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EMPHASIZING EKPHRASIS:

LINKING VISUAL ARTS AND LANGUAGE ARTS CURRICULUM STANDARDS
THROUGH MUSEUM PRE AND POST-VISIT ACTIVITIES
FOR UPPER ELEMENTARY SCHOOL STUDENTS

S. Stephen Alsa

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Submitted in partial fulfillment of the requirements for the degree of
Master of Arts in Museum Professions
Department of Art and Music
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ABSTRACT

This thesis examines the manner in which curricula at art museums, which extend to pre and post-visit activities, address the needs of classroom teachers by meeting the requirements of state-established curriculum standards, vis-à-vis visual arts and language arts literacy for upper elementary school students in grades four through six.

Through museum-based pre and post visit activities, viewing and writing about works of art—also called *ekphrasis*—affords students the opportunity to develop and improve important analytic and creative writing skills simultaneously. Chapter I addresses the role of art museums in education in the United States from an historical standpoint. Chapter II introduces the connection between art and writing, and its role in an interdisciplinary museum curriculum. Chapter III examines the educational reforms that led to the development of state curriculum standards, specifically in the state of New Jersey. Chapter IV explores the New Jersey Core Curriculum Content Standards for visual arts and language arts literacy in further detail. Chapter V summarizes the developments in museum education, primarily the publications Excellence and Equity (1992) and Excellence in Practice (2002) that have strengthened the credibility of museum education programs. Chapter VI outlines the theories of John Dewey, Jean Piaget and Lev Vygotsky as related to constructivism, along with the Visual Thinking Strategies developed by Abigail Housen and Philip Yenawine. Both constructivism and Visual Thinking Strategies are utilized in several exemplary museum-generated lesson plans. Finally, Chapter VII provides an overview of model pre and post-visit museum lessons that utilize these theories and techniques to join visual arts and language arts curriculum objectives.

TABLE OF CONTENTS

LIST OF FIGURES AND TABLES	vi
DEDICATION	vii
ACKNOWLEDGEMENTS	viii
INTRODUCTION	1
CHAPTER I: THE ROLE OF THE ART MUSEUM IN EDUCATION	3
CHAPTER II: LINKING VISUAL ARTS AND LANGUAGE ARTS LITERACY	6
CHAPTER III: EDUCATIONAL REFORM	
GOALS 2000: EDUCATE AMERICA ACT	
NO CHILD LEFT BEHIND ACT	12
CHAPTER IV: CURRICULUM STANDARDS	
NEW JERSEY CORE CURRICULUM CONTENT STANDARDS	
New Jersey Visual Arts Standards	17
New Jersey Language Arts Literacy Standards	18
CHAPTER V: MUSEUM REFORM	22
EXCELLENCE AND EQUITY: EDUCATION AND THE PUBLIC DIMENSION OF MUSEUMS	22
EXCELLENCE IN PRACTICE: MUSEUM EDUCATION STANDARDS AND PRINCIPLES	23
SCHOOL AND MUSEUM: JOINING THE CURRICULUM	24
CHAPTER VI: LEARNING THEORY	25
Dewey	25
PIAGET	
VYGOTSKY	
CONSTRUCTIVISMHOUSEN AND YENAWINE	
Housen's Stages of Development	
Visual Thinking Strategies	
Aesthetic Thought, Critical Thinking and Transfer in the Arts	37
FALK AND DIERKING	41
CHAPTER VI: MODEL RESOURCES	44
THE NATIONAL GALLERY OF ART	46
THE PHILADELPHIA MUSEUM OF ART	48
THE SEATTLE ART MUSEUM	
THE GETTY MUSEUM	
THE WALTERS ART MUSEUM	
THE NEWARK MUSEUM THE MONTCLAIR ART MUSEUM	
CONCLUSION	
APPENDICES	••••••
A: EXCERPTS FROM THE NATIONAL STANDARDS FOR ARTS EDUCATION	
B: NATIONAL STANDSARDS FOR ENGLISH LANGUAGE ARTS	
C: EXCERPTS FROM NJ CORE CURRICULUM CONTENT STANDARDS FOR VISUAL ARTS	
E: SAMPLE LESSON FROM THE NATIONAL GALLERY OF ART	73 86

REFERENCES	140
Abstraction	
K: SAMPLE LESSON FROM THE MONTCLAIR ART MUSEUM	133
The American Landscape in the 19 th Century	
J: SAMPLE LESSON FROM THE NEWARK MUSEUM	
Art Through the Ages: Telling Stories in Art	
I: SAMPLE LESSON FROM THE WALTERS ART MUSEUM	117
Read All About It!	
H: SAMPLE LESSON FROM THE GETTY MUSEUM	
Impressionism: Paintings Collected by European Museums	
G: SAMPLE LESSON FROM THE SEATTLE ART MUSEUM	
Manet and the Sea	
F: SAMPLE LESSON FROM THE PHILADELPHIA MUSEUM OF ART	
19 th Century America in Art and Literature	

