

# VISIONARY ACTIVITIES FOR THE CLASSROOM



# ABUNDANCE

TOO MUCH. . . TOO LITTLE. . . JUST RIGHT.



# NEIGHBORHOOD PORTRAITS

Grades K-12

## About the Artist: Rosa Leff

Between painting alongside her grandmother and watching her father build reproduction antique furniture, Rosa Leff grew up seeing no distinction between fine art and craft. What mattered was that things were made by hand and done well. It is with that in mind that she creates her hand cut paper pieces. Leff delights in bringing a modern, urban perspective to a traditional folk medium.



## Activity: Neighborhood Portraits, Grades K-8

Rosa Leff is a big fan of motivational quotes and mottos. One of her favorites is “There are always flowers for those who wish to see them.” by Henri Matisse. Leff states that she was once taking pictures of an abandoned home when a man crouched down to see what she was seeing and declared “But there’s nothing beautiful there” before walking off. She said “He was wrong. There are always flowers. I take pride in making things like Papa John’s and pawn shops beautiful. Nearly anything can be if you look at it the right way.”

Students will create their own neighborhood portrait using Leff’s motto and that anything can be beautiful. Think about the neighborhood in which you live. Create a mixed-media portrait of your neighborhood, highlighting its strengths.

## Learning Objectives

- Students will be able to define neighborhood
- Students will be able to distinguish between a neighborhood and a community
- Students will be able to identify the characteristics of a desirable neighborhood

## Essential Questions Grades K-5

- Where is your neighborhood located?
- Is your neighborhood noisy or quiet? Who or what causes the noise?
- Who lives in your neighborhood? Are there people of different ages and ethnicities? Are there people who have lived there for a long time, any newcomers?
- What do you like best about your neighborhood? What do you dislike?
- What parts of your neighborhood would you want to keep or change
- What would be your ideal neighborhood?

## Essential Questions Grades 6-8

- Who lives in your neighborhood? Are there people of different ages and ethnicities? Are there people who have lived there for a long time, any newcomers?
- What do you like best about your neighborhood? What do you dislike?
- What parts of your neighborhood would you want to keep or change?
- What would be your ideal neighborhood?
- What changes have you seen or do you see going on now in your neighborhood?
- How does a place become a neighborhood
- Why are neighborhoods important for communities?

### **Warm-up Activity Grades K-2: Neighborhood Notebook**

As Alma explores, she appreciates all the great things about her neighborhood. How can we make observations and celebrate our communities? Students will use a printable Alma's Way My Neighborhood Notebook to observe the people, places, things, and cultures that make their communities special. Notebooks can be completed independently or as a part of a group activity, and in any order that best fits a student's skill level and interests.

#### *Alma's Way Video*

<https://mpt.pbslearningmedia.org/resource/alma-the-artist-video-almas-way/almas-way-media-gallery/>

#### *Neighborhood Notebook Lesson Plan*

[https://static.pbslearningmedia.org/media/media\\_files/6058d1b2-7882-4736-bc86-db00654d0154/8fba9de2-d15a-4527-a7c7-160e1c0bbe08.pdf](https://static.pbslearningmedia.org/media/media_files/6058d1b2-7882-4736-bc86-db00654d0154/8fba9de2-d15a-4527-a7c7-160e1c0bbe08.pdf)

### **Materials**

Large paper for background  
Drawing and/or paint materials  
Cut Paper of various colors and designs  
Magazines for collage  
Scissors  
Glue

### **Activity: Exploring Your Community, Grades 9-12**

Rosa Leff's papercut cityscapes are based on photos she's taken in her neighborhood and all over the world. Students will explore their own neighborhood using Leff's motto and that anything can be beautiful.

