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Art Curriculum Lesson Plan: Horace Pippin's World War I Journal

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ART CURRICULUM LESSON PLAN:
INSIDE the WORLD WAR I JOURNAL of HORACE PIPPIN

by

Tracie Dana Sykes

Submitted in Partial Fulfillment of the
Requirements for the Degree
Master of Arts in Art History and Visual Culture
at
Lindenwood University

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INSIDE the WORLD WAR I JOURNAL of HORACE PIPPIN

A project report submitted to the Faculty of the Art and Design Department

in Partial Fulfillment of the Requirements for the

Degree of Master of Arts in Art History and Visual Culture

at

Lindenwood University

By

Tracie Dana Sykes

St. Charles, Missouri

2022

Project Report Committee

Committee Chair-----Dr. Trenton Olsen

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Signature Dr. Chajuana Trawick

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Abstract

Art Curriculum Lesson Plan: Horace Pippin's World War I Journal

Tracie Dana Sykes, Master of Art History and Visual Culture, May 2022

Project Directed by: Dr. Trenton Olsen

This report contains a detailed curriculum plan for a ninety-minute, eleventh grade Art class. The purpose is to provide the students with a thorough study of Horace Pippin's World War I journal, while implementing two assignments to test their understanding of the areas which will be emphasized in the lesson. The students will be able to demonstrate their understanding of Pippin's War journal by presenting a detailed slideshow about the artist and his journal. The students' foundational knowledge of Naive art will be recognized through the creation of his/her unique piece of art which will implement the mannerisms of Naive art.

Keywords: Horace Pippin, trauma, war, journal, memory, Naive art

Dedication

I dedicate this paper to Dr. James Hutson, professor at Lindenwood University. When I hesitantly called Lindenwood about their master's program, Dr. Hutson was the first person I spoke with. I shared my fear of getting back into school, as it seemed like an eternity since I had graduated college. Not only did he encourage me, but he told me he felt I was going to be a great fit for this master's program and I "would excel." He has motivated me, taught me multiple classes, and counseled me through this thirty-six-hour program. I am forever grateful that Dr. Hutson believed in me at a time when many did not think I could do this.

Table of Contents

Project Report Committee.....	2
Abstract.....	3
Dedication.....	4
Table of Content.....	5-6
List of Images.....	7
Introduction.....	8-11
Literature Review.....	11-18
Course Description.....	19
Lesson Standards and Indicators.....	20
Teacher’s Objective/Allocated time.....	21
Student’s Objective.....	22
Informal Assessment and Homework Assignment.....	23
Strategies, Resources and Mastery.....	24
-	
Slideshow Instructions (Formal Assessment).....	25-26
Additional Slideshow Information.....	27
2D/3D Artwork Instructions(Formal Assessment).....	28
Slideshow Rubric.....	29
2D/3D Rubric.....	30
Introductory Notes.....	31

Slideshow 1 presentation.....	32-37
Slideshow 2 presentation.....	38-42
Images.....	43-49
Bibliography.....	50-52

List of Images

1. Ramiro Nikodemus Alexander-Duchesne, "Daily Dose of History: Horace Pippin-Painter." *We Buy Black*. July 17, 2018
2. Front Cover of Horace Pippin's journal, Manuscript : 62 p.; handwritten, ill. ; 22 x 18 cm
3. First Image in Pippin's journal, (Marching On and On)
4. Second Image in Pippin's Journal, (NoMan's Land, the trenches and the Dugout)"
5. Third Image in Pippin's journal,(Barbed wire trenches and gas mask)
6. Fourth Image in Pippin's journal, (French bird)
7. Fifth Image in Pippin's journal, (Bombing and the abandoned house), pp. 26-27
8. Sixth Image in Pippin's journal, (Marching in the moonlight), pp. 30-31
9. "Landscape with a Fisherman," Henri Rousseau, 1886. 50.17 × 61.28 cm (19 3/4 × 24 1/8 in.)
<https://fineartamerica.com/featured/landscape-with-a-fisherman-henri-rousseau.htm>
10. "A Peaceful Retreat," Thomas Kinkade, 2002. 28" x 42", 40" x 60".
"https://thomaskinkade.com/art/a-peaceful-retreat/"
11. "The Two Fridas," Frida Khalo, 1939. 5'8" x 5';8".
<https://thomaskinkade.com/art/a-peaceful-retreat/>

12. "Sleep," Kehinde Wiley, 2008. 11' x 25'.
<https://thoughtsonart.com/kehinde-wiley-sleep/>
13. "Starting Home: The War is Over," Horace Pippin, 1930-33. 26 × 30 1/16 in. (66 × 76.4 cm), framed: 32 × 39 1/2 × 2 in. (81.3 × 100.3 × 5.1 cm.)
<https://www.wikiart.org/en/horace-pippin/the-ending-of-the-war-starting-home-1933>

Introduction

The curriculum plan assigned for Horace Pippin will be delivered during the month of February in celebration of Black History Month. The students are to take away from this lesson the ideals and characteristics of “untrained/unschooled” artists. In this unit, I provide information about why Horace Pippin is considered a Naive artist, by definition. The students gain knowledge about Pippin’s war journal, specifically the discrepancies between text and images in his accounts and will examine the qualities of his illustrations that allow viewers to confirm/deny Pippin’s art as Naive, as well as the emotional factor that may have played a part in the creation of the journal. I will also provide information through a slideshow about other ‘Naive’ artists versus schooled artists and use this as an aid to help students identify the characteristics for themselves. I also inform students of the absence of African American artists in the canon of art throughout history and explain the importance of embracing all genres of art.

Horace Pippin was born on February 22, 1888 in West Chester, Pennsylvania, He moved to Goshen, New York, at three years old. He was raised by a widowed mother, who became quite ill, causing Pippin to drop out of school and begin work at the age of fifteen. Pippin loved drawing, but it was only a hobby, as his responsibilities left little time for art. Pippin held many different jobs to care for his family. At the age of twenty-nine, he enlisted into the Fifteenth Regiment of the Army National Guard. This group became known as the 369th Colored Infantry Regiment as he and his men were called to the frontlines of World War I in 1917 alongside the French army. His troop was only one of two exclusively African American regiments to fight in the war. Pippin and his comrades were also on the frontlines of war longer than any other troops. He suffered an immense amount of turmoil, fear, and conflict during and after the war, as is

evident from the emotional passages in his journal entries. Pippin was wounded in September 1918, resulting in limited motion of his right arm. His troop left France in October of that same year. He was then honorably discharged in 1919 and later received a Purple Heart in 1946.

Once he was back in the states, he married widow Ora Jennie Featherstone Wade. The couple, along with Ora's six-year-old son, moved from New Jersey back to West Chester, Pennsylvania where Pippin gained tremendous notoriety after entering several of his paintings into an art festival in 1937. His artistic career began to rise after this show and he quickly became known as one of the best African American visual artists of the twentieth century.¹ His career was short lived, however, as he died just nine years later July 6, 1946.

Horace Pippin's sixty-two-page leather bound war journal also exhibits six drawings that he used to serve as illustrations to certain texts. Although the stories recorded in his journal document his ten-month period in France, there is evidence that much of the journal was written after he had returned to the United States. The students gain information needed to assist them in discerning whether they believe the time period in which Pippin wrote his journal is accurate based on the information in which I give them in the lesson. I explain traits of textual accuracy and/or inaccuracy through the scenes in which Pippin draws alongside the writings. Several articles refer to this journal as a piece of historical information written while Pippin was on the frontlines of war. Clarification will be made to the students about the time period as it is essential in order to understand the place and time in which he wrote it. Documentation to argue this point is within the curriculum.