LIST OF FIGURES AND TABLES

Figure 1. Aesthetic Stage Distribution by Group (Byron Study Year V, Spring). From "Aesthetic Thought, Critical Thinking and Transfer."39
Figure 2. Aesthetic Stage Distribution by Group (Byron Study Year V, Spring). From "Aesthetic Thought, Critical Thinking and Transfer."40
Figure 3. The Contextual Model of Learning. From <u>Learning From Museums</u>
Table 1. Evaluation of Pre/Post-Visit Activities from the National Gallery of Art Based on The National Standards for Arts Education
Table 2. Evaluation of Pre/Post-Visit Activities from the National Gallery of Art Based on the National Standards for English Language Arts
Table 3. Evaluation of Pre/Post-Visit Activities from the Philadelphia Museum of Art Based on Pennsylvania Academic Standards for Arts and Humanities
Table 4. Evaluation of Pre/Post-Visit Activities from the Philadelphia Museum of Art Based on Pennsylvania Academic Standards for Reading, Writing, Speaking and Listening50
Table 5. Evaluation of Pre/Post-Visit Activities from the Seattle Art Museum Based on Washington Essential Academic Learning Requirements for Arts.
Table 6. Evaluation of Pre/Post-Visit Activities from the Seattle Art Museum Based on Washington Essential Academic Learning Requirements for Writing
Table 7. Evaluation of Pre/Post-Visit Activities from the Seattle Art Museum Based on Washington Essential Academic Learning Requirements for Communication
Table 8. Evaluation of Pre/Post-Visit Activities from the Getty Museum Based on California Content Standards for Visual Arts
Table 9. Evaluation of Pre/Post-Visit Activities from the Getty Museum Based on California Content Standards for English Language Arts
Table 10. Evaluation of Pre/Post-Visit Activities from the Walters Art Museum Based on Maryland Voluntary State Curriculum Content Standards for Fine Arts
Table 11. Evaluation of Pre/Post-Visit Activities from the Walters Art Museum Based on Maryland Voluntary State Curriculum Content Standards for Reading/English Language Arts
Table 12. Evaluation of Post-Visit Activities from the Newark Museum Based on New Jersey Core Curriculum Standards for Visual and Performing Arts
Table 13. Evaluation of Post-Visit Activities from the Newark Museum Based on New Jersey Core Curriculum Standards for Language Arts Literacy
Table 14. Evaluation of Post-Visit Activities from the Montclair Art Museum Based on New Jersey Core Curriculum Standards for Visual and Performing Arts
Table 15. Evaluation of Post-Visit Activities from the Montclair Art Museum Based on New Jersey Core Curriculum Standards for Language Arts Literacy

FOR GRAM & PA

MARION B. & PHILIP F. DONEGAN

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INTRODUCTION

"Do museums have curriculum?" This is the question posed by Valorie Beer in a 1987 article from the <u>Journal of Museum Education</u>. According to Beer, "curriculum" is typically defined as a plan for learning that occurs in schools. However, it is important to acknowledge that non-school environments like museums, also have curricula. In order to better understand the curriculum of a museum, one should begin with the elements of a school curriculum. Beer states that curriculum theorists often specify four of the same curriculum elements in their models: "goals or objectives, teaching strategies, learning activities and evaluation." These elements provide educators with a structure for organizing complete lesson plans, appropriate for a given curriculum and grade level.

Both classroom teachers and museum educators seek to incorporate specific subject matter into lesson plans and activities. Beer continues, "Content in most schools is divided among separate disciplines, with specific topics decided upon by textbook publishers and boards of education. Although museums are divided broadly by content . . . the division is flexible." Whereas teachers are required to adhere to standards mandated by the individual states, museum educators can shape programming and activities based on both the museum's collection and exhibitions and the needs of local schools. This flexibility allows museum educators to include aspects from a wide range of disciplines into the museum-based curriculum. In order to prepare students for a visit to a museum, or to reinforce information following a museum visit, museum education departments have developed pre and post-visit materials for use in the classroom.

¹ Valorie Beer, "Do Museums Have 'Curriculum'?" <u>Transforming Practice</u>, ed. Joanne S. Hirsch and Louis H. Silverman (Washington, D.C., Museum Education Roundtable, 2000) 209.

This thesis examines the manner in which curricula at art museums, which extend to pre and post-visit activities, address the needs of classroom teachers by meeting the requirements of state-established curriculum standards, vis-à-vis visual arts and language arts literacy for upper elementary school students in grades four through six.

Viewing and writing about works of art—*ekphrasis*—affords students the opportunity to develop and improve important analytic and creative writing skills simultaneously, through museum-based pre and post visit activities. Chapter I addresses the role of art museums in education in the United States from an historical standpoint. Chapter II introduces the connection between art and writing, and its role in an interdisciplinary museum curriculum. Chapter III examines the educational reforms that led to the development of state curriculum standards, specifically in the state of New Jersey. Chapter IV explores the New Jersey Core Curriculum Content Standards for visual arts and language arts literacy in further detail. Chapter V summarizes the developments in museum education, primarily the publications Excellence and Equity (1992) and Excellence in Practice (2002) that have strengthened the credibility of museum education programs. Chapter VI outlines constructivism and the Visual Thinking Strategies which are utilized in several exemplary museum-generated lesson plans. Finally, Chapter VII provides an overview of model pre and post-visit museum lessons that utilize these theories and techniques to join visual arts and language arts curriculum objectives.

CHAPTER I

THE ROLE OF THE ART MUSEUM IN EDUCATION

In the United States, museums are recognized as educational institutions. Terry

Zeller, author of "The Historical and Philosophical Foundations of Art Museums," states that

"education was and still is the primary justification used by the founders of museums in

seeking private and public support." The educational philosophy of museums was

emphasized by museum professionals including George Brown Goode (1851-1896) of the

Smithsonian Institution. He said that "the museum of the past must be set aside,

reconstructed, transformed from a cemetery of bric-a-brac into a nursery of living thoughts."