Lesson plan provided by *Getty Unshuttered*:

<https://www.unshuttered.org/lesson/exploring-your-community/>

This lesson asks: How does photography spotlight expressions in your community and other cultures? Using photography to take action for social justice, your students will turn their gazes outward to their surroundings. This lesson plan includes photography examples to spark discussion, a list of materials and cues that will help you foster a safe space, and allow you to lead confidently as students illuminate their backgrounds and identities.

### **Learning Objectives**

- Define neighborhood
- Distinguish between a neighborhood and a community
- Identify the characteristics of a desirable neighborhood
- Identify present cultures within their communities
- Explore the influence of biases and stereotypes on an individual's perspective of a community

### **Essential questions 9-12**

- Who lives in your neighborhood? Are there people of different ages and ethnicities? Are there people who have lived there for a long time, any newcomers?
- What do you like best about your neighborhood? What do you dislike?
- What parts of your neighborhood would you want to keep or change?
- What would be your ideal neighborhood?

- What changes have you seen or do you see going on now in your neighborhood?
- If there are changes going on in your neighborhood, such as development or concerns about the environment, are your neighbors fighting for or against change?
- Describe the issues that are being fought over. What do you think of their struggle? Why?
- What is an issue that would motivate you to join a neighborhood cause?
- Describe any organizations which have been created to assist people who live in your neighborhood with legal services, health care, or grassroots activism, etc.
- What kinds of businesses exist in your neighborhood, if any? Who owns the businesses? Are there banks, liquor stores, video stores, et cetera?
- How do these businesses impact the neighborhood in a positive or negative way, and why?
- What kinds of transportation do people take in your neighborhood? If there is no public transportation, such as buses, how do young people and the elderly get around?
- Does public transportation serve your neighborhood well? Is it on time, convenient, clean, and safe? How do you get to school? Are there streets that you consider safer than others, streets that you avoid? Please describe.
- How far is the nearest place to get fresh produce?

### Lesson Plan PDF

[https://jpgt-or-unshuttered-admin.s3.us-west-2.amazonaws.com/unshuttered\\_lesson2\\_exploring\\_your\\_community\\_062320\\_9e2140bfce.pdf](https://jpgt-or-unshuttered-admin.s3.us-west-2.amazonaws.com/unshuttered_lesson2_exploring_your_community_062320_9e2140bfce.pdf)

### Materials

Projector

Smartphone or Digital Camera

Examples and Lesson Plan Materials included in *Exploring Your Community*

### Grade 9-12: Building Your Community With Photography

Rosa Leff's papercut cityscapes are based on photos she's taken in her neighborhood and all over the world. Her work has the ability to flip perspectives and shift attitudes. Students will explore their own neighborhood using Leff's motto and that anything can be beautiful.

Lesson plan provided by *Getty Unshuttered*:

<https://www.unshuttered.org/lesson/building-community-with-photography/>

### Learning Objectives

- Define community and community assets
- Define social justice
- Explore how photography can illustrate a community's strengths and potential

How can photography highlight your community's strengths? Using photography to take action for social justice, your students will turn their attention to their community's strengths for social change. Who in your community has knowledge and experience? What spaces exist for gathering safely? Are there organizations, groups, or informal networks that can contribute information or economic resources?

In this lesson, students explore how photography can illustrate their community's strengths and potential. To start the exploration, the group considers the idea that photography can express community strengths, by analyzing photographs from the Getty collection. Students explore the definition of community assets (spaces, organizations, individuals, knowledge, economic capital, and informal networks). They begin to consider how these assets can be used to bring about change. Next, students create their own map of

community assets. In the final reflection, they begin to internalize the idea that photography can bring about change by reframing conversations about communities, revealing their intrinsic strengths.