The students are given an overview about Pippin's life, along with detailed information provided about the journal. In this mini-lecture I will discuss several topics. First, I will discuss

¹John W. Roberts, "Horace Pippin and the African American Vernacular," *Cultural Critique*, no. 41 (1999): 5. <https://doi.org/10.2307/1354519>.

his early childhood. Next, I will go into detail about his journal. The following information will be used in a PowerPoint introducing and familiarizing students about the subject. Pippin's journal recounts a number of his World War I experiences from the time he departed for Europe on November 17th, 1917 until he was shot and suffered a severe shoulder injury in September 1918. In it he records his private thoughts. He writes about the fears, anxieties and hopes that he and the other soldiers experienced over the course of ten months. This journal is now considered a part of his oeuvre, as it includes six of his first post-war illustrations. His journal resides in the Smithsonian Institute and was digitally uploaded to the Archives of American Art in 2006.

Shortly after Pippin married Ora Jennie Featherstone Wade, Pippin is quoted as saying, "I married in 1920, November 21st. One winter, I tried to write my story of some of my experiences but did such an unsuccessful job I gave it up."² There are three preserved journals written by Horace Pippin. The earliest journal is dated October 4, 1920. The second, does not give a date, but is written in the same manner as the 1920 journal, using all capital letters. The third journal is the most widely known of his war journals.

Although he claims to have filled many journals during the war, he wrote a letter to his "good friends in 1943, which resides in the Smithsonian stating that "I made some seens of france something like a hundred of them yet at last I hatto birn them up...so I came home with all of it in my mind..."³ Pippin does not elaborate any further on the reasoning behind the burning of his drawings. It is important to note that the journal could have served as a source of healing through personal introspection. Also, I will consider the possibility that being in the comfort of his home while recalling these traumatic events could have played a crucial role in the

² Anne Monahan, "I Rember the Day Verry Well [Sic]: Horace Pippin's War." *Archives of American Art Journal* 47, no. 3/4 (September 2008): 18.

³ Pippin's idiosyncratic spelling is rendered here just as written. Ibid, 19.

subconscious unawareness that the words and visual accounts differed. Therefore, it is highly possible that he was left with what could be considered distorted impressions of war. The overall objective is to take the written text and decipher the words by corresponding with the illustrations. By doing this, I will decipher the stories written and compare or contrast it to the picture Pippin uses as visual narrative. No scholarship to date has examined the interpretive association between the text and images of Pippin's journal with any extensive detail. I encourage the students to read Pippin's journal as an object within his artistic oeuvre; one that contains important insight regarding his experiences as an African American soldier fighting in World War I.

The primary interpretation of Pippin's work has categorized it as "*Naïve*" Art due to his lack of formal training as an artist. After carefully examining the differences in genres in which his work can be placed, I believe that the correct definition for his artwork would be considered *Naïve*, as his work follows the formal definition of this type of art. He identifies himself through his artwork and embraces his lifestyle as an African American, and in this lesson, an African American serving in the military.

Lastly, I focus on the issue of how to classify his works. My goal is to give the students an opportunity to validate the importance of the journal as a piece of history, told by an individual who saw the brutality of war as an African American soldier while incorporating the importance of journaling as a source of healing and rehabilitation. Further, I want the student to access the journal illustrations based on information he/she discovers in regard to *Naïve* art. This lesson aims to offer the students information, understanding, and purpose in the daily life of war through the words, as well as drawings, in Pippin's journal, while gaining important knowledge and comprehension about the formal ideals of Naïve art within Pippin's creation.

Literature Review

Several books have been written about Horace Pippin in the past few years, as the desire to acknowledge historical aspects of marginalized artists has grown. In 2015, Celeste-Marie Bernier wrote the biography of Horace Pippin titled *Suffering and Sunset: World War I and the Art and Life of Horace Pippin*. She is the Professor of African American Studies at the University of Nottingham, England. This book is considered the first intellectual history and cultural biography of Pippin. Bernier discusses Pippin as an African American war veteran and intertwines his writing/journal and art into her examination. She dedicates a chapter of her book to what she terms the “Trench Diary,” or “Pippin’s *Autobiography*.”⁴ The author gives insight into his journal entries and his drawings. Within this chapter, she makes a statement that will be used for contrasting text/illustration evidence. She gives one example of this and then states that “the *Autobiography* [relating to the journal] betrays more differences from than similarities to the unillustrated manuscripts.”⁵ She provides an in-depth investigation into Pippin’s development of alternative visual imagery combined with his rural vocabulary. She homes in on the vernacular of the artist as being the rural dialect of an African American within this time period, which she uses to give more validation to her argument that he should be identified as a ‘Naive’ artist, because of his lack of formal education. Bernier argues that his words more often than not do not portray the illustrations accurately because the way in which he describes the events does not coincide with the images he draws. This book serves as a good base for my defense of the conflict between the text with the illustrations.

⁴Celeste-Marie Bernier, *Suffering and Sunset: World War I and the Art and Life of Horace Pippin*, (Philadelphia: Temple University Press, 2015), 244.

⁵Bernier, “Suffering and Sunset,” 245.

In her 2020 biography *Horace Pippin: American Modern*, Anne Monahan attempts to tackle much of the same ideas as Bernier. Her main objective is to illuminate the ideals of social realism within his art.⁶ She believes this played an important role in the life of Horace Pippin, especially in his artistic creations. She expresses the idea that Pippin became frustrated while trying to write his memories down, as is noted in his 1940 biography “My Life’s Story,” where he states that he felt he did such an unsuccessful job that he quit writing the journal. The social ideals Monahan discusses include the vernacular, the way in which he wrote, who he was writing this journal for and the way in which he portrays the frontlines of war for the African American troops. She believes, though, that he is writing this with purpose as the stories are very matter of fact, and writes in the first person, as if talking to an audience. Monahan also discusses the fact that his accounts are simple to read, yet they offer more questions than answers with respect to the question of who the intended audience was meant to be. She goes into what his potential aesthetic and cultural intentions were in his artwork, as well as the impact that his work played during the mid-twentieth century.

Elsa Weiner Longhauser, Harald Szeemann, Lee Kogan and the Philadelphia Museum of Art contributed to the catalog for the exhibit titled “Self-Taught Artists of the 20th Century: An American Anthology,” written in 1998. The catalog serves as good information pertaining to the untrained, unschooled artists of the twentieth century. The information provided that is beneficial for the lesson plan is as follows: creating art from experiences and who are not academically trained, therefore producing raw, naive art. The objective of the Self-Taught Artists exhibition was to present and honor the untrained and unschooled artists who, despite social obstacles, were able to create tangible pieces of art that reflected his/her life, culture, and

⁶Anne Monahan, “Horace Pippin: American Modern”, (United Kingdom: Yale University Press, 2020), 238.

memories through extraordinary, yet simple art. Horace Pippin's art was a part of the exhibit, as well as discussed in the article. The article embraced the ideals of Pippin's art as 'Naive,' as well as the popularity and fame that arose during his art career, due to the nature of his paintings.

