WELCOME, EDUCATORS!

Thank you for participating in this Saturday for Educators program entitled Art Edits. We hope the workshop and this accompanying resource guide will inspire and empower you to use art to explore concepts of change in your classroom. All the artworks highlighted in this guide are on view at the museum, where students can have the unforgettable experience of interacting face-to-face with works of art. We hope to see you and your students at The Ringling soon!

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WHY IS ART EDITED?

Change is a normal facet of life—people and society change and even art is subject to both gradual and intense alteration. Sometimes art is altered by time, such as the cracking or yellowing of paint over hundreds of years. Sometimes change is even more drastic and initiated by the artist! Art can be intentionally edited to change the size, shape, subject, or placement of objects. Traditional art forms are sometimes intentionally altered to fit a specific cultural aesthetic, or to sell at greater profit. The reasons artists alter works is diverse and ever changing.

This workshop will examine the concept of change from a variety of perspectives, using works of art from The Ringling collection as a springboard for learning and understanding. Some of these artworks contain surprising secrets! Change is a relevant topic for students and can be used to teach a number of subjects and ideas. Not even art masterpieces are static, and an awareness of the ways art has been changed will help students understand change in their own lives. Understanding and acceptance of change leads to greater empathy in students, which in turn promotes greater engagement and understanding both in and out of the classroom.
HOW TO USE THIS GUIDE

In the following pages you’ll find background information and activity descriptions for six works of art from The Ringling’s collection that have undergone alterations. Each image is accompanied by three suggested activities: one to get students involved in actively observing the portrait, one that requires interpreting the work, and one that will encourage students to extend their learning by responding in visual or written form. Each of these three steps is an important part of engaging with art and connecting it to other subject areas. The activities are designed so that instructions can easily be altered to suit different ages. We encourage you to adapt the provided activities and resources to meet your classroom needs.

WORDS TO KNOW

Allegory- a story or image that can be interpreted to reveal a hidden message, usually a moral one
Cardinal- also known as a prince of the church, a high ranking position in the Catholic Church and advisor to the Pope
Commission- work of art ordered and paid for by a client
Export- trading of goods outside of the country that made the goods
Ormolu- gold-colored alloy of copper and zinc, often gilded and used to decorate furniture and luxury ornaments
Rotunda- round room, usually with a domed ceiling

TIPS FOR LOOKING AT ART

Looking at art goes far beyond seeing with our eyes. Training students to actively look, interpret, understand and make personal meaning from works of art empowers students to apply creative thinking skills to other areas of learning. Students who can read an image also experience increased ability to read and understand texts in a variety of subjects. Here are some tips for encouraging students to look deeply at art.

Visual Thinking Strategies
Ask students open ended questions and allow them time to look and answer. Good questions are ones that bring students back to looking at the artwork for answers.

What do you see?
What’s going on here?
What do you see that makes you say that?
What more can you find?

Connect to Prior Knowledge
Direct student attention to specific details in the artwork: clothing, setting, architectural elements, or body position. Asking open ended questions about specific details helps students understand the artist’s intent and puts the artwork into context with other areas of knowledge.

What else have we learned that reminds you of this painting?
Where could this be taking place?

Facilitate Meaning-Making
Allowing students to think and talk about personal connections to works of art solidifies the looking experience in memory. Creating personal meaning and connections to art enables students to apply knowledge learned from the artwork to their lives in personal ways.

What does this remind you of?
What are you still wondering about?
A Portrait Group of Parisian Celebrities
Alfred Stevens
1889
Bequest of John Ringling, 1936
Gallery 21 | SN 439

Common in the late 19\textsuperscript{th} and early 20\textsuperscript{th} centuries, international exhibitions and fairs provided countries the opportunity to showcase their nation’s accomplishments and highlight wonders of society and technology. In 1889, Paris hosted such an exhibition to celebrate the centennial of the French Revolution. Many marvels were unveiled during this exhibition, including the Eiffel Tower. Alfred Stevens created the monumental painting \textit{Le Panorama du Siècle} to highlight Parisians who rose to fame after the French Revolution. Originally 120 meters long and 20 meters high, \textit{Le Panorama du Siècle} was installed in a specially designed rotunda in the Tuileries Gardens.

After the exhibition closed, the painting was too large to be permanently housed anywhere outside of the rotunda built for it. Eventually the painting was divided into pieces and dispersed to multiple collections. This fragment contains portraits of literacy and performing arts celebrities who were famous between 1789 and 1889 including actress Sarah Bernhardt (in the white gown) and dramatist Henry-François Becque. A full identification diagram is available in your resource folder.