### **Materials**

Projector

Smartphone or Digital Camera

Examples and Lesson Plan Materials included in *Building Your Community With Photography*

### **Lesson Plan PDF**

[https://jpgt-or-unshuttered-admin.s3.us-west-2.amazonaws.com/unshuttered\\_lesson5\\_building\\_community\\_with\\_photography\\_062320\\_0bd9b53c1c.pdf](https://jpgt-or-unshuttered-admin.s3.us-west-2.amazonaws.com/unshuttered_lesson5_building_community_with_photography_062320_0bd9b53c1c.pdf)

### **Community Asset Mapping Worksheet**

[https://jpgt-or-unshuttered-admin.s3.us-west-2.amazonaws.com/unshuttered\\_lesson5\\_community\\_asset\\_mapping\\_061120\\_dbddeb9eba.pdf](https://jpgt-or-unshuttered-admin.s3.us-west-2.amazonaws.com/unshuttered_lesson5_community_asset_mapping_061120_dbddeb9eba.pdf)

### **Extension Activity, Grades 9-12**

Using the papercut techniques of Rosa Leff, students will transform their neighborhood photograph into a papercut.

### **Materials**

Boards for cutting

Paper for cutting

Paper for backing

X-acto Knife

Reference Photograph

Spray adhesive for mounting papercut to backing paper

### **Resources**

X-Acto Knife safety

<https://www.youtube.com/watch?v=I0VnbYEi8NU>

X-Acto Knife practice sheet

[https://karenkavett.com/xacto\\_knives\\_exercises.pdf](https://karenkavett.com/xacto_knives_exercises.pdf)

### **Sources**

Essential Questions adapted from <https://www-tc.pbs.org/kqed/fillmore/classroom/neighborhood.pdf>

### **Common Core Standards**

*Visual Art Anchor Standard 1: Generate and conceptualize artistic ideas and work.*

I:K-12:1, I:K-12:2, I:K-2:3, E:K-12:1, E:K-12:2, E:6-8:3

*Visual Art Anchor Standard 2: Organize and develop artistic ideas and work*

I:K-12:1, I:K-12:2, E:K-12:1, E:K-12:2, E:K-12:3

*Visual Art Anchor Standard 3: Refine and complete artistic work.*

I:K-12:1, E:K-12:1, E:6-8:2

*Visual Art Anchor Standard 6: Convey meaning through the presentation of artistic work.*

I:3-5:1, I:9-12:2

*Visual Art Anchor Standard 7: Perceive and analyze artistic work.*

I:9-12:1, I:K-12:2, I:K-12:3, E:3-12:1, E:6-8:2

*Visual Art Anchor Standard 8: Interpret intent and meaning in artistic work.*

I:K-12:1, I:3-5:1, E:K-12:1, E:K-5:2, E:9-12:2

*Visual Art Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.*

I:K-8:1, E:K-12:1, E:K-12:2

*Visual Art Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.*

I:3-12:1, I:9-12:2, E:3-12:1

*Content Standard 3.0 Social Studies: Geography*

Students shall inquire about the role of culture, technology, and the environment in the location, distribution, and impact of human activities using geographic tools and spatial thinking in order to demonstrate a significance of place.

*Content Standard 2.0 Social Studies: Peoples of the Nations and the World*

Students will understand the diversity and commonality, human interdependence, and global cooperation of the people of Maryland, the United States, and the World through a multicultural and a historic perspective.

*English Language Arts: Comprehension and Collaboration*

SL:9-12.1



## Bio of Rose Leff (1989–)

Rosa Leff was born in Middletown, Connecticut, while her mother was studying at Wesleyan University. Her father adopted her when she was 8. Leff spent her youth in Philadelphia, considering it her hometown. Growing up an only child in a rough neighborhood, Rosa was encouraged by her parents to make art, an activity that had the dual benefits of keeping her content as well as safe inside.

As Rosa got older, she discovered her passion for papercutting while pursuing her Master's Degree in Elementary Education. An assignment to create a children's book led her to buy a knife on instinct, and after creating some collage-style illustrations, she found herself captivated by the craft. She taught Elementary school for eight years before leaving to pursue her artistic career full-time in 2020. An avid traveler, Rosa bases her artwork on photos she's taken worldwide and in her neighborhood.