In 1997, Steve Conn wrote the article "The Politics of Painting: Horace Pippin the Historian." He shares information about one of Pippin's first one-man show exhibits at the Philadelphia Carlen Gallery in 1940, hosted by Pippin's dealer, Robert Carlen. Conn uses several quotes from various art critics. Albert Barnes was an avid art collector and advocate for Pippin's career. Barnes wrote the introductory essay for the exhibit. Although the article continues to summarize Pippin's art as 'naive' in nature among critics and audience alike, it also discusses Pippin's own beliefs about his artwork. There are several narratives of particular interest. One conversation with artist Romare Bearden shares how "positive" Pippin was of his own works of his art being completely realistic. To Pippin, these images were not distortions but perfectly literal translations of the actual world."⁷ This can be important in accessing the war journal illustrations as objective correlations to Pippin's, even with obvious discrepancies between the two. Conn discusses the importance of finally giving Pippin an identity that is reflective of his artwork.

John Robert's article, "Horace Pippin and the African American Vernacular," written in 1999, discusses the genre in which many believe Pippin's art should be categorized. Robert talks about the connotations regarding naive art while discussing Pippin. He discusses the impact that Pippin had on the "elite art world" and defends the idea that, although Pippin may be a naive artist, his works were not sideline memories of his, they were at the forefront of his thoughts. Roberts makes claims about the fact that critics have tried to find the 'right place' or 'category'

⁷Steven Conn, "Politics of Painting: Horace Pippin the Historian," *American Studies*. Spring 1997. Vol. 38, No. 1. 9.

to put Pippin's artwork. He goes further, though invalidating Pippin as a well-received and respected artist of his era.

Through an investigation of trauma relating to war, I learned that secure places could help one feel more at ease and that unfamiliar places can cause anxiety. Therefore, the discovery that Pippin was in a safe environment (his home) when writing and recounting these war memories can provide evidence of truth as described in These 'places' relate to anxiety, memory distortion from trauma along with the benefits, as well as negative effects, journaling can provide.

In a 2007 article titled "So Lonesome I Could Die: Nostalgia and Debates over Emotional Control in the Civil War North," author Frances Clark discusses the longing many soldiers have for familiarity and comfort while away at war. The author uses words like "homesickness" to describe the despair many felt when away from their homelands.

Harvard Health released an article in 2011 titled "Writing about emotions may ease stress and trauma." Although many war journals have been written during combat, the author elaborates on "expressive writing"⁸ and the effectiveness it can have as post-trauma therapy. Since trauma is one of the primary forms of emotion veterans cope with after war, it is important to identify with the students about reactions caused by this. The article helps identify possible reasons for Pippin's decision to write through verbal, as well as visual expression.

In 2012, Vanda Wilcox wrote an article "'Weeping Tears of Blood': Exploring Italian soldiers' emotions in the First World War." In this article, she gives examples of excerpts taken from letters written by these soldiers. She discusses the correlation between war and intense emotion at great length. The author talks about the vital role emotions play in warfare, primarily

⁸ "Writing about Emotions may ease trauma," *Harvard Health Publishing*, October 11, 2011, <https://www.health.harvard.edu/healthbeat/writing-about-emotions-may-ease-stress-and-trauma>.

fear. Wilcox gives the reader insight into the varying ways in which soldiers experience emotion based on cognitive and cultural elements. She also elaborates on emotion not only as a feeling but as a way the soldiers assess their situation, whether through stable or unstable variants. She also states that writing was a way in which to describe the varying degrees of emotion felt while in combat. Although she is discussing Italian soldiers' experience, the fact that Pippin was on the front lines of the war in France during his time at war can lead one to agree that the wars each fought were similar. The soldiers discussed in this article were on the front lines of war, just as Pippin and his regiment were.

In 2015, the John Jay College of Criminal Justice released a paper titled "Memory distortion for traumatic events: The Role of Mental Imagery." The article discusses "re-experiencing" symptoms associated with post-traumatic stress disorder.⁹ I use this information to describe possible distortion and inaccuracies of Pippin's text to his illustrations. The article gives understanding about how intrusive thoughts or memories of a traumatic experience. It also explains the phenomena referred to as 'Memory amplification,' explaining that the more an individual hones in on the incident, the more they seem to re-experience them, often causing memory distortion, as could be the case with Pippin's misperception of his illustrations.

Jeffrey T. Sammons and John H. Morrow Jr. wrote *Horace Pippin: World War I Soldier, Narrator, and Artist* in 2017. This article discusses Pippin's World War I career, as well as his return from war. It is more of a historical timeline that begins with Pippin's childhood and continues until his death. Although it is a short article, it is filled with important dates about

⁹Deryn Strangel and Melanie K.T. Takarangi, "Memory Distortion for Traumatic Events: The Role of Mental Imagery," doi: 10.3389/fpsy.2015.00027.

Pippin's life as a soldier, as well as several life-changing events along with the dates in his life, which are imperative in the lesson plan.

Authors, Mirjam Allik and Ade Kearns, wrote the article “‘There Goes the Fear’: Feelings of Safety at Home and in the Neighborhood. The Role of Personal, Social and Service Factors,” in which they describe the fear and emotions that stimulate the desire for safety. Throughout the journal, Pippin describes moments of fear. I believe it is vital to incorporate this article as fear is also expressed through the illustrations, by way of subject and color. The students are asked to relate emotion to the visual stimuli and compare/contrast that to the entries written in correspondence with those.

In 2020, the article “How Art Can Heal,” was written in the *American Scientist*. The author gives numerous bulleted reasons for using art as a means of healing. She believes that understanding art as a therapeutic tool can be as healing or even more so than traditional ‘talk out loud’ therapy. She gives examples of different traumatic events, including war combat. This article will give me information about the positive effects of art as therapy. Many students have experienced some sort of trauma, especially in lieu of COVID, therefore, this will assist in helping the student to identify with Pippin.

In August 2020, Kira M. Newman wrote an article titled “Stressed and isolated? Try expressing your thoughts and feelings in writing.” Again, this article gives great information about why journaling works to the writer’s advantage. Although she is discussing journaling in respect to COVID-19, she gives several good inquiries that will be beneficial to the lesson curriculum. Because students have experienced COVID and seen the effects it has had on individuals, families, and the world, this is one of the most effective ways in which to help he/she understand how expressing one’s emotions through writing can be vital in healing.

I end with information obtained from the Smithsonian Institute, Archives of American Art. This is the site on which I am able to retrieve information and download copies of Horace Pippin's World War I journal. It displays the journal in its chronological entirety. By reviewing the articles and books relating to the subject I have chosen, it is apparent that there has been a tremendous amount of information that will be beneficial in my research process. The thoughts and motives that influenced Pippin's reason for creating the post-war journal can be identified and examined through the materials I have discussed.

Course Description

Curriculum Subject: Horace Pippin's World War I Journal
Grade: 11th grade
Subject: Art
Period: 90 minute [block schedule]



Keywords: Horace Pippin, trauma, war, emotion, journal, Naive art, memory

Curriculum Standards:

Anchor Standard 1:

I can use the elements and principles of art to create artwork.

Indicators:

-VA.CR.AM.1: I can document and justify the planning and development of an artwork from the inception of the idea to completion.

-VA.CR.IM.1.1: I can explore solutions to an assigned artistic challenge.

Anchor Standard 3:

I can improve and complete artistic work using elements and principles.

Indicators:

-VA.P.IH.3: I can use the artistic process of planning, reflecting, and revising to develop my artwork.

-VA.P.AJ.3.2: I can justify the choices I made and how they support the intended purpose of the artwork.

Anchor Standard 5: I can interpret and evaluate the meaning of an artwork.

Indicators:

-VA.R.AL.5: I can interpret the meaning of artwork using contextual clues and describe influences that affected the artist.

-VA.R.IH.5.1: I can analyze and describe the symbols, styles, or techniques in an artwork to suggest possible messages from a culture or group.