Observing Activity

<table>
<thead>
<tr>
<th>DURATION</th>
<th>10 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATERIALS</td>
<td>\textit{Le Panorama du Siècle} reproduction</td>
</tr>
</tbody>
</table>

There is a lot of activity in this painting! To sort through all this movement, have students pick out one thing from the painting that catches their eye. Give a minute of silent looking so students can take in this busy painting.

As a large group, ask students to list the object/person they find most interesting and give a short description of why it jumped out to them. Encourage students to each list a different item to avoid repeating the same object.

Once everyone has shared their object, ask students what changes they think were made to this painting. Allow a minute for students to look closely. After some sharing of ideas, bring up the original size of the image using the panorama reproduction prop to show the original painting. Ask students how knowing the original size of the painting changes the way they look at this painting.

Discuss how art changes size. While most size edits are not this drastic, what else can students identify that changes size in real-life? How does changing the size of something change the way we think of it?
### Interpreting Activity

**DURATION**
15-20 minutes

**MATERIALS**
- Character Cards
- Paper and pencil

**STANDARDS**
- VA.68.H.1.4
- TH.K-2.C.1.1
- TH.K-2.S.2.1
- TH.3-12.H.3.1
- LAFS.K12.W.1.3

Sometimes stepping into a portrait helps us understand what each person is feeling, thinking and doing. Choose 8 students to play key figures in this painting. Character identification cards are located in your resource folder and are available online: the four men speaking in a circle to the left of the painting, the woman in red sitting on the steps, the woman in white and the man she is facing, and the portly man behind and to the right of the woman in white.

Have each student read their character card, and assemble themselves three feet in front of the painting in correct order. Ask each student to introduce themselves in character. For less student involvement, ask the student-characters to describe what they see, what they think, and how they are feeling based on the painting. For more interactive groups, have the remaining students act as directors to write a dialogue for what is happening in the scene. Then act it out in the gallery or back in the classroom.

### Extending Activity

**DURATION**
45-60 minutes

**MATERIALS**
- Butcher Paper
- Markers

**STANDARDS**
- VA.68.F.3.3
- LAFS.K12.R.3.7
- LAFS.K12.W.1.2
- LAFS.K12.W.3.7
- SS.4.A.1.2

Have students create a group mural with famous figures. Lay several feet of butcher paper on a table or the ground. Students will research an individual and add them to the murals. If you plan on using these characters as part of a research project, it is recommended to research the characters yourself first as some information about these historical figures may be inappropriate or upsetting for some students. This activity can be adapted to fit specific curriculum. Some ideas are:

**Younger students** - draw one person whom they admire. This could be a parent or role model.

**4th Grade** - research a famous Floridian, write a short report on them, and add that individual to the mural.

**English Language Arts** - create a mural of authors you are reading that year, or several characters from a book or poem.

**Social Studies** - choose a time period or civilization and create a mural with key players. Can be adapted to compare civilizations concurrently from around the world.

Hang the mural in the classroom in a whole piece for a week. Once the unit the mural correlates to is completed, cut the mural into smaller segments and hang them in different areas of the classroom. Discuss how cutting the mural changes the way we view and think of it.
Giovanni Salviati was a well-respected Cardinal in the Catholic Church. He went on several diplomatic missions throughout Europe as a papal legate, strengthening papal ties with France and the Holy Roman Empire. Through his travels and illustrious career, Salviati became well-known for his patronage of the arts. In 1531 Salviati wrote to Michelangelo thanking him for the offer to paint his portrait. Though he rarely painted portraits, Michelangelo offered Salviati a portrait as thanks for his help to smooth a sticky contract. Michelangelo turned to his protégé Sebastiano del Piombo to execute the portrait under his supervision.

At some point in its history, the background of the portrait was covered in opaque black paint. It wasn’t until 1960 when the painting was being cleaned that the second figure was discovered and revealed. The figure was identified in 2001 as Giovanni da Cepperelle, a close friend of the Cardinal. Cepperelle was identified by the unusual shape of his nose, found in a verified painting of him and common among his family tombs.

**Observing Activity**

<table>
<thead>
<tr>
<th>DURATION</th>
<th>15-20 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATERIALS</td>
<td>Chart paper and markers</td>
</tr>
</tbody>
</table>

Lead students in a See/Think/Wonder routine. Model the observational process by selecting one detail from the image and saying:

“*I see ____________.*”

Follow your observation with a comment on what you think about that particular detail:

“I think ____________.”