At the beginning of the twentieth century, museums like the Newark Museum in New Jersey and the Cleveland Museum of Art in Ohio, worked to link the usefulness of art to education.⁵ In a 1916 speech, Charles L. Hutchinson (1854-1924), president of the Art Institute of Chicago, stated that, "The principal function of an art museum is the cultivation and appreciation of the beautiful." He continued by emphasizing that "the educational feature of museums is the most significant fact in the progress of the fine arts in recent years." Hutchinson believed that art museums were important to children's academic development because they stimulated the imagination through aesthetic education.⁸

These sentiments were echoed by John Cotton Dana (1856-1929), a leading advocate of the educational philosophy of museums. Dana, director of the Newark Museum in

³ Terry Zeller, "The Historical and Philosophical Foundations of Art Museum Education," <u>Museum Education</u>: <u>History, Theory and Practice</u>, ed. Nancy Berry and Susan Mayer (Reston, VA: National Art Education Association, 1989) 10.

⁴ Ibid. 33.

⁵ Ibid. 16-17.

⁶ Ibid. 24.

⁷ Ibid.

⁸ Ibid.

Newark, New Jersey, until 1929, believed that the work of a museum was to fulfill an educational role in the community. Dana thought that museums should encourage people to contemplate objects and make connections between them, rather than just gaze unknowingly at them.⁹

Dana and many of his peers believed in the role of the museum in promoting visual literacy; visitors should learn by *looking*, rather than by reading.¹⁰ The connections between works of art and education were articulated by the Cleveland Museum of Art's Department of Art History and Education in 1971. The department stated that its primary goal was "to help visitors of every age, circumstance and experience to respond to the works in the museum galleries—to see, discover what happens inside a work of art."¹¹ For the Cleveland Museum, the beginning and end of the educational experience was "the personal encounter with a work of art."¹²

This encounter, however, should be put into some sort of context. Theodore Low (1915-1987), Curator of Education at the Walters Art Gallery in Maryland, believed that museums could fulfill their educational mission by helping visitors to develop a variety of interpretive methods, known as the "cultural history" approach. This approach recognizes that objects do not speak for themselves; therefore it is up to the viewer—with the assistance of museum staff—to decode their meanings.¹³

According to Zeller, by the end of the twentieth century the public had come to fully realize the educational potential of museums, as had museums themselves. ¹⁴ A 1984 report

⁹ Zeller 35.

¹⁰ Ibid. 47.

¹¹ Ibid. 55.

¹⁰ d. 55.

¹³ Ibid.

¹⁴ Ibid. 40.

from the American Association of Museums' Commission on Museums for a New Century, noted that education is "a primary purpose" of American museums.¹⁵ The Commission's report continued, stating that learning in museums involves "the ability to synthesize ideas and form opinions."¹⁶

Current literature, including Amy Tucker's <u>Visual Literacy</u>: <u>Writing About Art</u>,

Kathleen Walsh-Piper's <u>Image to Word</u>: <u>Art and Creative Writing</u> and Terry Barrett's

<u>Interpreting Art</u>: <u>Reflecting</u>, <u>Wondering and Responding</u>, support the notion that the process of decoding, or interpreting a work of art, can lend itself to the development of language arts skills.

¹⁵ Zeller 41.

¹⁶ Ibid.

CHAPTER II

LINKING VISUAL ARTS AND LANGUAGE ARTS LITERACY

During a visit to an art museum, it is possible for teachers and museum educators to dovetail specific visual arts and language arts literacy curricula to create an interdisciplinary experience. Museums strive to address the needs of teachers and students while meeting accountability and standard requirements from state departments of education. Thus, museum education departments have developed programs and supplemental lesson materials that comply with state curriculum standards that can be used before and after a museum visit. These activities enhance students' understanding of visual arts and language arts concepts while allowing students to participate in meaningful and interesting activities. Amy Tucker, Kathleen Walsh-Piper and Terry Barrett have emphasized the role of looking at art and its link to the development of students' writing skills.

Tucker, Associate Professor of English at Queens College, City University of New York, explains, "Exactly why one work of art speaks to us more compellingly than another is something of a mystery, but we do know that matters of perception and preference are influenced in part by the viewer's knowledge and experience." A viewer is likely to be drawn to a work of art if he or she is familiar with it, or can make connections between what is represented in a work and personal experiences or prior knowledge. Through frequent encounters in the museum and classroom, students gain exposure to interpreting and writing about works of art. Tucker states, "Familiarity with the idioms, codes, and conventions of a visual language—what we call visual literacy—allows [one] to develop fuller and more

¹⁷ Amy Tucker, Visual Literacy: Writing About Art (New York: McGraw Hill, 2002) 3.

^{*} The importance of appealing to a viewer's prior knowledge and past experience will be further explored in Chapter VI.

pleasurable responses to works of art, as well as to write about visual images with clarity and fluency."¹⁸ Visual literacy skills are developed as viewers formulate responses to works of art and then express their ideas through spoken or written language.