Teaching Objective:

- TT (The Teacher) *educates* students on the Horace Pippin's war journal in which he writes about events that took place during his time on the frontlines of World War I. (5-minute introduction–notes included in curriculum plan) (5 minutes)
- TT *informs* students about Horace Pippin's life through a mini-lecture that parallels with a slideshow presentation (Slideshow on pages 34-39) (15 minutes)
—Transition—
- TTW (The Teach Will) and TSW (The Student Will) read along together one entry within Horace Pippin's journal (10 minutes)
- TTW *identify* and *define* the genres in which Pippin's art and journal entries have been identified as throughout the canon of art...ie.- Naive art,(5-minute presentation along with a short slide show regarding Naive art) (Slideshow on pages 44-49) (5 minutes)
—Transition—
- TTW place ten different pictures throughout areas of the room. TTW *instruct* students to *evaluate* each and determine whether the picture would be considered a 'naive' genre or not. TSW write 'yes' or 'no' on paper provided by each picture.
-----Transition-----
TTW and TSW go over answers and discuss. (10 minutes)
- TTW then *instruct* students the research project they will be creating about Horace Pippin and his journal (15 minutes)
 - TTW *inform* students about the art project to be assigned
 - TTW *explain* to the students about the two-part project relating to Horace Pippin to be assigned
 - TTW *inform* students about the time frame in which the project is to be completed

Project Objective:

- TSW (The Student Will) *read* and *research* Horace Pippin's 1920 war journal as a group. Each student will be instructed by the teacher on what part of the journal he/she is to read, take notes on, and discuss at the end of class. (The journal will be broken down into 14 sections, as there are 14 students in the class.) (15 minutes)
- TSW *obtain* information about the artists to generate a 5-7 spread slide show about Pippin's journal (Direction sheet and Rubric provided)
(In following two classes & at home)
- TSW use the remainder of the class to develop an idea of what he/she will create that will be identified as an 'inspired Horace Pippin' piece of art while being informally assessed by the teacher. (10 minutes)

Informal Assessment:

The last 10 minutes of class will be: (5 minutes)

- To *analyze* what students discovered about Pippin's journal _____
- To *examine* what part Naive/Primitive plays in the journal _____
- To *explain* what the student thinks the journal meant to Pippin _____

Homework Assignment:

- Re-read Horace Pippin's' journal _____
- Make notes on favorite quotes _____

Strategies and Resources:

These strategies, resources, and/or activities should enable students to master today's objective(s):

- Slide show
- Computer
- Smartboard (Viewsonic)
- Google Docs
- Identifying Game
- Independent Research
- Group Reading

Mastery for this class includes:

- Student to have a basic *understanding* of Naive art within Pippin's journal illustrations
- A foundational *knowledge* of Horace Pippin's journal
- Ability to *discern* and *describe* characteristics of Naive art
- Create a piece of art that has qualities of Naive art, while visually describing a traumatic event, through the eyes of the student (It does not have to be a traumatic event that took place personally. It can be a national, political, cultural, or spiritual event in which trauma was associated with it...ex. War, civil rights, Women's Liberation, death of a family member, divorce, etc.)

Slide Show Presentation for Horace Pippin's War World I Journal

1. Title Slide:

(Title of your slide show, as well as your name, grade, period, date) _____

2. Slide 1:

- a. 5-7 sentence summary of what you found most interesting about Horace Pippin's journal. (Provide image of the artist)

***This should include your thoughts about **two** of the following: the journal entries and what you believe is represented for Pippin, Pippin's state of mind (emotion), vernacular, war, trauma

***Provide one to two quotes from the journal _____

3. Slide 2:

- a. Your favorite World War I journal illustration to be copy and pasted on this slide (choose from one of the six illustrations.) _____

4. Slide 3:

- a. *Explain* why the illustration you chose is your favorite?

***Defend your answer by using at least two of the keywords provided to explain your answer. (Keywords- war, trauma, naive art, , journaling)

4-6 sentence _____

5. **Slide 4:**

- a. *Elaborate* on why you believe *or* do not believe Pippin's artwork is *Naive*...

***Defend your answer by using at least **two** quotes from one or more scholarly sources about Horace Pippin or *Naive* art.

5-7 sentences _____

6. **Slide 5:**

- a. **Note:** This is the chance to give an insightful opinion...

Do you think emotion plays an important role in *Naive* art? Why or why not? Use two scholarly sources to support your answers.

Hint: Go to sources that discuss emotion (stress, trauma, PTSD) and relate that to a source discussing the characteristics of *Naive* art.

4-6 sentences _____

7. **Remaining 2 slides (Bonus slides)**

- a. The two remaining are **not** required but can be information you believe is beneficial for your project and worth further explanation. (If applicable and valid=5 points/slide) _____

Additional Notes for Show Presentation

Research for the slide show will be conducted during the first forty-five minutes of the next two classes, giving the student an opportunity to get assistance if needed. _____

Any additional time needed for project completion will be completed outside of class. _____

2D/3D Horace Pippin Inspired Artwork Instructions:

1. After studying Horace Pippin's journal, having a good foundation about the characteristics of Naive/Primitive art, the student's goal is to create his/her own version of Naive art. (It does **not** have to be a traumatic event that took place personally. It can be a national, political, cultural, or spiritual event in which trauma was associated with it...ex. War, death of a family member and/or famous individual, divorce, etc.)
2. Although the student will be inspired by the art traditions of Horace Pippin, he/she is to originate his/her own design.
3. The artwork can derive from any type of material (acrylic, pastels, oils, ceramics, woodcut, collage), but must stay in the premise of traditional Naive art.
4. Students will be given forty-five minutes in the next two classes (Dates established), as well as the entire ninety minutes in the third (Date established.) A total of 180 minutes/ 3 hours will be devoted to the actual artwork.
5. 5" x 7" - 8" x 12" acceptable sizes for artwork, whether drawing, painting or sculpture design.
6. Teacher approval of subject matter with 2-D/3-D art is *required*.

Rubric for Horace Pippin Project Slide Show Presentation

Criteria	4	3	2	1
Effectiveness	Project includes all material needed to gain a comfortable understanding of the topic	Project includes most material needed to gain a comfortable understanding of the material, but is lacking one or two key elements	Project is missing more than two key elements	Project is lacking several key elements and has inaccuracies
Sequencing/Organization of Information	Information is organized in a clear, logical way. Clearly follows all guidelines from the syllabus	Most information is organized in a clear, logical way. One slide or item of information seems out of place	Some information is logically sequenced. Two or more slides out of order	No logical sequence. Did not follow guidelines from the syllabus
Originality	Presentation shows considerable originality and inventiveness. The content and ideas are presented in a unique and interesting manner	Presentation shows some originality and inventiveness. The content and ideas are presented in an interesting way	Presentation shows an attempt at originality and inventiveness on 1-2 slides	Presentation shows very little attempt to show uniqueness. Slides incomplete
Spelling and Grammar	Presentation has no misspellings or grammatical errors	Presentation has 1-2 misspellings, but no grammatical errors	Presentation has 1-2 grammatical errors and/or 1-2 misspellings	Presentation has more than 2 grammatical and/or spelling errors