Finish by bringing up a question or guess you have about the detail by saying,

“I wonder ____________.”

Example: *I see a furrowed brow. *I think the man is lost in thought. *I wonder what he is thinking about.*

Ask your students to complete a See/Think/Wonder routine of their own, writing their observations on paper. Ask for a few volunteers to share with the class, jointly looking at each detail observed.
Interpreting Activity

**DURATION**
15 minutes

**MATERIALS**
Imagination

**STANDARDS**
LAFS.K-12.RL.1.3

Explain to students that the man in the background was covered by black paint for many years. He was rediscovered in 1960 when the painting was being cleaned. This painting tells the story of two sets of friends: the artist Sebastiano del Piombo and his mentor Michelangelo (who was originally commissioned to paint this portrait) and Cardinal Salviati (the main sitter in red) and his friend Giovanni del Cepperelle (the man in the background.)

Divide students into pairs. Ask one student in the pair to closely examine the Cardinal while the other observes Cepperelle. After studying the figures, each student will share how their subject is represented in the painting. Imagine how your subject might have felt the first time they saw the portrait.

After 3 minutes discussing Salviati and Cepperelle, the students will then consider the second set of friends. One student will consider the artist Sebastiano del Piombo, while the other imagines his mentor Michelangelo. Why would a famous artist pass on an important commission? What type of friendship might these men have had?

Lastly, ask the students to compare the two friendships. Do you think this portrait represents friendship well? What are some ways friendships change? Can you think of an example when one friend might shut the other out (such as covering their image in your portrait?)

Extending Activity

**DURATION**
15 minutes

**MATERIALS**
Paper and pencils

**STANDARDS**
LAFS.K12.W.2.4

Bring your students to *Family Group* by Giovanni Antonio Fasolo just down the wall in Gallery 6. This painting was edited by the artist who erased and painted over certain segments of the canvas. Originally there was another face over the head of the oldest boy, and three additional dogs in the foreground.

Ask students to imagine the painting with these additions. How would those original components change the way you think about the painting? Why might these components have originally been included? What are some reasons the artist might have for removing them?

Write a short story to provide a backstory for this painting. Answer why some elements were originally included then taken out.
Allegory with Venus, Mars, Cupid and Time

Simon Vouet
ca. 1625 – 27
Bequest of John Ringling, 1936
Gallery 7 | SN 65

Allegorical paintings, or paintings that demonstrate a moral, were widely popular during the 17th century. Simon Vouet was the most important painter in Paris in the early 17th century and painted allegorical scenes often. In this painting we find Father Time discovering the adultery of Venus, the goddess of love. Ovid wrote in Metamorphosis about the affair between Venus and Mars, the god of war, a passionate relationship which begat Cupid, the god of desire. When the god of fire Vulcan discovered his wife Venus’ infidelity he fashioned a fine metal net to snare the lovers. Vouet worked with allegory often, and here we see him playing not only with this Roman myth but also with the cynic philosopher Crates idea of love subdued. “Insatiable desire subdues love, but if not, time will certainly, and if that is not enough, the snare will.” Instead of Vulcan discovering the couple as in Ovid’s story, here we have time itself exposing infidelity and demonstrating that even the most passionate of affairs can burn out.

This painting changed shape at least a hundred years after it was completed. Vouet originally painted this work on an oval canvas, the outline of which can still be seen. Years later, corners were added to make this painting a rectangle. X-ray analysis of the painting surprised conservators when a disassembled woman appeared in the corners! This woman was completed in an 18th century British style, though it is not clear who she was or how she ended up as corner pieces to this 17th century French work.

Observing Activity

This painting was originally an oval, but was edited to become a rectangle! Pass out viewfinders to the class. A viewfinder template can be found in your resource folder. Print on cardstock to make the viewfinders easier to use.

Ask students to look through the viewfinders so they only see the painting. How do the differently shaped viewfinders change what we see in the painting?

For younger students, use the viewfinders to explore shapes and line in this and other paintings in the gallery. Discuss the different shapes you can find.

For older students, discuss how changing the shape of a painting changes our perception of it. What other objects that change shape (or form, or appearance) affect the way we think about them? Can you think of any examples from nature? In literature? In math?
Interpreting Activity

Works heavy in allegory can initially be difficult for students to understand, and tempting for us as teachers to just tell students the meaning. However, guiding students to their own conclusions and assisting them in discovering the hidden meanings is a rewarding exercise in critical thinking.