The practice of writing about works of art is a long standing literary tradition discussed by Walsh-Piper, a museum educator and currently director of the University of Kentucky Art Museum:

Great art and creative writing have something in common—poetry. Both create a metaphor, an image that is inexpressible. The images in great art and writing are often based on the same themes—from religion, literature or myth. Often one will inspire the other. From the *pictura poesis* of Horace to the present, there is a long tradition of writing based on works of art, which is known as *ekphrasis*.¹⁹

She continues by acknowledging that looking at and writing about art can be a daunting task for students. This is because interpretation requires students to take abstract ideas and thoughts and express them in a concrete manner. According to Walsh-Piper, writing about art has two primary functions. First, works of art serve as inspiration for the writer. Second, when a student stops to analyze a work, the student slows down and becomes more aware of the looking process.²⁰ Particularly in a museum setting, when the visitor must look without touching, the very act of looking and "feeling with the eyes" is intensified.²¹ Walsh-Piper believes that the experience of looking at art allows the viewer to

¹⁸ Tucker 3

¹⁹ Kathleen Walsh-Piper, From Image to Word (Lanham, MD: The Scarecrow Press, 2002) xxi.

²⁰ Ibid. xxvii.

²¹ Ibid.

"pay attention to paying attention." She cites receptive and thoughtful attention as the most important skills for writers and viewers of art. 23

Walsh-Piper finds that when students are encouraged to make careful observations and write thoughtful responses, they become more aware of sensory experiences associated with a work of art. At the same time, looking at art stimulates the imagination.²⁴ Besides using sensory information and imagination, students turn to personal experiences when faced with the task of interpreting a work of art. Walsh-Piper underscores the importance of memories, and how lasting impressions and past experiences are often linked to students' imagination and interpretations of art.²⁵ When museums join art and writing in an interdisciplinary curriculum, Walsh-Piper believes that students learn to become keen observers; they learn how to infer meaning, and come to understand the expressive qualities of visual arts and language.²⁶

The theories of Barrett, Professor of Art Education at The Ohio State University, parallel Walsh-Piper's concepts regarding the connectivity between art and writing. Barrett states that "to interpret is to respond in thoughts and feelings and actions to what we see and experience, and to make sense of our responses by putting them into words." Barrett believes that one's initial reaction to a work of art starts off as "incoherent rumblings," or "vague thoughts." At this point in the interpretive process, the viewer is just beginning to form a reaction. As the viewer continues to explore a work, he or she makes further observations and reflects upon his or her prior knowledge and experience. Barrett continues,

²² Walsh-Piper xxvii.

²³ Ibid. xxviii.

²⁴ Ibid..

²⁵ Ibid.

²⁶ Ibid. xxix.

²⁷ Terry Barrett, <u>Interpreting Art: Reflecting, Wondering, and Responding</u> (New York: McGraw Hill, 2003) 200.

²⁸ Ibid.

"If we make the effort and are able to successfully transform these initial thoughts and feelings into articulated thoughts and identified feelings with language, we have an initial interpretation."²⁹ This interpretation can become fuller and more detailed as the viewer continues to analyze the work. Barrett writes that, "to interpret a work of art is to make sense of it."30 According to Barrett, when looking at a work of art, one can make a clearer interpretation by asking some of the following questions:

- What is it about?
- What does it represent or express?
- What does or did it mean to its maker?
- Why did it come to be? How was it made?
- Within what tradition does it belong?
- What ends did a given work possibly serve its maker or patron?
- What pleasures or satisfactions did it afford the persons responsible for it?
- What does it mean to me? Does it affect my life?
- Does it change my view of the world?³¹

By asking and answering questions such as these, viewers are able to articulate what they think or feel into language. Otherwise, viewers' thoughts remain muddled, fragmented and disconnected.³² Barrett states, "When writing or telling about what we see and what we experience in the presence of an artwork, we build meaning; we do not merely report it."33

Barrett highlights the importance of the individual's interpretation and the interpretation developed by a group of viewers. By examining a work of art in a group

²⁹ Barrett 200. ³⁰ Ibid. 201.

³¹ Ibid.

³² Ibid. 202.

³³ Ibid.

setting, viewers are able to interact, incorporate their ideas with the ideas of others, and arrive at a more comprehensive interpretation.³⁴

These educators have emphasized the links between looking at and writing about art as a method of strengthening students' observation and writing skills. By the same token, legislation at the federal level, such as the Goals 2000: Educate America Act and the No Child Left Behind Act have put a greater emphasis on making students better observers and authors.

³⁴ Barrett 224.

CHAPTER III

EDUCATIONAL REFORM

Over the last twenty-five years, the federal government has taken steps to ensure that students of all socio-economic, racial and geographic backgrounds in the United States are given equal access to quality education. The shortcomings of the American education system were described in a report published in 1983 entitled A Nation At Risk: The Imperative for Education Reform, issued by the National Commission on Excellence in Education. The Commission found that there were disturbing inadequacies in the quality of American education and A Nation At Risk cited four contributing factors to these inadequacies: content, expectations, time and teaching.³⁵ A Nation At Risk stated that the curriculum in the nation's schools had been diluted to the point that it no longer had a central purpose, that there was a decrease in the amount of coursework, a decrease in instructional time, a decrease of expectations of students and a decrease of training for teachers.³⁶ In 1994, the federal government outlined its strategies and goals for improving education in two acts of legislation, the Goals 2000: Educate America Act, and the No Child Left Behind Act (NCLB) in 2000. According to Jessica Hoffman Davis, a professor at the Harvard Graduate School of Education, these two acts marked a success for arts advocates, as the arts were now included in what the government saw necessary for a well-rounded education.³⁷

³⁵ "Findings: A Nation At Risk – April 1983," <u>Archived Information</u>, U.S. Department of Education, 19 Feb. 2006 http://www.ed.gov/pubs/NatAtRisk/findings.html.