Rubric for 2D/3D Horace Pippin Art Project

Criteria	4	3	2	1
Principles of Element and Design	Utilizes all seven art elements and principles to create a complete piece.	Utilizes art elements and principles to create artwork. Lacking two or more elements	Utilizes a few of the art elements and principles. Lacking 4 or more	Utilizes less than five of the elements or showed none
Originality/ Creative Thinking	Exhibited a personalized, unique and well thought out project	Personal expression is unique to the student. Work is visually appealing	Work is unique, but very little personal expression and/or underdeveloped	Little to no personal expression, no unique qualities present
Craftsmanship	Artwork is clean and neat. Followed all directions in order to complete final deliverable	Artwork is clean but, shows some carelessness in final deliverable	Artwork has areas of neatness, but lacks ability to show a complete final deliverable	Sloppy, lacking neatness and attentiveness to final deliverable
Artistic Statement	Student is able to convey immense knowledge of his/her subject matter; able to relay clear and concise information about artwork	Student is able to convey knowledge of her subject; able to relay clear information about artwork	Student has trouble conveying knowledge of her subject matter; but can relay information about artwork	Student has very little knowledge of subject and not able to clearly or concisely relay information about artwork

NOTE:

Remember the 7 Characteristics of Principles of Art and Design are **balance, rhythm, pattern, emphasis, contrast, unity and movement.**

Introductory Notes:

Teacher Will Explain Lesson plan along with project and rubrics

TTW say-

- “Over the next four classes, we are going to be studying one of the most important African American artists in the twentieth century, Horace Pippin. We are going to investigate Pippin’s World War I journal along with his illustrations.”
- Question: “Has anyone ever heard of Horace Pippin?” “If so, who was he?”
- “Before we delve into Horace Pippin’s War journal, I would like for us, as a group, to discuss the lesson plans that coincide with the two assignments in order to ensure there is no confusion about either.”
- TTW ask the students to follow along from pages 4-9 of the lesson plan while the teacher reads the student objective for both the slide show and 2D/3D art project about Horace Pippin and his journal. TTW also give students the opportunity to read over the rubric and ask any questions about what was expected of them.

1st Slideshow....

https://docs.google.com/presentation/d/1W8WXPI9tRfC_dtjmV9OE_oYvtEMRxeDEv3wfWfF2kPE/edit#slide=id.g12450618504_0_64



OVERVIEW OF PIPPIN'S LIFE

- Pippin was born in Westchester Pennsylvania on February 22, 1888.
- As a child, Pippin remembers that he always loved to draw.
- At the age of 3, he moved to New York with mother who was ill, causing Pippin to dropout of school and begin working at the age fifteen. He held many odd jobs before enlisted into the Fifteenth Regiment of the Army National Guard. This group quickly became known as the 369th Colored Infantry Regiment as they were called to active duty and sent to the frontlines of World War I in France.
- His troop was only one of two African American Regiments to fight in WWI
- Pippin was wounded in September 1918, resulting in limited motion of his right arm. He was then honorably discharged in 1919 and later received a Purple Heart in 1946.
- While at war, Pippin is quoted as saying that he "made many scenes of France something like a hundred of them yet at last I had to burn them up...so I came home with all of it in my mind."
- The War journal was created after he came back to the United States.
- Pippin died on July 6, 1946 in his hometown.

PIPPIN'S WORLD WAR I JOURNAL

- Horace Pippin's journal is 62 pages long and is housed in the Smithsonian Archives
- It consist of several detailed recollections he wrote while he was on the frontlines of WWI in France.
- There are also six colored illustrations that he uses to describe certain scenes
- We will be investigating whether the illustrations are a true form of Naive art.
- We we also be exploring the accuracy/inaccuracy of the text to the illustration, as there have been several scholars who believe there are discrepancies with the two.
-



NAIVE ART

- **Naive Art** has been defined as visual art that is created by a person who lacks the formal education and training that a professional artist undergoes.
- Because Pippin was not educated formally as an artist and did not complete any formal schooling, we are going to look at the journal and access the qualities of the illustrations in order to determine whether he should be considered a true Naive artist.

Pippin's War Journal Illustration 1

"Marching on and on..."



This is the first illustration in Pippin's journal, in which he tells about how his troop traveled by train to France, for over two days, in the perilous cold. After arriving to France, they then walked to their destination in the rain.

"The box cars were packed that no one could lay down at the time I did not want to...some of them got frost bite and I all so. It were my right hand, but it were not so bad. After two days and nights being on that train, we arrive in saintnarear(as best it can be made out from the entrie) camp at 2 o'clock in the morning. It were all i could do were to get warm...i was so cold i was growing stiff...i started to run. I made out all right by that time were day, and five stars were shining. But we kept on and on."

Do you believe this drawing accurately depicts Pippin's journal entry? Why or Why not?

Pippin's War Journal Illustration 2



"I rember the first night that I put my foot in nomansland...all the time we could throw a stone in it, but never yet, fout foot there...this is one of the places that the Germens gave us plenty of gas;...we had the gasmass on from 12.0 day to three A.M...for there that were not on gard duty could not go down in their Dugout until Day..." "I cant say what day it were for that I did not no from one day to the other. But i no what time it were 7.0 o'clock. We were All in the Dugout, when orders came to be out in full with shovels. At that time the shells were dropeing all a round our trench...soon as we came out of our Dugout I could smell gas, the carten [curtain] at the Dugout Door were Down and we always kepted it wet that would not let any gas in the Dugout."

Question:

Count how many times Pippin uses the word "DugOut."

Why do you believe the Dugout was so important to him?"

Pippin's War Journal Illustrations 3

"In the Trenches"



"I cant say what day it were for that I did not no from one day to the other. But i no what time it were 7.0 o'clock. We were All in the Dugout, when orders came to be out in full with shovels. At that time the shells were dropeing all a round our trench...soon as we came out of our Dugout I could smell gas, the carten [curtain] at the Dugout Door were Down and we always kepted it wet that would not let any gas in the Dugout."

Describe:

What do you find most appealing about this illustration?

What do you find most unpleasing visually?
Explain your answer.

Pippin's War Journal Illustration 4

"The French Bird"



"...there was nothing in the sky that I could see But clads. When all at once I heard a Playen I looked and seen that it were a German Playen came out of the clads over our line. Over to my right was a strip of seder he came right over me making for the hill. And left of the seder Hill I seen another air Playen that came from the left of the hill and he stirred after the Germen. I think the Germen seen that he could not get a way front he French Playen so he made a nose Drop. I think about two hundred feet. Then he stirred up at the time the French made a circle around him...he open up on the German Playen and all at once. He were a fire and came Down to rise no more...above us were the French, circling about us, like a bird. He new that he won the battle with the Germen and he were like a king over his great foe, he came Down and all gave him a welcome that he will never for get..."

Analyze:

Do you see any signs of personification within this text?

What emotions are evident within the text? Give me an example.

Pippin's War Journal Illustration 5

"Bombing around NoMans Land"



"...we were beyon the wair [wire] creeping close to the ground as posebel making for the old house not a sound were made but even second [second]. We would look for his deadly sweep of machine gun Bullets. Across nomanland. We kept on goeing the shells were birsting fast, as we made the hill and every hart.were beting fast. now for we were looking straight in the old house. Where the Germen with the machine guns were...every man were so close to the ground that you could not see him above the weeds. That grew in nomanland..."

Question:

Is this illustration visually accurate to the text? Explain your answer.

Pippin's War Journal Illustration 6

"Skyline"



"even at night we could not travel without
Being seen By the skyline."

Questions:

Pippin's last illustration appears a little different from the five previous.

Why do you believe Pippin only used one sentence to describe this scene?

After analyzing all the illustrations, is there a possibility that Pippin dealt with memory distortion attributed to trauma from War?

