

Lesson Plan: Paddy Carr the Creek Interpreter

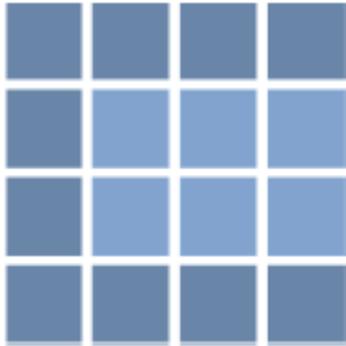


Note to Instructors

This lesson plan was designed to supplement the exhibit “We Tattooed Your Father: The Global Art of Tattoos” at the Columbus Museum.

Subjects Covered: The activities and assignments presented in this lesson plan comply with several Georgia Performance Standards and are ideal for a class who will be discussing regional history or topics associated with American tattoo culture, or social stigmas.

If your class is planning a trip to the Columbus Museum you may wish to consult with the education department about other materials that may be valuable prior to your visit. Additionally, the Education & History department can be consulted about any changes that the history exhibitions might have recently undergone. Again, the Columbus Museum would be more than willing to assist with measures to help extend the activities below.



LESSON

Case History: Paddy Carr

Grades: 9-12

Goal: Students will learn about Paddy Carr from the Native American Creek tribe. They will examine his portrait to learn about the culture as well as the potential tattoo traditions of the Southeastern Native American tribes.

Relevant Georgia Performance Standards: SSUSH1, ELAGSE9-10RL1, ELAGSE9-10W2, ELAGSE9-10W4, ELAGSE9-10W6, ELAGSE9-10W7, ELAGSE9-10W8, ELAGSE9-10W9, ELAGSE9-10W10, ELAGSE9-10SL1, ELAGSE11-12W1, ELAGSE11-12W2, ELAGSE11-12W4, ELAGSE11-12W5, ELAGSE11-12W6, ELAGSE11-12W7, ELAGSE11-12W8, ELAGSE11-12SL1, ELAGSE11-12SL2, ELAGSE11-12SL4, VAHSVAMC.2, VAHSVMC.3, VAHSUAMC.4, VAHSVACU.1, VAHSVAPR.2, VAHSVAPR.5, VAHSVAAR.1, VAHSDRMC.1, VAHSDRMC.3, VAHSDRMC.4, VAHSDRAR.2

Overall Materials Needed:

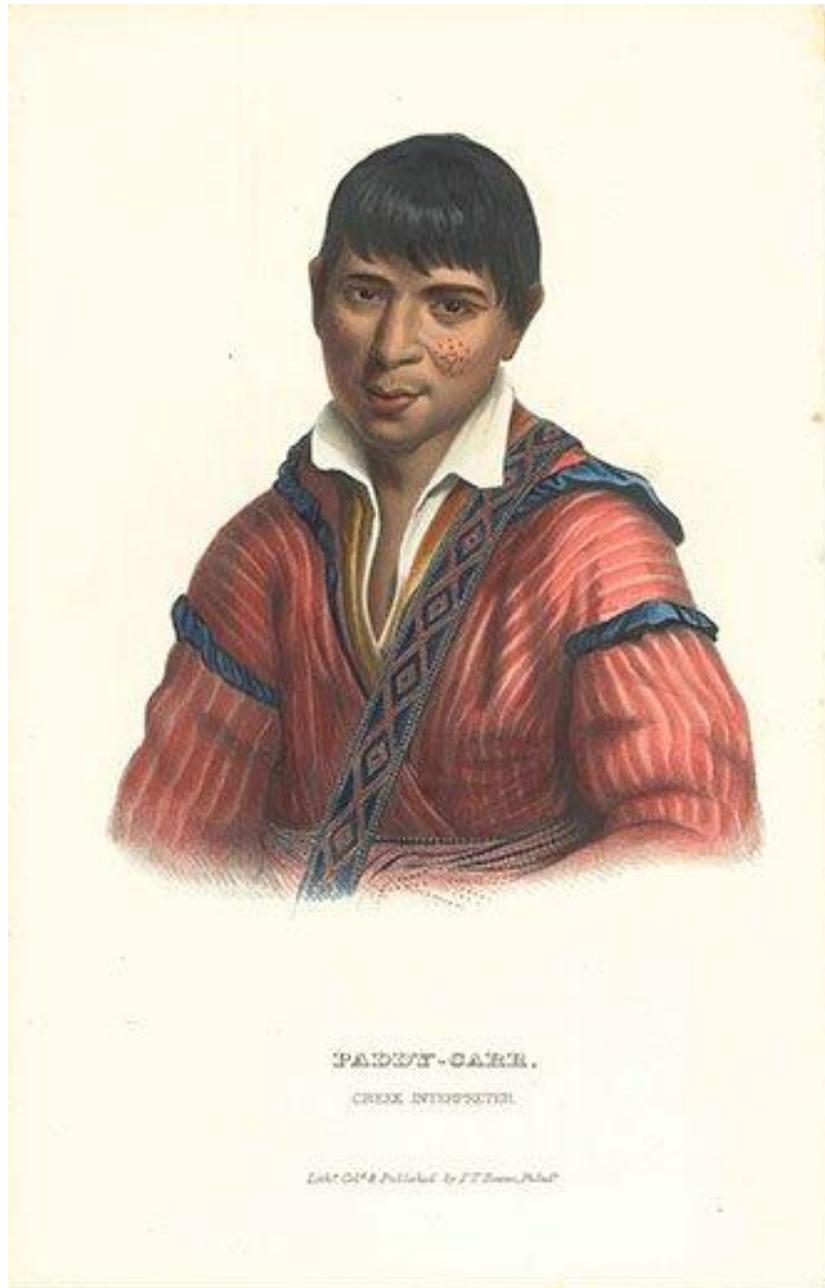
Paper

Pencils, markers, or color pencils

(Optional: camera, or mirror)

“Reading” a Portrait- Paddy Carr Lithograph

[The following questions were adopted from the Smithsonian’s National Portrait Gallery’s
“Reading” Portraiture Guide for Educators]



To encourage the “looking” process ask the students the following questions:

What do you see?

- What is the sitter doing in the portrait?
- Who is the sitter? Why is this sitter important? What is the significance of this person in American history? (These questions may need to be answered after students have read the label or as follow-up questions after you have supplied additional information.)
- What words do you think best describe how the sitter looks in the portrait? (i.e., courageous, triumphant, powerful, proud, determined, energetic, stern, happy, presidential, handsome, tall, content, formal, calm, uncomfortable, dignified, old, powerful, heroic)
- What symbols are used to give us clues about the life of the sitter?
- List adjectives that describe both the sitter and his or her emotions.
- How does color set the tone and mood of the portrait?
- Describe the sitter’s clothing. How does it reflect this sitter’s place in society?
- What is the medium of this portrait?

After you have exhausted “straight on” looking questions, consider these for follow-up, to expand the “reading” exercise.

- Name three things you might infer about the sitter from this portrait.
- What purposes did the portrait serve?
- What was going on in history during the creation of this portrait?
- What does the portrait say about American life during this era?
- Consider the markings made on the sitter’s body. What may be the significance

Lesson Plan: Paddy Carr the Creek Interpreter

of body decoration in Paddy Carr's culture?

-
- What may the tattoo present represent?
- Why do you think Paddy Carr has a tattoo?

Paddy Carr Creek Indian Interpreter

Paddy Carr was born in Fort Mitchell, Alabama to an Irish father and a mother from the Muscogee (formerly known as the Creek) Nation. Carr was raised by the family of Colonel Crowell who was an Indian Agent. It was while living with Crowell's family Carr adopted the civilized European traditions. Here he became fluent in both English and his Native language. His ability to speak both languages allowed Paddy Carr to accompany Opothle Yoholo, a Creek Chief, to Washington City in 1826 as his interpreter. Yoholo was leading the Creeks in the resistance against the Native American removal in the west. Paddy Carr's participation in the Creek delegation at Washington gained him notoriety as a translator. Carr would later be a trader of goods acquiring lots of property and would later serve as a guide and interpreter in the Creek War for the United States Army. Though there aren't many representations of Muscogee Native Americans with tattoo markings Paddy Carr (image displayed in the Reading the Portrait segment of this Lesson) is shown with what is believed to be a tattoo on his cheek in the print that was created from the original painted portrait in 1826 by Charles Bird King.

Interactive Activity: Paddy Carr inspired Self Portrait with Symbolic Tattoo

Materials:

Paper

Drawing instrument: pencils, color pencils, markers

Device for teachers to take student pose (camera, camera phone, etc.), or Mirror (if students will draw from life). If a camera or mirrors are unavailable Students can draw themselves from imagination.

Directions: After studying Paddy Carr, the Creek interpreter's portrait, students have the opportunity to create their own self- portrait integrating a symbolic tattoo they create into the image. First the Students will brainstorm what they want their self -portrait to communicate. The students will then make a list of descriptive words to describe the significance of the tattoo they will include in their portrait. In the Paddy Carr portrait it is important to note that all elements included in a portrait communicate a message about the portrait sitter and their culture. So the students should carefully consider the pose they choose, facial expression, and even clothing they display. The teacher will then take a simple posed picture of the student considering the message the student determined in his or her brainstorming session (In an alternate version of this activity students can draw from life using mirrors, or can draw completely from imagination). The teacher will then print the image for the student to draw from. On a separate page the student should plan and sketch their symbolic tattoo design that they will incorporate into their self - portrait. After the planning stages are over the student will draw their self - portrait incorporating their tattoo. Once the portraits are complete the students will briefly share their portraits and the symbolism they have included within.

For further information feel free to refer to the sources used in preparing this lesson plan.

- “Reading” Portraiture Guide for Educators from the Smithsonian’s National Portrait Gallery

Online Links:

- www.accessgenealogy.com/native/paddy-carr-creek-interpreter.htm

Book:

- Drawing With Great Needles, Ancient Tattoo Traditions of North America, edited by Aaron Deter- Wolf, and Carol Diaz- Granados