³⁶ Thid

³⁷ Jessica Hoffman Davis, <u>Framing Education as Art: The Octopus Has a Good Day</u> (New York: Teachers College Press, 2005) 96.

GOALS 2000: EDUCATE AMERICA ACT

The Goals 2000: Educate America Act cited that the education of the nation's children should be the priority of the federal government; however the federal government also acknowledged a shared responsibility with state offices of education. This act served as a statement of support by the federal government for state education agencies in their effort to improve academic standards and performance.³⁸ Through Goals 2000, states were encouraged to develop rigorous academic standards.³⁹ The act emphasized that such standards should be applied to curricular content and student performance.⁴⁰

As a result, the majority of states in the nation have adopted standards for academic subjects, including the arts, that serve as the foundation for state school curricula and practices. The states modeled their standards after national standards established by organizations including the Consortium of National Arts Education Associations and the National Council of Teachers of English.

NO CHILD LEFT BEHIND ACT

Under the No Child Left Behind Act (NCLB) of 2001, school districts are presently given greater responsibility for supervising and regulating students' progress.⁴² As part of the requirements for the implementation of NCLB, school districts in each state must follow a strict timetable and publish an annual report—available to the public—that describes

³⁸ "Goals 2000: Educate America Act October 1996 Update," <u>Archived Information</u>, 21 Oct. 2001, U.S. Department of Education, 19 Feb. 2006 < http://www.ed.gov/G2K/g2k-fact.html >. ³⁹ Ibid

⁴⁰ Doug Boughton, "Assessing Art Learning in Changing Contexts: High-Stakes Accountability, International Standards and Changing Conceptions of Artistic Development," <u>Handbook of Research and Policy in Art Education</u>, ed. Elliot Eisner and Michael D. Day (Mahwah, NJ: National Art Education Association, 2004) 587.
⁴¹ Ibid.

Appendix A provides excerpts from the National Standards for Arts Education for students in Grades K-8.
 Appendix B provides the complete National Standards for English Language Arts for students in Grade K-12.
 The No Child Left Behind Act: Timetable and Frequently Asked Questions (Alexandria: National School Boards Association, 2002) 2.

students' performance. In addition, districts are required to report directly to the state's Department of Education regarding individual progress toward meeting the state's measurable objectives. Measurable objectives are concerned with students' performance, product or process, identifying a favorable change that can be measured and achieved within a specific timeframe.⁴³ In general, measurable objectives include five components: 1) who is involved, 2) the desired outcomes, 3) how progress is measured, 4) proficiency level, and 5) when the outcome will occur.⁴⁴

No Child Left Behind requires states to set the criteria for quality education, including student performance, as outlined in the individual states' curriculum standards. As a result, NCLB establishes methods and standards for evaluating student competence by providing a system for an increased sense of accountability.

The Arts and No Child Left Behind

The core subjects under NCLB are identified in Title IX, Part A, Section 9101 (1)(D)(11): "The term 'core academic subjects' means English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history and geography."

In a 2004 letter to school superintendents, then-Secretary of Education Rod Paige sought to establish the arts as an important aspect of NCLB and to reinforce their validity as a core academic subject.

As I am sure you know, the arts are a core academic subject under the No Child Left Behind Act (NCLB). I believe the arts have a significant role in education both for their intrinsic value and for the ways in which they can

⁴³ "Writing Measurable Goals and Objectives," <u>The English Language Learner KnowledgeBase</u>, 29 Apr. 2006 http://www.helpforschools.com/ELLKBase/forms/WritingGoalsandObjectives.shtml.

⁴⁵ No Subject Left Behind, (Washington, D.C.: Arts Education Partnership, 2005) 7.

enhance general academic achievement and improve students' social and emotional development . . . NCLB included the arts as a core academic subject because of their importance to a child's education. 46

This letter came at a time when arts programs in many school districts were being cut. It was the intent of the Secretary to emphasize that NCLB was not responsible for the elimination of arts programs.

Research draws a strong correlation between the arts and the development of fundamental cognitive skills used to master other core subjects such as reading and writing.⁴⁷ Secretary Paige stated that:

In keeping with NCLB's principle of classroom practices based on research evidence, studies have shown that arts teaching and learning can increase students' cognitive and social development. The arts can be a critical link for students in developing the crucial thinking skills and motivations they need to achieve at higher levels. . . For both the important knowledge and skills they impart and the ways in which they help students to succeed in school and in life, the arts are an important part of a complete education. ⁴⁸

To this end, curriculum standards have been established by the states to clearly define the academic subjects, including the arts, and to outline expectations for students' progress and achievement.

⁴⁶ "Key Policy Letters Signed by the Education Secretary or Deputy Secretary," <u>Elementary and Secondary Education</u>, 29 Aug. 2004, U.S. Department of Education, 19 Feb. 2006

http://www.ed.gov/policy/elsec/guid/secletter/040701.html>.

⁴⁷ "The Importance of Arts Education," <u>Teacher Update</u>, 29 Aug. 2005, U.S. Department of Education, 19 Feb. 2006 http://www.ed.gov/policy/elsec/guid/secletter/040701.html.

^{48 &}quot;Key Policy Letters Signed by the Education Secretary or Deputy Secretary."