Begin by asking students to closely look at the painting. Facilitate a group conversation about this painting using observational skills. Ask:

- What is going on here?
- What do you see that makes you say that?
- What more can we find?

For younger students for whom the story of Vulcan and Venus may be inappropriate, discuss the idea of friendship. What happens when your friend leaves you to hang out with someone else? How does that make you feel? Looking at these character’s faces, how do you think each of them feels? Show me how you display that feeling!

For older students tell the story of Vulcan, Venus and Mars found in the introduction on page 9 and in your resource folder. How does this painting illustrate Ovid’s story? What message do you think the artist was trying to send?

Extending Activity

Back in the classroom, research other examples of allegory. After reading several examples, students will draw from their textual research as well as their experiences with art at The Ringling to write their own allegorical story. Have the students write their own story in three parts: set-up the conflict, climax, and resolution. Use the Allegory Story handout template provided in your resource folder to break the story down into three rectangles.

After writing, have the students cut their story into the three sections: conflict, climax, and resolution. Students will switch story parts with their classmates, retaining one element of their story and adding two elements from someone else. Ensure each student ends with each of the three parts: conflict, climax, and resolution.

Reassemble the story using your classmate’s story components. Read the story aloud and compare how the story has changed. Does it still make sense? What message does your new story send?
Philip IV, King of Spain
Velázquez
ca. 1628-29, reworked ca. 1631
Bequest of John Ringling, 1936
Gallery 11 | SN 336

Velázquez established his career quickly; he first painted King Philip IV’s portrait in 1623 at only 24 years old and was immediately appointed a court painter. Philip IV was so pleased with Velázquez’s work that he would allow no one else to paint his portrait, and Velázquez painted numerous portraits of the king and his family.

Cleaning a painting risks removing some layers of paint, especially before modern techniques were discovered and implemented. In the case of this painting, several layers of paint were thinned, allowing us to see the original layers of paint underneath, known as pentimenti. Here we see Velázquez reworking his ideas in this portrait. Originally the king’s legs were in a different position, the table next to him was larger and the king wore military armor instead of court attire. The change in clothing particularly suggests that King Philip as well as Velázquez changed the concept of the painting from one displaying military might, to one symbolizing Philip’s dedication to reform and austerity.

Observing Activity

Have students write down their observations of this portrait based on three different categories: social markers, personality, and occupational markers. Each student should divide a sheet of paper as shown and record what they see. One example is given:

<table>
<thead>
<tr>
<th>Social Markers</th>
<th>Personality</th>
<th>Occupation Markers</th>
</tr>
</thead>
<tbody>
<tr>
<td>I see...</td>
<td>It might mean...</td>
<td>I see...</td>
</tr>
<tr>
<td>Gold Lace</td>
<td>This man is wealthy.</td>
<td>A serious face</td>
</tr>
</tbody>
</table>

DURATION
10 minutes

MATERIALS
Paper and pencil

STANDARDS
LAFS.K12.W.4.10
SS.912.H.2.3
VA.68.C.3.3
VA.68.H.2.3
Interpreting Activity

Explain to students that the man in the portrait was King Philip IV of Spain. Discuss some of the changes the artist Velázquez made to the portrait: shifting the leg position, shrinking the table, changing the king’s clothes from armor to sumptuous court attire. Ask:

- Why might the artist have made these changes?
- What do you think the king could have wanted to show with this portrait?

Break students into pairs. With your partner, think of ways we portray leaders today. Leaders can be found in our government, in entertainment, or in our communities. How are modern portrayals of leaders similar or dissimilar from this portrait of the King of Spain? Why do leaders portray themselves the way they do?

Extending Activity

In the classroom or in the gallery create a Venn diagram comparing Philip IV’s military armor and royal garb. This image of Philip IV by Velázquez shows the king in full military armor as compared to the sumptuous attire in The Ringling portrait. A copy of this portrait can be found in your welcome packet. How does changing the king’s clothes change the message he is sending? How do they stay the same?

Continue the conversation comparing clothes we wear today. How are your school clothes different from your sports clothes? Your swimsuit different from your fanciest outfit?
The Chiurazzi Foundry (pronounced *kew-rat-see*) was founded in the mid-19th century by Gennero Churazzi to create exquisite copies of ancient sculptures. Chiurazzi and his sons garnered an international reputation due to a key attention to detail. Orders came flooding in from around the world, giving museums, galleries and wealthy families the opportunity to own an ancient and famous Italian sculpture cast in hardy bronze.