"I'm a sucker for a good motto or motivational quote. One of my favorites is 'There are always flowers for those who wish to see them.' – Matisse...I was once taking pictures of an abandoned home when a man got uncomfortably close to me, crouched down to see what I was seeing, and declared, "But there's nothing beautiful there," before walking off. He was wrong. There are always flowers."

Rosa's artist website: <https://www.rosaleff.com/>

# FOOD DESERTS

Grades 9-12

## About the Artist: Edwin Remsberg

Photographer Edwin Remsberg was born and raised in Maryland, deeply connected to the agricultural community; his family has been farming in Harford County for generations. Throughout his life, he has been inspired to tell the stories of agriculture's people, places, and histories.



## Lesson Overview

Students will examine the consequences of food deserts, and design interventions to help communities improve food security.

## Learning Objectives

- Define **food desert**
- Explain how hunger and food insecurity are different
- Identify and examine the consequences of food deserts
- Design solutions/interventions to help residents who live in food deserts
- Identify the importance of maintaining a balanced and healthy diet
- Analyze community food availability maps
- Examine the relationship between food deserts, poverty, and health

## Introduction

Food deserts are geographic areas where residents have limited access to a variety of affordable, healthy foods like fruit, vegetables, and whole grains because grocery stores and farmers markets are too far away. This can lead to poor nutrition, obesity, diabetes and other diet-related conditions. According to the United States Department of Agriculture Economic Research Service, about 23.5 million people live in food deserts, making this a major concern across the US.

“The absence of amenities like supermarkets is not just an inconvenience. There is a health consequence, too. In fact, health officials say that a lack of access to healthy food is a factor in obesity, diabetes and high blood pressure. Almost 40 percent of all Americans are obese, including 47 percent of people who are Black and Hispanic. Obesity is especially prevalent among the poor. So cities like Baltimore—where half of all low-income residents are obese—bear a heavy share of the economic costs of obesity-related illnesses, which account for an estimated 10 percent to 21 percent of all U.S. health-care spending and more than \$8 billion a year in workers' lost productivity. A 2009 Gallup study estimated that obesity-related conditions cost the nation's 10 most obese cities \$50 million a year per 100,000 residents.”

*Source: Baltimore is Experimenting Its Way Out of the Food Desert*

<https://www.politico.com/news/magazine/2020/01/23/baltimore-food-desert-policy-100121>

## Essential Questions

- How would not having a grocery store near your home affect you?
- What does it mean to have a healthy diet?
- What are the implications of not having access to nutritious food for a community?



- As students, how can we reduce food insecurity and become involved in the food justice movement?
- What challenges are we faced with when designing food security interventions in the community?

### **Warm-up: Journal Prompt**

What feelings does the term *food insecurity* bring up for you?

### **Warm-up: Class discussion**

Start a conversation by asking your students about their local food resources and eating habits.

- Where does your family shop for groceries?
- How do you get there, and how long does it take to get there?
- How often do you eat meals from a convenience store or fast-food restaurant?
- Is it easier to get to a convenience store/fast-food restaurant or to a grocery store/farmers market?
- What happens when you don't have access to fresh groceries?

### **Warm-up Video: Food Deserts in D.C. | Let's Talk | NPR (3 min)**

<https://www.youtube.com/watch?v=kQeorPkPLmU>

### **Warm-up Slide Presentation: The Hunger Gap**

[https://www.foodspan.org/\\_pdf/lesson-plan/unit3/lesson14-hunger-slides.pdf](https://www.foodspan.org/_pdf/lesson-plan/unit3/lesson14-hunger-slides.pdf)

### **Activity: Community Food Map**

Have students create maps of their own communities, noting all food sources (e.g., grocery stores, restaurants, farmers' markets, community gardens) and the distances between them and where people live. Students may additionally include information about sidewalks, bus routes, income levels, or any other features or data that may affect access to (or availability of) healthy food. Based on this information, have students write a paper or give a presentation about the food environment in their community.