CHAPTER IV

CURRICULUM STANDARDS

As discussed in Chapter III, the report from the National Commission on Excellence in Education, <u>A Nation At Risk</u>, emphasized the importance of defined standards for what students should be able to know and do after completing thirteen years of schooling—from Kindergarten through twelfth grade. The report cited that:

The people of the United States need to know that individuals in our society who do not possess the levels of skill, literacy, and training essential to this new era will be effectively disenfranchised, not simply from the material rewards that accompany competent performance, but also from the chance to participate fully in our national life. A high level of shared education is essential to a free, democratic society and to the fostering of a common culture, especially in a country that prides itself on pluralism and individual freedom.⁴⁹

The federal government, state departments of education and local school districts have been able to identify problems with education, both in the methods and quality of instructing the nation's young people. In the wake of Goals 2000 and the No Child Left Behind Act, national associations such as The Consortium of Arts Education Associations and The National Council of Teachers of English have created educational standards and guidelines for the education of students in their respective fields.⁵⁰ The individual states

⁴⁹ "Core Curriculum Content Standards: Introduction," <u>New Jersey Department of Education</u>, 20 Feb. 2006 http://www.state.nj.us/njded/cccs/intro.htm.

^{50 &}quot;National Standards," Education World, 1 Apr. 2006 http://www.education-world.com/standards/national/index.shtml.

have used these overlying expectations as a template for establishing state-wide curriculum standards.

New Jersey Core Curriculum Content Standards

In 1996, New Jersey established its own set of Core Curriculum Content Standards. The state worked closely with classroom teachers and curriculum designers to develop standards, methods for instruction and forms of assessment. Following the adoption of the New Jersey Core Curriculum Content Standards, the New Jersey Department of Education approved a code that articulated the state's expectations for its teachers and students. According to N.J.A.C. 6A:8, school districts are required to: "Align all curriculum to the standards; ensure that teachers provide instruction according to the standards; ensure student performance is assessed in each content area; and, provide teachers with opportunities for professional development that focuses on the standards." 51

The New Jersey Department of Education stresses that the Core Curriculum Content Standards are intended for all students, regardless of students' plans after graduation, academic standing, native language, disability or socio-economic background.⁵² The Core Curriculum Content Standards involve all students in experiences that will make them aware of, and proficient in the nine content areas established by the state. Each student is required to develop higher order thinking skills through reading, writing, thinking and creating. These standards are described as "broad outcome statements." These outcome statements are New Jersey's version of "measurable objectives." The broad outcome statements define the objectives in general terms. The standards are then further defined through Cumulative

^{51 &}quot;National Standards."

⁵² Ihid

^{53 &}quot;Core Curriculum Content Standards: Introduction."

Progress Indicators, or CPIs. The Cumulative Progress Indicators describe the skills that students must achieve, and the processes through which the skills are attained. The CPIs change as students advance in grade level.

New Jersey Visual Arts Standards

The New Jersey Visual and Performing Arts Curriculum Framework of 1998 cites that the visual arts allow students to practice and hone vital thought processes including observation, divergent thinking, analysis, synthesis and reflection.⁵⁴ Since learning cannot take place in a vacuum, students need to 'see' that art is pervasive in the lives of everyone.⁵⁵ Arts education is described as providing a constructivist education that gives each student the opportunity to "develop creative, expressive skills and enjoy active participation as *a doer* and critical/analytical viewer."⁵⁶

Appendix C contains excerpts from The New Jersey Core Curriculum Content

Standards for Visual Arts for students in Grades 4 through 6. Through these standards, the

New Jersey Department of Education establishes a vision for the role of arts in education:

Experience with and knowledge of the arts is a vital part of a complete education. The arts are rich disciplines that include a vibrant history, and exemplary body of work to study, and compelling cultural traditions. And education in the arts is an essential part of the academic curriculum for the achievement of human, social and economic growth...The arts offer tools for development. They enable personal, intellectual, and social development for each individual. Teaching in and through the arts within the context of the

⁵⁶ Ibid. 1.

⁵⁴ New Jersey Visual and Performing Arts Framework (Trenton: New Jersey Department of Education, 1999) http://www.state.nj.us/njded/frameworks/arts/, 1.

⁵⁵ **Ibid.** 13.

total school curriculum, especially during the formative years of an elementary K-6 education, is key to maximizing the benefits of the arts in education.⁵⁷

The New Jersey Department of Education has subdivided the visual arts standards into five categories—important aspects of a well rounded arts education: aesthetics, creation and performance, elements and principles, critique and world cultures, history and society.

1) Through the study of *aesthetics*, students acquire knowledge and skills that help them to perceive and respond to works of art. 2) Through the *creation and performance* of art, students enhance perceptual skills, enabling them to perceive and acknowledge various viewpoints. 3) By studying *elements and principles* of the arts, students develop a deeper understanding of the visual arts. 4) When students *critique* a work of art, they develop a process in which they observe, describe, analyze, interpret and evaluate works in their own words. 5) Students understand that art is influenced by *world cultures, history and society*. When students understand these implications of art, they become culturally literate and can analyze the influence of one culture upon another. 58

New Jersey Language Arts Literacy Standards

The New Jersey Language Arts Literacy Curriculum Framework cites that "The New Jersey Core Curriculum Content Standards for Language Arts Literacy capture language experiences all children need in order to grow intellectually, socially and emotionally in

⁵⁷ "Visual and Performing Arts Core Curriculum Content Standards," New Jersey Department of Education, 20 Feb. 2006 http://www.nj.gov/njded/cccs/s1 vpa.htm>.