REVIEW AND ANALYSIS

- After exploring Horace Pippin's War journal and answering aloud the personal opinion questions as a group, do you believe that:
 - Horace Pippin's journal was an accurate description of his illustrations?
 - Horace Pippin had a degree of memory distortion from his time on the frontlines of war?
 - Horace Pippin's vernacular and style of art allows him to be placed in the Naive art canon?
- Formal Assessment:
 - Slide Show Presentation (will be given two 45 minutes intervals in class over the next 2 days)
 - 2D/3D artwork inspired by Horace Pippin's journal illustrations
 - Instructions and Rubrics provide all information needed to complete assignments

2nd Slideshow...

https://docs.google.com/presentation/d/1IeeWWui1qoLAJEpHaWE5Lgz2Ebsj8s5OIdGP2G5keeA/edit#slide=id.g125a0a721fe_0_55

What is and what is not considered *Naive Art*?

Ms. Sykes
“Horace Pippin Unit”



BY DEFINITION...

Naïve art is simple, unaffected and unsophisticated – usually specifically refers to art made by artists who have had no formal training in an art school or academy.

<https://www.tate.org.uk/art/art-terms/n/naive-art>

HENRI ROUSSEAU



- He is considered one of the most famous Naïve artists of all times
- Born in 1844; Died 1910
- He was a toll/tax collector in Paris, France
- He was a self taught painter
- His art showed a lack of academic training, with its absence of correct proportions, one-point perspective, and use of sharp, often unnatural colors.

Image:

<https://images.fineartamerica.com/images/artworkimages/mediumlarge/1/landscape-with-a-fisherman-henri-rousseau.jpg>

Information:

<https://www.henrirousseau.org/>

Thomas Kinkade



- Kinkade is one of the most well known and famous landscape artist of the 20th century.
- He was a white male who attended an elite college in California, then went to ArtCenter College Center of Design, where he gained tremendous knowledge for formalized art.
- His original paintings can sell for as much as \$10,000.
- Kinkade died in 2012.

Naive or not?

Image and information:

<https://thomaskinkade.com/>

FRIDA KAHLO



- Frida was one of the only female artists to become famous in the early twentieth century.
- Born 1907-Died 1954, she lived during Pippin's lifetime.
- She was Mexican and was not formally schooled in the arts.
- She is known for her Naive art, depicting her heritage and culture

What characteristics do you believe put her in the Naive art category?

Image and information:

<https://www.fridakahlo.org/the-two-fridas.jsp>

Kehinde Wiley



- Wiley is one of the most widely recognized artists of our century.
- He began formal training at the age of 12.
- He attended San Francisco Art Institute for his undergraduate training.
- He then attained his Masters of Fine Arts at Yale University.

Naiv or not? Why?

Image:

<https://thoughtsonart.com/kehinde-wiley-sleep/>

Information:

<https://www.britannica.com/biography/Kehinde-Wiley>

HORACE PIPPIN

“The Ending of War: Starting Home” (1930-33)



- Pippin worked on this piece for three years.
- Do you believe this is a more accurate view of war, because of the lapse in time, as this was created over ten years after his arrival home?
- Would you consider this a continuation, or the finale, of his journal?
- What are the characteristics of this that could classify it as Naive?

Image:

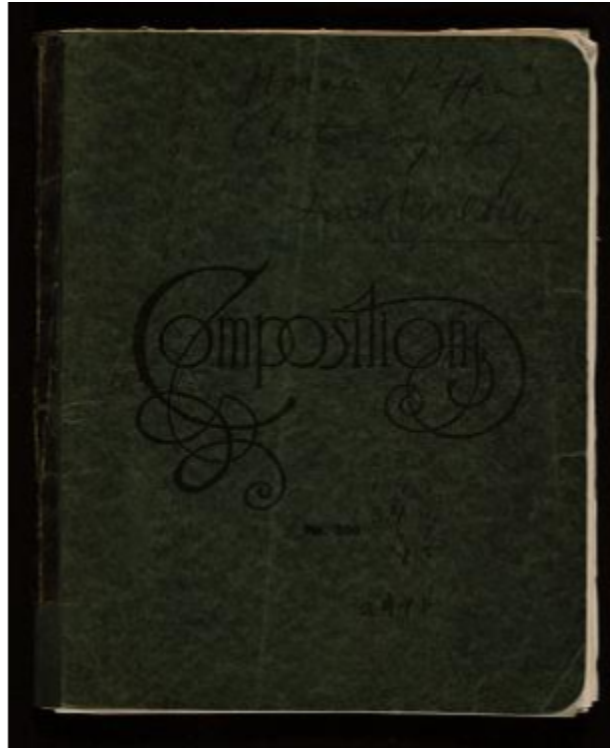
<https://www.wikiart.org/en/horace-pippin/the-ending-of-the-war-starting-home-1933>

DO YOU BELIEVE THAT....

After examining four different artists from four different backgrounds, do you believe there is truth to the 'uneducated, unschooled artists' having less of an advantage than that of an artists who has attained high levels of education?

What are your thoughts on Pippin's later war memory art piece as a form of Naive art?

