Connect to your world:

What do you think are the most popular recipes in New Orleans? Where do you think they come from?

What's a recipe or meal you know how to make? Where did you learn it?

What's one recipe or meal you've made before that didn't turn out correctly? What happened? Did you prefer the meal with the mistake or exactly as it should have been?

Extension:

Select an easy children's recipe and help the class to make it!

kNOw WHAT IT MEANS
LESSON FIVE: SEAFOOD-THE ART OF WALTER ANDERSON

LESSON OVERVIEW

Students will examine some of Walter Anderson's watercolor paintings of crabs and crawfish, look at photographs of the animals, learn a little about arthropod anatomy and then make watercolor paintings of their own.

STUDENT UNDERSTANDINGS

Students will be able to...

- Identify shellfish as arthropods and identify their biological features
- Identify shellfish as a major Louisiana food source
- Examine the work of artist Walter Anderson and identify him as an influential Gulf Coast artist
- Create a watercolor painting of shellfish arthropods

MATERIALS & PREPARATION

- 12" x 18" White Drawing Paper
- 8.5" X 11" White Paper (for practice and scratch work)
- Assorted Construction Paper
- Pencils
- Watercolor paints
- Paint brushes

KNOW WHAT IT MEANS RESOURCES

- Laminate set 3:5
- Web images of Walter Anderson's work (see walterandersonmuseum.org or Google search will generate a lot of images)

VOCABULARY

arthropod (n): Any invertebrate having jointed limbs, a segmented body, and an exoskeleton made of chitin. Insects, spiders, and crustaceans are arthropods.

crustaceans (n): Aquatic arthropods such as lobsters, crabs, shrimp, and so on.

exoskeleton (n): The external, supportive covering of an animal.

invertebrates (n): Animals with no internal backbone.

metaphor (n): A figure of speech where a direct comparison is made (does not use like or as).

mollusks (n): The group of invertebrates who live in water and have soft bodies, a hard shell, and a muscular foot. Oysters and snails are both mollusks.

shellfish (n): An aquatic invertebrate that has a shell.

Extending Vocabulary:

- The science vocabulary words are difficult and students don't typically learn them until 7th grade. Try to introduce the terms, but gauge the ability of your learners- if they don't retain the terminology or start to get lost- it's OK as long as they can identify the animals by name (crab, crawfish, shrimp, oyster, etc.).

CONTEXT

Read the following background information first and then review the information with students at the beginning as a brief lesson introduction:

With its southern boarder along the Gulf of Mexico, and water being a large part of the Louisiana landscape, local cooking often includes seafood with some favorites being shellfish- crabs, crawfish and shrimp. Walter Anderson was an artist who was born in New Orleans but lived and worked along the Gulf coast. He loved wildlife and often painted shellfish. Shellfish is a term that encompasses a broad range of animals that live in water and have an outer shell - oysters, clams, mussels, lobster, shrimp, crawfish and crabs are all considered shellfish.

Some science background- all shellfish are considered *invertebrates*, as they have an *exoskeleton* and no internal backbone. Crustaceans are a special group of arthropods that include shrimp, crawfish, crabs and lobster. Lobster are not as popular in Louisiana as they are in other parts of the country because they are not typically caught in our warm southern waters. Shrimp, crawfish and crabs are a part of Louisiana's diet however as they are plentiful, or abundant, in our waters.

In Louisiana, crustaceans are often prepared in a *boil*- the shellfish, along with spices, vegetables such as garlic, onion, corn, mushrooms, potatoes, etc and sometimes sausage all get thrown into a big pot of boiling water. It only take a few minutes for the ingredients to boil and when they are ready friends and family can gather around and enjoy a feast! Another popular dish here is the traditional shrimp and grits where the shrimp are cooked with a sauce and served with a sauce over a bed of grits.

The group of animals that include clams, oysters, scallops and mussels are called mollusks. Clams, like lobsters, are found in the colder waters of the north. These types of shellfish can be prepared in various ways. Oysters can be grilled, but many people enjoy eating them raw.

GUIDING QUESTIONS

After giving the students some context, look at the pictures of shellfish in laminate set 3:5 as well as some of Walter Anderson's watercolor paintings together and spend approximately 5 minutes examining the following questions:

1. Walter Anderson painted in watercolor. In looking at his work, what do you notice about watercolor painting? How is it different or similar to other types of paintings you've seen? Why do you think he chose to paint with watercolor? What do you like about these paintings?
2. Look closely at the different parts of the animal. Take crabs for example: remember that crabs are arthropods, so they have a segmented (broken up into parts) body. Can you see the segmented body parts? Anderson created this effect by lifting the paint brush off the page, then putting it back down to start a new segment- it was not one continuous brush stroke.
3. What else do you notice or like about these paintings? Where do you notice the use of complimentary colors or the use of a balanced composition?

MAIN ACTIVITY

Note: Make the listed resources available during the activity to provide examples as needed.

DESIGN YOUR WATERCOLOR PAINTING

This is the opportunity to be a painter, just like Walter Anderson:

1. Decide which type of animal to paint.
2. Using an 8.5" X 11" sheet of white paper, practice sketching out the animal.
3. When the artist is happy with a design, transfer it to a good sheet of paper using a pencil and drawing VERY lightly.
4. Before starting to apply watercolor to good paper, practice with the watercolors. See what happens when a little bit, or a lot of water is added. Try different strokes with the paintbrush on scratch paper. Practice blending colors together; if colors get too muddy, they can be easily cleaned with a paper towel and water. It's also good to have two sources of water- a cup for cleaning brushes and a cup for clean water to use with the paint.
5. When ready to use the watercolors, start to apply color to the good paper.

EXHIBITION

When students are finished with their paintings, they can mount their pictures on colored construction paper and hang them side by side around the classroom or in the hallway.

REFLECTION

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

Compare and contrast paintings:

What is different between/among these paintings?

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?

Explain your painting- why did you make the choices that you did?

Connect to your world:

What kinds of seafood do you eat in your home? What is your favorite? Can you describe the differences between seafood types – do they have different textures, sizes and tastes? How has your family cooked these seafood items?