Students should make note of any additional information they would need in order to better measure and improve community food security.

Source: [www.foodspan.org](http://www.foodspan.org)

### **Activity: Food Desert Interventions**

As a class, brainstorm a list of possible solutions/interventions to help residents who live in food deserts. Each student will then select a food desert using the Food Access Research Atlas and design a plan for what they feel would be the most successful in that area.

### **Possible ideas to facilitate discussion:**

- Bus stop farmers markets
- Community gardens
- Improve public transportation
- Incentives for grocery stores to open in underserved areas
- Support neighborhood-based farmers markets
- Promote competitive pricing at farmers markets
- E-commerce options that allow use of WIC

Things to consider:

- Is this intervention sustainable?
- Is it convenient and worthwhile for *both* buyer and seller?
- Can you connect with government programs?
- Can you develop strong community partnerships?
- Can you provide transportation for employees *and* shoppers?
- What is the socio-economic status of the area you are considering?
- Are there any cultural backgrounds that might affect eating habits?

**Activity: Health Education and Activism**

Lack of resources, funding, and commitment have continued to be a barrier in improving food security. As students and community members, what CAN you do to help and become a community advocate?

Research ways to get involved in the community and share student findings with the class. Create educational posters and materials to hang throughout the school and the community. Examples include:

- Nutrition education: the importance of a healthy diet and consequences of poor nutrition
- Exercise and physical activity can improve health when access to healthy food isn't an option
- Educating on assistance programs:
  - SNAP (Supplemental Nutrition Assistance Program)
  - Food banks
  - Meals on wheels
  - Food Rescue US
  - WIC (Special Supplemental Nutrition Program for Women, Infants, and Children)
  - SSI (Supplemental Security Income)
- EFNEP (Expanded Food and Nutrition Education Program)
- SNAP-Ed
- Donations and deliveries
- State EBT Equipment Programs and SNAP Mobile Applications (allowing SNAP transactions at Farmers Markets)
- Health Bucks

**Extension Activity: The Challenges of Eating Healthy on a Budget**

Students will watch the documentary film *A Place at the Table* (<https://www.imdb.com/title/tt1736049/>) to explore the challenges of eating a healthy diet on a limited budget. After they watch and discuss the film, challenge students to plan a week of healthy meals using only the benefits provided by SNAP (food stamps), which amount to a little over \$4 per person per day. Encourage students to share their reflections on social media using #foodspan and #foodsecurity.

Source: [www.foodspan.org](http://www.foodspan.org)

**Resources:**

**Food Access Research Atlas**

<https://www.ers.usda.gov/data-products/food-environment-atlas/>

**The Food Access Research Atlas Experience Builder**

<https://gisportal.ers.usda.gov/portal/apps/experiencebuilder/experience/?id=a53ebd7396cd4ac3a3ed09137676fd40>

## **Food and Nutrition Assistance**

<https://www.ers.usda.gov/topics/food-nutrition-assistance/>

<https://www.learningforjustice.org/classroom-resources/lessons/food-deserts-causes-consequences-and-solutions>

## **Film: *Food Frontiers* (36 min)**

<https://www.foodspan.org/lesson-plans/films/food-frontiers.html>

The Center for a Livable Future's original short film showcases six projects from around the U.S. that are increasing access to healthy food in varied and innovative ways. A discussion guide is provided.