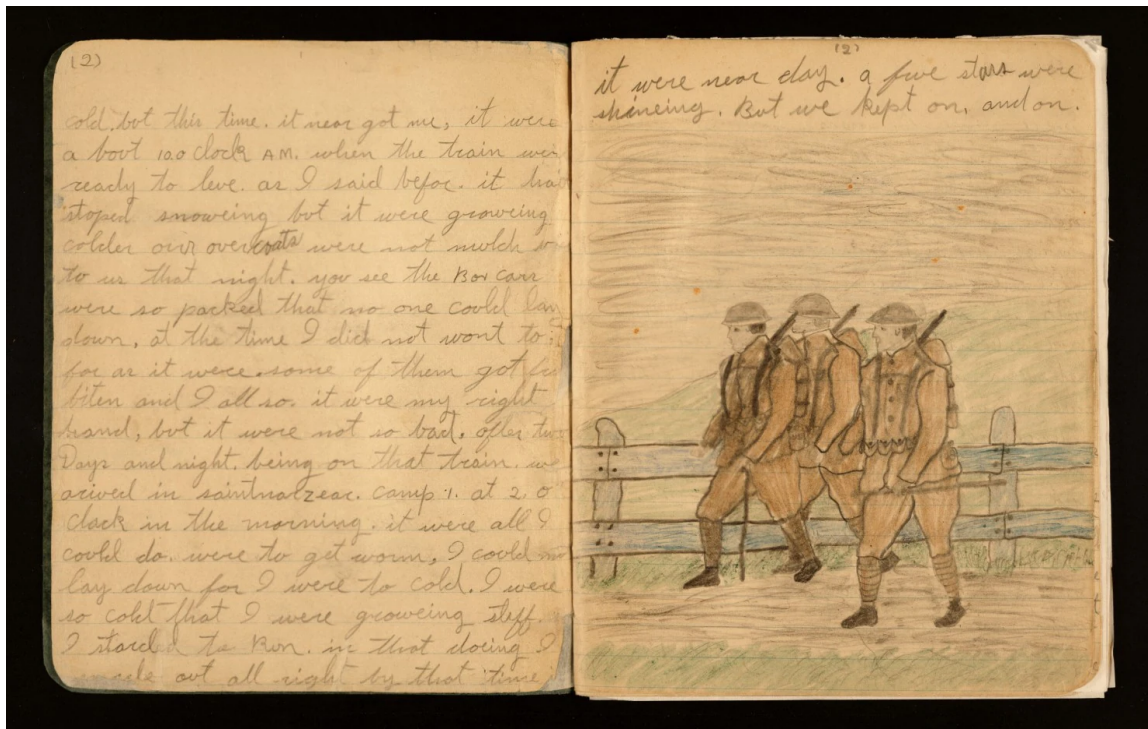
Images



Front Cover of Horace Pippin's journal

Manuscript : 62 p.; handwritten, ill. ; 22 x 18 cm

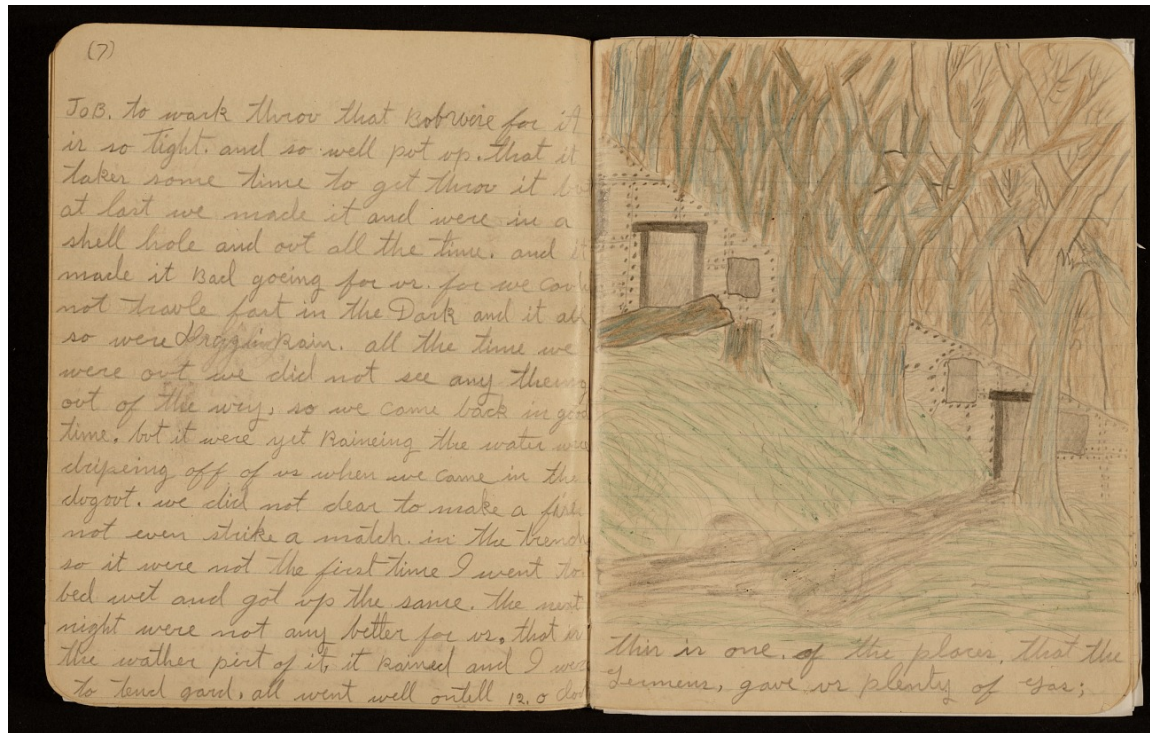
<https://www.aaa.si.edu/collections/items/detail/horace-pippin-memoir-his-experiences-world-war-i-7434>



First Illustration in Pippin's journal (Marching On and On)

Pp. 2-3

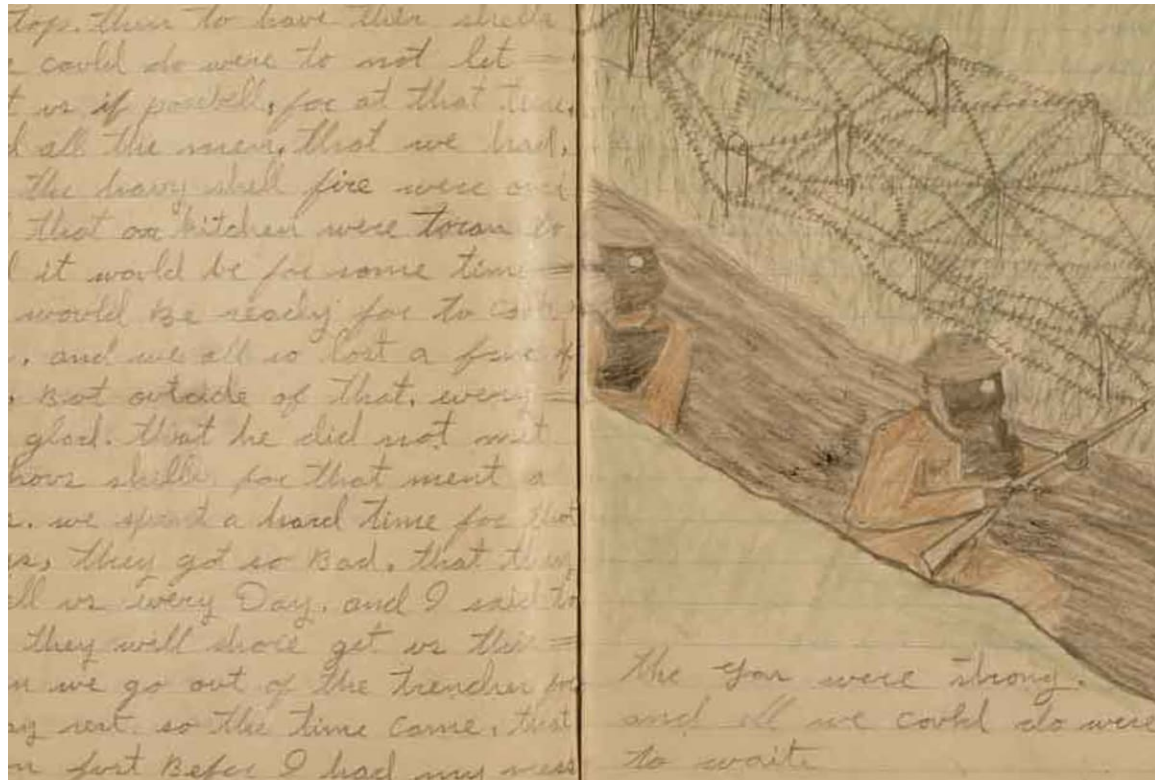
<https://www.aaa.si.edu/collections/items/detail/horace-pippin-memoir-his-experiences-World-war-i-7434>.



Second illustration in Pippin's Journal
(NoMan's Land, the trenches, and the Dugout)

pp. 7-8

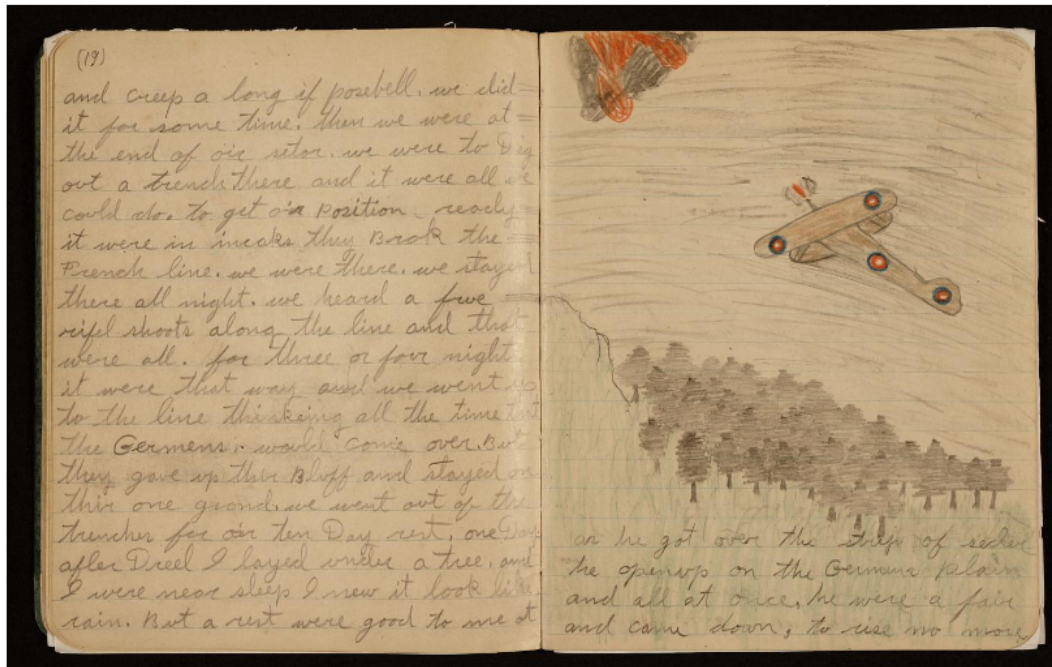
<https://www.aaa.si.edu/collections/items/detail/horace-pippin-memoir-his-experiences-World-war-i-7434>.



