

MAGICAL AMULETS

CLAY AMULETS WITH HENRY FARNY

Art & Social Studies
Grade Level: Elementary/Middle School

BASED ON:

Henry Farny (1847-1916) American
Hunting Camp on the Plains, 1890
Oil on canvas
Bequest of Mrs. William A. Julian, 1949.43

OBJECTIVES:

- Students review images of Henry Farny, particularly *Hunting Camp on the Plains, 1890*, learning about the artist and his subject matter.
- Students discuss life as Native Americans and their beliefs.
- Students identify and write about a 'special person' in their lives.
- Students draw an animal and model a clay amulet of that animal to represent their special person.
- Students add red slip; carve into the slip and clear glaze to highlight specific areas of the animal.
- Students design beads for their amulet 'necklace' and give the amulet to their special person.

CONCEPT:

In this unit, students will learn about Henry Farny and a few of the beliefs of Native Americans. Students will sculpt a clay animal amulet that is representative of a special person and present the amulet as a gift.

VOCABULARY:

Amulet
Belief
Modeling
3-Dimensional
Slip

Score
Glaze
Characteristics
Leather-hard

MATERIALS:

- Reproductions of *Hunting Camp on the Plains, 1890* for each table
- Reference book on animal symbolism, Native American stories and Henry Farny
- 4"x6" index card (for special person drawing and characteristics)
- 9" x12" sketch paper
- Pencils/Erasers
- Teacher made examples of finished amulets
- Animal symbolism handout
- Animal imagery
- ¼ lb. (or less) white low fire clay
- Red slip
- Brushes
- Incising tools
- String
- Wooden beads
- Black sharpie markers
- Drinking straws (for creating holes for the string)
- Slip (in lidded jars)
- Trays for holding in-process work
- Zip lock storage bags
- Clear glaze
- Canvas mats

PROCEDURE:

1. Students share their knowledge of Native Americans, as well as clay/ceramics. The students review *Hunting Camp on the Plains* and discuss what they observe. The concept of Native American beliefs in animal stories and symbolism is discussed. A Native American animal story is read aloud.
2. The concept of the amulet is introduced; creating a representative animal symbol that can be given to a significant person in their lives. On their index card, the students write down their 'special person' and what characteristics make them special.
3. Students review the Animal Symbolism handout and identify which animal reflects their person. They sketch their animal on the index card.
4. Students watch a demonstration of the modeling of the clay to create the amulets. 3-D is defined. They are reminded of the project criteria (see assessment).
5. Students sculpt/model the animal amulets and add a straw sized hole for the string.
6. After completing their amulets, while in the clay is in the leather hard stage, the students add red slip details and scratch into their animals with patterns.
7. Clear glaze is applied after the bisque firing.
8. Students design wooden and paper beads, with their amulet, into a necklace. Students wrap and take with them for their 'special person'.

ASSESSMENT:

Individual artwork evaluations will examine the following criteria:

1. Meeting the goals of assignment: index card describes a significant person in their lives, with a drawing of the animal that represents them. A clay amulet animal, small enough to hang as a necklace, with a hole through for hanging. 3-D. Includes red slip decorative elements and clear glaze. Beads designed on the necklace.
2. Successful craftsmanship: Animal carefully designed and modeled. Thought was given to the shape and size created, as well as how it will hang. Skill is demonstrated in the care and use of materials.
3. Overall effort
4. Creativity/visual impact.

NATIONAL STANDARDS:

VISUAL ART

- 1- Understands and applies media, techniques and processes related to the visual arts.
- 2- Knows how to use structures (e.g., design elements such as line, color, shape) and functions of art.

UNITED STATES HISTORY

- 1: Understands the characteristics of societies in the Americas, Western Europe and West Africa that increasingly interacted after 1450.

RESOURCES:

Native American Animal Stories, Joseph Bruchac

The Continuum Encyclopedia of Animal Symbolism in Art, Hope Werness

Animal-speak: The Spiritual and Magical Powers of Creatures Great and Small, Ted Andrews

Henry Farny, Denny Carter

www.indiansungallery.com (education resources)

www.manataka.org/page30

www.princetonol.com/groups/iad/lessons/middle/animals2

www.writedesignonline.com/assignments/masks/animalsymbolism



Henry Farny (1847-1916) American
Hunting Camp on the Plains, 1890
Oil on canvas
Bequest of Mrs. William A. Julian, 1949.43