**Discussion Guide:** [https://www.foodspan.org/\\_pdf/films/DiscussionGuide-Food\\_Frontiers.pdf](https://www.foodspan.org/_pdf/films/DiscussionGuide-Food_Frontiers.pdf)

## **Handouts**

- 1) Community Food Availability Questions and Maps
- 2) Measuring Household Food Security

[https://www.foodspan.org/\\_pdf/lesson-plan/unit3/lesson14-hunger-handouts.pdf](https://www.foodspan.org/_pdf/lesson-plan/unit3/lesson14-hunger-handouts.pdf)

## **National Education Standards Alignment Chart for *FoodSpan* Lesson Plans**

[https://www.foodspan.org/\\_pdf/Standards\\_Chart1.pdf](https://www.foodspan.org/_pdf/Standards_Chart1.pdf)

## **Common Core Standards**

*Health Standard 1e: Healthy Eating*

*Health Standard 3: Accessing Information*

*Health Standard 8: Advocacy*

*Content Standard 4.0 Social Studies: Economics*

Students shall inquire about decisions made by individuals and groups using economic reasoning in order to understand the historical development and current status of economic principles, institutions, and processes needed to be effective citizens, consumers, and workers participating in local communities, the nation, and the world.

*Visual Art Anchor Standard 6 Convey meaning through the presentation of artistic work.*

I:9-12:2

*Visual Art Anchor Standard 10 Synthesize and relate knowledge and personal experiences to make art.*

E:9-12:1, E:9-12:2

## Bio of Edwin Remsberg

1964–

Edwin Remsberg was born and raised in Maryland, deeply connected to the agricultural community; his family has been farming in Harford County for generations. Remsberg's photography career began at 15 when he employed his agricultural background to document agrarian events as a member of the national youth organization, 4-H.

Remsberg has shot in 40 countries and all 50 states. Over his decades-long career as an artist and photojournalist, he has produced fine art and documented everything from sports and airplanes to civil unrest and combat photography. Throughout his life, however, he has remained inspired to tell the stories of agriculture's people, places, and histories.



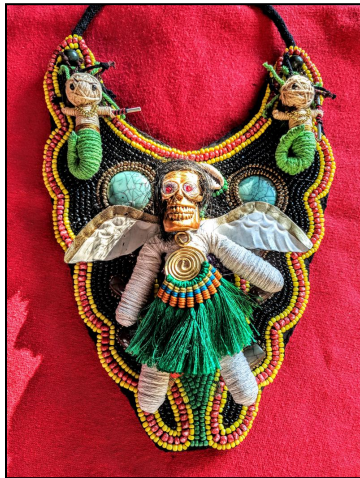
Remsberg's photos have been used in various publications, including Life Magazine, which selected his 1987 photograph of the Amtrak crash in Chase, Maryland, as one of their "Photos of the Year" and later included it as one of their "Photos of the Decade." Remsberg has also co-authored several books, including Dishing Up Maryland with Lucie Snodgrass, Maryland's Vanishing Lives with John Sherwood, and Outdoor Sculpture in Baltimore: A Historical Guide to Public Art in the Monumental City with Cindy Kelly.

# COMMEMORATIVE ART

## Grades 3-12

Shrines have been created and used by many cultures throughout history to commemorate, celebrate, honor, or mourn a person, place, thing or event. A shrine can take many different forms and meanings, and can range from small receptacles for sacred relics to huge physical spaces for people to visit. Regardless of form or meaning, shrines are a way to connect with someone or something that is important to them.

Through this lesson, students will look at a variety of shrines and create their own wearable shrine using Visionary Artist, Sue Kreitzman, as inspiration.



### 1) Sue Kreitzman's Neck Shrines

Sue Kreitzman began creating neck shrines during the recent COVID-19 pandemic. She uses mixed media, found objects, and symbolic elements to create intricate, personal shrines, each one taking on a different meaning.

### 2) Memory Jugs

Memory Jugs are believed to be a form of African American folk art that memorializes the dead. It is a general term for a vessel whose surface is adorned with an assortment of broken china, glass shards, and small objects, especially items associated with a dead person. They are also called forget-me-not jugs, mourning jugs, memory vessels, spirit jars, whatnot jars, ugly jugs, and whimsy jars. \*Wertkin, Gerard C., ed. *Encyclopedia of American Folk Art*. Routledge, 2003, p. 314.