Third illustration in Pippin's journal
(Barbed wire, trenches and gas mask)

pp. 12-13

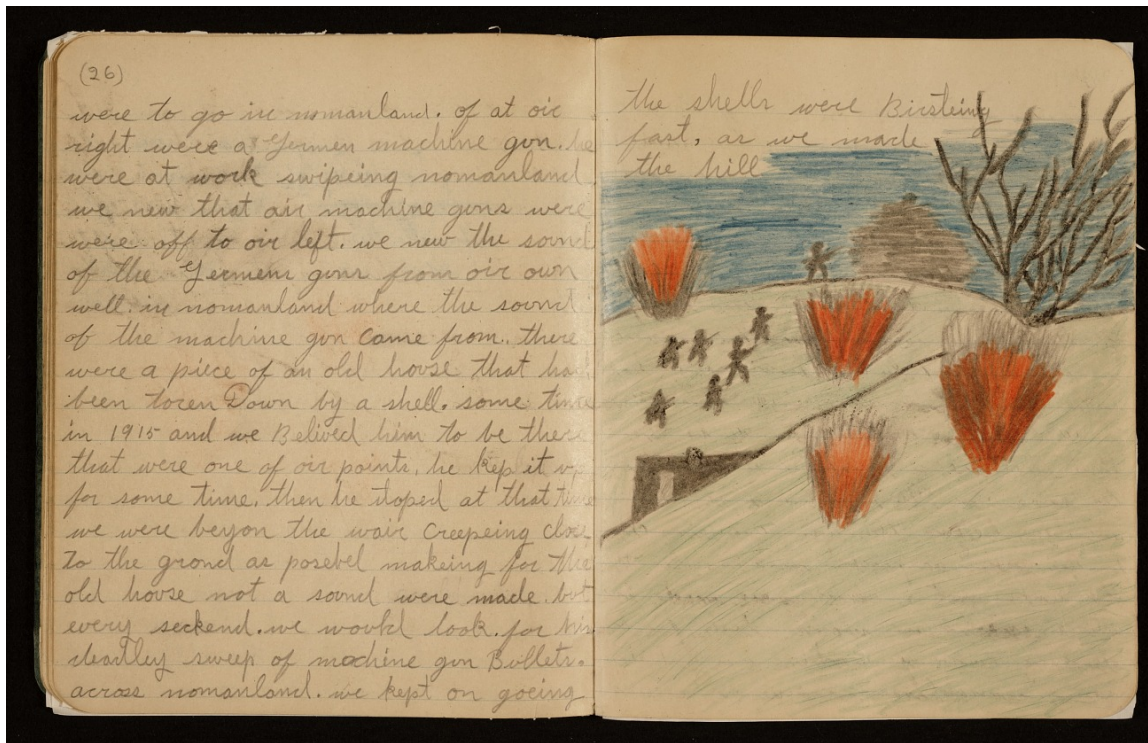
<https://www.aaa.si.edu/collections/items/detail/horace-pippin-memoir-his-experiences-World-war-i-7434>.



Fourth illustration in Pippin's journal
(French Bird)

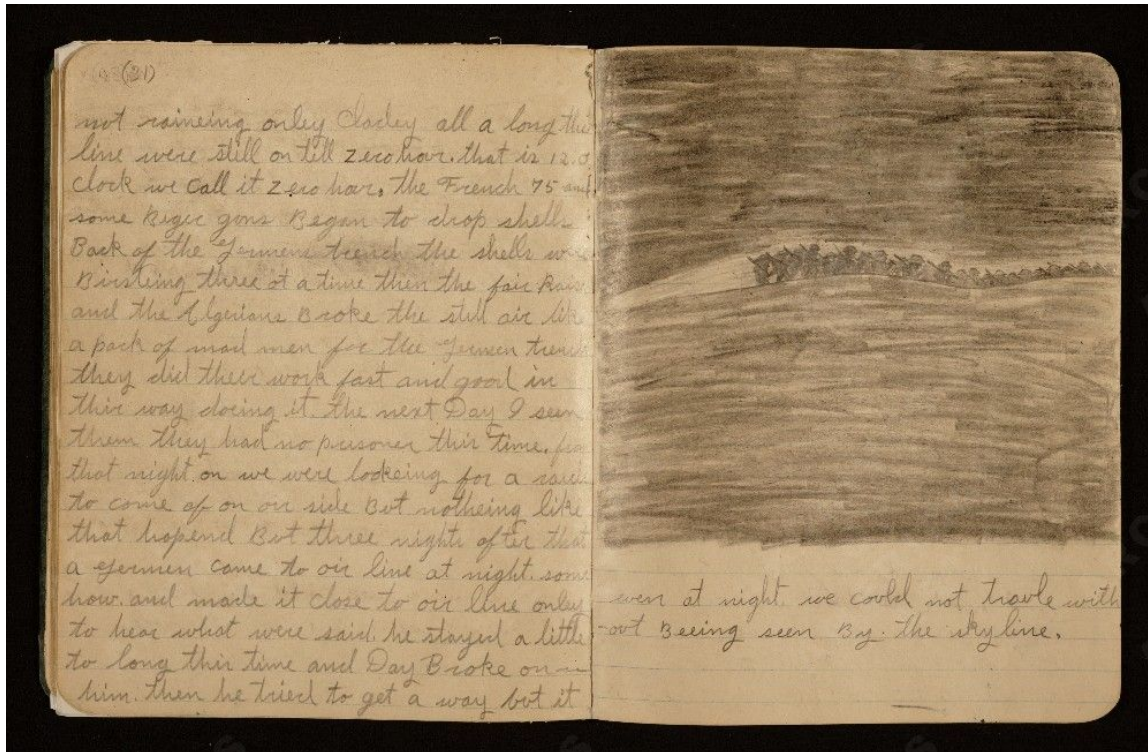
pp. 19-20

<https://www.aaa.si.edu/collections/items/detail/horace-pippin-memoir-his-experiences-World-war-i-7434>.



Fifth illustration in Pippin's journal,
(Bombing and the abandoned house)
pp. 26-27

<https://www.aaa.si.edu/collections/items/detail/horace-pippin-memoir-his-experiences-World-war-i-7434>.



Sixth illustration in Pippin's journal

(Marching in the moonlight)

pp. 30-31

<https://www.aaa.si.edu/collections/items/detail/horace-pippin-memoir-his-experiences-World-war-i-7434>.

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