According to the New Jersey Department of Education, an understanding of these design components strengthens interdisciplinary relationships with all content area curricula and their applications in daily life. bid.

classrooms across the curriculum."⁵⁹ The New Jersey Department of Education acknowledges that language arts literacy is important because it leads to critical thinking, problem solving and creativity. At the same time, the New Jersey Department of Education wants students to be aware of the illuminating qualities of great literature and communication in speech and writing.⁶⁰

Appendix D contains excerpts from The New Jersey Core Curriculum Content

Standards for Language Arts Literacy for students in grades four through six. According to
the New Jersey Department of Education:

The standards are intended to promote students' capacities to construct meaning in any arena, with others as well as on their own. If students learn to read, write, speak, listen, and view critically, strategically, and creatively, and if they learn to use these arts individually and with others, they will have the literacy skills they need to discover personal and shared meaning throughout their lives.⁶¹

It is important to note that the ability to "view critically" is cited as a major language arts literacy skill. The New Jersey Department of Education constructed the standards for language arts literacy on four foundational concepts. First, language is an active process for constructing meaning. Second, language develops in a social context. Third, language ability increases in complexity if it is used in increasingly complex ways. Fourth, learners achieve mastery of language arts techniques by using and exploring the language.

⁵⁹ New Jersey Language Arts Literacy Curriculum Framework, (Trenton: New Jersey Department of Education, 1998) http://www.state.nj.us/njded/frameworks/lal/chapt1.pdf>.

⁶¹ "Language Arts Literacy Core Curriculum Content Standards," New Jersey Department of Education, 8 Mar. 2006 < http://www.state.nj.us/njded/cccs/s3_lal.htm>.

Like the visual arts standards, the Core Curriculum Content Standards for Language Arts Literacy are divided into five categories: reading, writing, speaking, listening and media literacy. 1) When reading, students respond to texts—personally and critically—while relating information to prior knowledge and personal experience. Reading encourages students to apply literal, inferential and critical comprehension strategies in order to construct meaning. 63 2) Students learn to appreciate writing as a product, and as a process and mode of thinking and communicating. Students should understand that writing is a complex process that requires planning, revision and rewriting. 3) Students know that speaking is a tool used to express, transmit and exchange information, ideas and emotions. According to the New Jersey Department of Education, students should have opportunities to use speaking for purposes including questioning, sharing information or helping others.⁶⁴ 4) Students realize that *listening* contributes to the content and quality of their oral language. 5) Through *media* literacy, students learn how to view in order to be able to respond thoughtfully and critically to the messages, both print and non-print. For these reasons, the New Jersey Department of Education has established language arts literacy as an essential part of a comprehensive education.

The New Jersey Core Curriculum Content Standards represent one example of curriculum standards instituted by a state department of education. These standards are meant to serve as a guideline, establishing a new direction for public education. In recent years, museums have also been guided by new directives. Reports such as Excellence and Equity (1992) and Excellence and Practice (2002) have aided in securing the credibility of

64 Ibid.

^{63 &}quot;Language Arts Literacy Core Curriculum Content Standards."

educational museum programming while emphasizing the importance of quality education for students.

CHAPTER V

MUSEUM REFORM

Just as federal and state educational agencies have composed documents expressing their standpoints on the importance of quality education for all students, museums have articulated their views on education in reports including <u>Excellence and Equity: Education</u> and the Public Dimension of Museums and <u>Excellence in Practice: Museum Education</u> <u>Estandards and Principles</u> issued by the American Association of Museums (AAM).

EXCELLENCE AND EQUITY: EDUCATION AND THE PUBLIC DIMENSION OF MUSEUMS

Excellence and Equity, published in 1999, was the first report of its kind from the AAM to outline the educational role of museums.⁶⁵ The report was based on three overriding concepts. First, museums should clearly articulate their commitment to education and express it in all aspects of the museum's mission and activities. Second, museums should become more welcoming of diverse audiences. Third, a museum must have strong leadership in order to reach its full potential.⁶⁶ On notion of "excellence and equity," the report states:

Museums have a dual public responsibility suited to today's world. One element of this responsibility is excellence. A hallmark of museums is intellectual rigor, a tradition that must continue to be applied in the context of a wider public dimension. The other element is equity. In reexamining their public dimension, museums must include a broader spectrum of our diverse

66 Ibid. 3-4.

⁶⁵ Excellence and Equity: Education and the Public Dimension of Museums, (Washington, D.C.: American Association of Museums, 1992) 3.

society in their activities. Museums must fulfill both elements of this dual responsibility—Excellence and Equity—in every aspect of their operations and programs.⁶⁷

According the AAM's report, there are certain characteristics of museums that are central to their educational function. These qualities include a tradition of high standards of scholarship, a context in which to examine the human experience, and a wide range of cultural and intellectual perspectives.

EXCELLENCE IN PRACTICE: MUSEUM EDUCATION STANDARDS AND PRINCIPLES

Whereas Excellence and Equity establishes the theory behind museum education,

Excellence in Practice, published in 1992, serves as a guide for museum educators on how to carry out the mission of the museum in terms of educational programs. Excellence in

Practice cites that museum educators are to serve as audience advocates, seeking to provide meaningful and lasting learning experiences. This document addresses three key points: accessibility, accountability and advocacy. In order to engage a wider audience and make a museum's collection more accessible, museum educators should use interpretive methods that appeal to a wide range of cultural and aesthetic points of view. As members of an academic institution, museum educators are responsible for being masters in their content area. By the same token, museum educators must incorporate learning theory and appropriate educational techniques into museum programming and related activities. Finally, museum educators, as advocates, should set attainable goals and promote education and the spirit of inquiry as pivotal parts of the museum's mission.