## Learning Objectives

- Students will be able to identify how shrines are used in various cultures and religions
- Students will plan and develop a shrine that commemorates a person, place, thing or event
- Students will explore different materials, techniques, and processes to elicit different responses and communicate their experiences and ideas
- Students will demonstrate critical thinking through the expressive use of everyday objects/found objects

## Critical Questions

- What is a shrine?
- Why do we create shrines?
- How are shrines used in different cultures and religions? In artwork?

## Activities

Discuss the purpose of shrines and share visual examples. Be sure to include examples of shrines found in a variety of cultures, religions, and art (we have a few examples below.) Have students identify types of materials and techniques used, and how they evoke different types of emotions.

## Examples of Shrines

### Greek Orthodox

<https://theframeblog.com/2015/03/14/an-introduction-to-greek-orthodox-shrines/>

- Used in religion/church
- Typically dedicated to the patron saint of the church or the holy event the church is named after



### Japan Shinto Shrines

<https://www.japan-guide.com/e/e2059.html>

- Shinto shrine: Used to house one or more “kami” (deities of the Shinto religion)
- People visit shrines to pay respect to the kami
- Visited during special events like New Years
- Newborn babies are occasionally brought to shrine a few weeks after birth
- Wedding ceremonies sometimes held at Shinto shrines



### Zimbabwe: Njelele Shrine

<https://www.zimlegends.com/2021/01/23/njelele-shrine/>

- “Mwari” is believed to be the author of all things and all life, all is in him
- It is believed that Mwari resides in this location since his cult was established here
- Mwari’s voice is heard through the rocks
- Main purpose of the shrine is for rainmaking ceremonies
- Rain was responsible for the sustainability of people in the pre-colonial period as agriculture was one of the bases of the economy. In times of drought and famine the people would go with the priest of the Mwari cult and they would hold a rainmaking ceremony, pleading with the spirits at the shrine to bring forth rain



### Wearable Shrine: Grades 3-12

Have students select a person, place, thing or event to use as inspiration for a wearable commemorative shrine. Revisit the types of materials and techniques used in the shrines discussed earlier. Have students sketch ideas before selecting how to create a wearable shrine. Wearables may take the form of a headpiece, neckpiece, wristband, belt, etc. Remind them to think about everyday/found objects that they could include as symbolic or sacred “relics.” Share final projects with the class.

### Memory Jug: Grades 6-12

Have students create a vessel to memorialize a specific memory or event.

### Personal Shrine: Grades 6-12

Have students create a personal shrine as a way to honor yourself

Creating and Working with Personal Shrines by Bodhi Simpson

<https://www.consciousarttherapy.com/single-post/2018/10/09/creating-working-with-personal-shrines>



### **Above and Beyond: Grades 9-12**

Have students write an essay that describes their commemorative shrine or vessel. This should include reasoning behind the selection process, as well as their design process. Be sure to have students explain the main elements within the shrine (why they are important and what they symbolize). Encourage students to expand their thoughts by proposing questions such as:

“What is the ideal location of your shrine and who will visit it?”

“What do you hope visitors will feel when they visit?”

“Will the shrine change over time?”

### **Common Core Standards**

*Visual Art Anchor Standard 1: Generate and conceptualize artistic ideas and work.*

I:3-12:1, I:3-12:2, I:3-2:3, E:3-12:1, E:3-12:2, E:6-8:3

*Visual Art Anchor Standard 2: Organize and develop artistic ideas and work*

I:3-12:1, I:3-12:2, E:3-12:1, E:3-12:2, E:3-12:3

*Visual Art Anchor Standard 3: Refine and complete artistic work.*

I:3-12:1, E:3-12:1, E:6-8:2

*Visual Art Anchor Standard 6: Convey meaning through the presentation of artistic work.*