This cast is particularly interesting because the wolf was originally sculpted hundreds of years before the babies! Likely originally sculpted by the Etruscans, the wolf is much more stylized than the realistic babies. The Etruscans were a powerful civilization who controlled the Italian peninsula by 700 B.C before being conquered by Rome. The stylized she-wolf is thought to date to the 5th century B.C., though some have recently suggested the wolf dates to the medieval period. The babies were added sometime in the 15th century and together with the wolf they symbolize Rome’s origin story. Infant twins Romulus and Remus were suckled by a she-wolf after abandonment by their parents. Raised by local farmers, the twin brothers went on to found the city of Rome.

**Observing Activity**

Though this sculpture is now one cohesive work of art, it wasn’t always that way! The wolf is actually hundreds of years older than the babies. Close observation of the wolf and the babies can grow our understanding of the two artistic traditions they represent.

On a piece of paper draw two columns: label the left column “Etruscan Wolf” and the right column “Renaissance Babies.” Using your observational skills, write down visual elements of both the wolf and the babies. In pairs, share your observations. Discuss how the wolf and the babies are similar and how they are different. One example is given.

<table>
<thead>
<tr>
<th>Etruscan Wolf</th>
<th>Renaissance Babies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curly mane</td>
<td>Chubby bellies</td>
</tr>
<tr>
<td>Sharp, pointed teeth</td>
<td>Outstretched fingers</td>
</tr>
</tbody>
</table>
Interpreting Activity

Color is an important tool we use to help us interpret and understand art. When we encounter art that is limited in color, interpretation needs to rely on other elements of art such as form or texture. To encourage observational understanding, play a version of the game I Spy adapted with a See/Think/Wonder routine.

Divide students into groups of three, and assign each person a number 1 – 3. Person 1 will begin the game by finding a detail in the sculpture and filling in the sentence “I Spy a __________.” For example, I Spy sharp teeth.

Person 2 will then take the detail and add what they think it means. For example, I Spy sharp teeth. I think the wolf is protecting the babies.

Lastly, Person 3 will ask a follow-up question that inspires further wonder or curiosity. For example, I Spy sharp teeth. The wolf is protecting her babies. I wonder what the wolf is protecting them from.

Repeat at least three times so all participants have the chance to lead with a detail.

Extending Activity

Collaboration is an important skill in art and in other subjects. Collaborative thinking is an essential 21st century skill students need to be successful in their personal lives and careers. Group students into pairs. Explain that today students will work together to create a work of art and write a story.

First have the students brainstorm ideas for a mythological story using a mental map. They can create their own story or borrow elements from myths they are familiar with. Write a short story together. Younger students can write one sentence at a time (which can be very funny, so expect some noisy giggling.) Older students could be challenged to write a story outline together, then independently write sections of the story.

Once the story is written, illustrate it with a collaborative drawing. Just as the Etruscans created the she-wolf and the Renaissance Italians added the babies, each student will add their own elements.

Share your collaboration work with the class. Ask students to reflect on these questions:

Was this assignment difficult? How can working together improve or hinder work?
Chinese porcelain production has deep roots in the history of Chinese ceramics, beginning around 600 C.E. Porcelain is made from kaolin, a white clay that is rich in aluminum silicate, which after fired is smooth and slightly translucent when held up to the light. Prized for its strength and beauty, porcelain is used to fashion many kinds of decorative and functional objects ranging from gigantic vases for an Emperor’s court, to modern conveniences such as toilets.

The 17th century saw many changes in porcelain production. Europe became increasingly enamored with Eastern cultures, tea was widely adopted, decorative elements were copied, and philosophical ideas were influencing Western thought. China began producing porcelain products exclusively designed for the Western market. This covered bowl was made in China, but the ormolu gilded metal was attached in France. Ormolu refers to the gold-colored copper and zinc alloy that is attached to the bowl. French artists adapted this Chinese porcelain bowl to make a potpourri, which held dried flowers to give a room a subtle floral scent.

**Observing Activity**

<table>
<thead>
<tr>
<th>DURATION</th>
<th>15 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATERIALS</td>
<td>Paper and pencils</td>
</tr>
<tr>
<td>STANDARDS</td>
<td>SC.K-1.N.1.2, LAFS.K12.W.1.3</td>
</tr>
</tbody>
</table>

Observing with all five senses is a useful routine when the object is filled with colors, textures and other sensory details. To encourage thoughtful observation, have students try a Five Senses Description.