I:3-5:1, I:9-12:2

*Visual Art Anchor Standard 7: Perceive and analyze artistic work.*

I:9-12:1, I:3-12:2, I:3-12:3, E:3-12:1, E:6-8:2

*Visual Art Anchor Standard 8: Interpret intent and meaning in artistic work.*

I:3-12:1, I:3-5:1, E:3-12:1, E:3-5:2, E:9-12:2

*Visual Art Anchor Standard: 10 Synthesize and relate knowledge and personal experiences to make art.*

I:3-8:1, E:3-12:1, E:3-12:2

*Visual Art Anchor Standard: 11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.*

I:3-12:1, I:9-12:2, E:3-12:1

### **English Language Arts Standards**

Text Types and Purposes: W:9-12:2, W:9-12:3

Production and Distribution of Writing: W:9-12:4

Comprehension and Collaboration: SL:9-12:1

## **Bio of Sue Kreitzman (1943–)**

Sue Kreitzman was born in Washington Heights, New York. Before becoming an artist, Sue experimented with many different life paths, studying Oboe on scholarship, teaching public school, and becoming a television chef and food writer. Throughout her varied endeavors, however, she was always an avid collector and lover of unique art, collecting anything that called to her from anywhere she may find it, whether it be from a museum shop, flea market, quirky store, or itinerant roadside vendor.

From the late 60s through the mid-80s, Sue lived in Atlanta, Georgia, where she taught public school. Atlanta is also where Sue had her son. While on maternity leave, Kreitzman began cooking and eventually chose to leave her teaching career altogether to become a chef. Kreitzman wrote 27 cooking books and countless food articles. Kreitzman moved to England towards the end of the 1980s, where she was a television chef with programs on networks including BBC and GMTV.



It was in London that she discovered her penchant for making art. “I was checking the proofs of my 27th cookbook, when my hand picked up a marker and drew a mermaid on a piece of scrap paper. What was this? I thought I could not draw, I thought I couldn’t make art myself, but there was a slightly scary yet delightful folk art creature, festooned with snakes, wearing a fish for a hat, looking up at me... I never wrote another book again, and I became totally obsessed with drawing. “

Since her great epiphany, Kreitzman has led an outstanding career as a self-taught artist, producing paintings, clothing, sculptures, and assemblages, often from found materials and unique media. As she puts it, “Half my time is spent obsessively trawling for junk, and the other half, obsessively putting it all together.”

Sue’s fabulous website: <https://www.suekreitzman.com/index.php>

## GRANDMA PRISBREY'S BOTTLE VILLAGE



Photos from [bottlevillage.com](http://bottlevillage.com)



**“Anybody can do something with a million dollars, but it takes somebody with really something, to make something out of nothing.”**

Grandma Tressa Prisbrey began building her “bottle village” in 1956 at the age of sixty on her property in Simi Valley, California. She created her first building to house her prized collection of 17,000 pencils. Over the next 25 years, she would go on to create 15 glass bottle structures, some with plumbing and electricity, using only found objects from her neighborhood dump.

In 1982, a documentary was produced on the Bottle Village: “Grandma's Bottle Village: The Art of Tressa Prisbrey” was produced & directed by Allie Light and Irving Saraf. The film can be found on AVAM's YouTube: <https://youtu.be/inOvmkF1fLA>

In the film we get to know Grandma Prisbrey and learn that she has not had an easy life. Her bottle village serves as a shrine to her children who have died, a home for a lifetime of memories, and a monument to creative expression.

### Questions to consider while watching the film:

How many bottles does Grandma Prisbrey have?

What other found objects does Grandma Prisbrey use in her bottle village?

Grandma Prisbrey collected all of the bottles and other materials and also mixed the cement all by herself to build the bottle houses. What amazed you the most about her construction? What were some of her challenges?

Why do you think Grandma Prisbrey spent so much time creating her bottle village?

Can you think of a material that you could use to create a “village?” What other things would you use to decorate your walls, floors, and sidewalks?

Where is the ideal location for your village?