Divide students into five groups, and assign each group a different sense: sight, hearing, touch, taste, and smell. Give each group a piece of paper and a pencil, and have them examine the covered bowl from the perspective of their sense. How does seeing through this sense help you understand the ceramic bowl? Have students list as many details and observations as they can and then share the lists as a class. Which sense had the longest list of observations? An example of the list is given:

<table>
<thead>
<tr>
<th>Sight</th>
<th>Hearing</th>
<th>Touch</th>
<th>Taste</th>
<th>Smell</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orange flowers</td>
<td>Birds chirping</td>
<td>Breeze running through the plants</td>
<td>Fresh spring water</td>
<td>Potpourri</td>
</tr>
<tr>
<td>Gold metal leaves</td>
<td>Water rushing</td>
<td>Damp river</td>
<td>Cold metal</td>
<td>Sweet flowers</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Earthy river</td>
</tr>
</tbody>
</table>
Interpreting Activity

- **DURATION**: 15-20 minutes
- **MATERIALS**: Chart paper and pencils
- **STANDARDS**: SS.6.E.3.4, VA.6-12.C.3.4, SS.3.E.1.3

Explain that the porcelain bowl was created in China, but the metal was added on later in France. This bowl is a good example of something that is made for export, or made to sell to other countries.

Sketching is a helpful tool when engaging with artworks which are unfamiliar. This adapted bowl is unlike many of the paintings and objects we have seen today. Using paper and pencil have students sketch the bowl. Make sure to include the lid, the ormolu, or gilded metal, finishes, and some of the colorful details.

Then try sketching the bowl as if it had stayed in China, and never received the metal finished in France. How would the lid fit on the bowl without the metal filigree? What other changes can you find?

As a class, compare the two sketches. Why would French artists have altered the bowl? How do these structural changes affect the use of the bowl?

Extending Activity

- **DURATION**: 60 minutes
- **MATERIALS**: Paper and pencils; World map; Markers or highlighters

Lead a 10 minute class discussion on trade. Trade is an important characteristic of civilization, facilitating flow of goods and ideas. This bowl is an example of an object that was made specifically to be exported, or traded to another country, and was likely traded for gold, silver, or other goods. Today we conduct trade in different ways. What are some examples of trade that you do every day? What are you trading when you go grocery shopping? How about when you trade things in school? Where are your clothes made? Do you think they are made specifically to export?

After discussing contemporary methods for trading (money exchange, exchange of goods and services) let's look at the journey this bowl would have made along trade routes. Using a printed world map, have students identify the city of Guangzhou, China, near Hong Kong, and circle it with a red marker. Then have students find Paris, France and circle it with a red marker. Ask students to think about the fastest way to move a porcelain bowl from Guangzhou to Paris. Think about how difficult mountains and deserts would be to cross- is there an easier way? Draw two possible routes using a blue and yellow marker.

Use a T-Chart to compare the two trading systems: 18th century and 21st century. Write a response comparing and contrasting historical trade and contemporary trade. Templates are available in your resource folder.
ABOUT THE RINGLING

The Ringling is the remarkable legacy of circus owner, art collector, and financier John Ringling (1866-1936) and his wife, Mable (1875-1929). In 1911, John and Mable bought property in Sarasota, Florida, where they eventually built Ca’ d’Zan, a palatial winter residence that reflects the opulence of America’s Jazz Age elites. An art museum housing the Ringlings’ impressive collection of European, American, and Asian art was soon added. These treasures were left to the state of Florida upon John’s death in 1936, and today they have been joined by a circus museum, a historic theater, and an art library. Visitors to The Ringling can enjoy 66 acres of manicured grounds, featuring native and exotic trees and a 27,000-square-foot rose garden. The Ringling is now recognized as the State Art Museum of Florida and is committed to inspiring and educating the public while honoring the legacy of John and Mable Ringling.

UPCOMING SATURDAYS for EDUCATORS

<table>
<thead>
<tr>
<th>DATE</th>
<th>EVENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAN 19, 2019</td>
<td>Science in the Bayfront Gardens</td>
</tr>
<tr>
<td>FEB 16, 2019</td>
<td>Shall We Dance?</td>
</tr>
</tbody>
</table>

Visit ringling.org to register.

Saturday for Educators programs are funded in part through the generous support of the Koski Family Foundation.