⁶⁷ Excellence and Equity; Education and the Public Dimension of Museums 8.

⁶⁸ Excellence in Practice: Museum Education Standards and Principles, (Washington, D.C.: American Association of Museums, 2002) 1.

SCHOOL AND MUSEUM: JOINING THE CURRICULUM

It is vital to acknowledge that there are commonalities that exist between the school and museum. According to author Elizabeth Vallance, just as the academic subjects define the curriculum in a classroom, a museum's collections and the narrative that the museum provides become part of the museum's curriculum. Teachers guide students in attaining knowledge; similarly, museum educators help visitors to make meaning from prior knowledge as they encounter works of art. Learning theories and teaching strategies based in constructivism serve as a foundation for museum educators as they create pre and post-visit activities for use in the classroom.

⁶⁹ Elizabeth Vallance, "A Curriculum-Theory Model of the Art Museum Milieu as Teacher," <u>Journal of Museum Education</u> 28 (2003): 9.

CHAPTER VI

LEARNING THEORY

In order to create a lasting impression, impart information and allow children to make meaning for themselves, both teachers and museum educators utilize constructivist learning theory in lessons and activities.

As referenced in Chapter II, authors Tucker, Walsh-Piper and Barrett each provide rationales and methods for using the visual arts to hone students' analytical and writing skills. These techniques include: a) building on personal meaning and past experience; b) assigning tasks within students' capabilities; c) using open-ended questioning and d) extending knowledge into new dimensions. These methods are rooted in the learning theories of John Dewey, Jean Piaget and Lev Vygotsky. Today constructivist theory is used widely in museum education. Constructivism in the arts has been extended by the work of cognitive psychologist, Abigail Housen and museum educator, Philip Yenawine, who provide a foundation for the development of meaningful and effective arts-based curricula. These theories are further supported by museum educators, John Falk and Lynn Dierking. Chapter VII will demonstrate how these theories, when put into practice, allow museums to create program related activities that reflect the requirements state-specific curriculum standards while joining visual arts and language arts related skills.

DEWEY

John Dewey (1859-1952) greatly influenced American education in the early part of the twentieth century. He suggested that education was an internal process and that learners constructed new knowledge based on prior knowledge and experience.⁷⁰ Dewey supported learning through doing and experiencing.⁷¹ According to Linda Lambert, "[Dewey] questioned the prevailing wisdom that education was preparation for life, holding instead education should allow students to experience life, that authentic experience was essential to learning."⁷² Lambert states that, "even though he never used the term constructivism, Dewey's ideas regarding the centrality of student experience to the learning process have informed the evolution of the theory of constructivist learning."⁷³

PIAGET

Dewey's theories were examined and developed further by other researchers.

Epistemologist Jean Piaget (1896-1980) saw children as active constructors of knowledge. ⁷⁴

He proposed that children developed as they moved through a series of stages from birth to adolescence. ⁷⁵ According to Lambert, "Piaget understood that knowledge is not a static body of information that is passed on to learners, but rather a process. He viewed this process as one of continual construction and reorganization of knowledge, with the learner taking responsibility for the constructing and reorganizing." As learners construct knowledge, they pass through a number of stages of cognitive development—from the concrete to the abstract. ⁷⁷ Through observation, Piaget concluded that children slowly evolve and become

⁷⁰ Linda Lambert, Deborah Walker, et al., <u>The Constructivist Leader</u>, (New York: Teachers College Press, 1996) 1.

⁷¹ Alison Grinder and Sue E. McCoy, "How People Learn," <u>The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guide</u> (Scottsdale, AZ: Ironwood Publishers, 1985) 37.

⁷² Lambert 19,

⁷³ Ibid.

⁷⁴ Davis 41.

⁷⁵ Ibid.

⁷⁶ Lambert 20.

⁷⁷ Ibid.

able to understand what they perceive. ⁷⁸ According to Laura E. Berk, the Piagetian stance on development holds that as children independently explore their physical and social worlds, they build knowledge—a process located within and governed by the individual.⁷⁹

Piaget proposed four stages of cognitive development: sensorimotor, symbolic, operational and mature. Children in the sensorimotor stage range from infancy to about two years of age. In this first stage, infants are beginning to learn about the world around them. At about ten months, infants reach the milestone of object permanence, realizing that objects do not go out of existence when they go out of sight. 80 Children in the second, or symbolic stage are between two and seven years old—preschool to second grade. At this point, language capabilities are emerging, and children respond to events after thinking about them. However, children's reasoning is still based on perceptions, rather than logic. According to Allison Grinder and Sue E. McCoy, "Explanations are drawn largely from sensory experiences; thus, children are likely to focus on obvious details of size, color, or familiarity and neglect other important, but less apparent ones."81 Children between the ages of seven and eleven—third grade to seventh grade—are part of the operational, or logical-concrete stage. Cognitive behavior during this time is known as 'concrete' because while children have ability to deal with simple logical relationships, reasoning is still dominated by direct personal experience.⁸² The final stage, mature thought, includes individuals from early adolescence through adulthood, from about eighth grade onward. The characteristics that set

⁷⁸ Philip Yenawine, "Theory into Practice: The Visual Thinking Strategies," Proceedings of the Conference of Aesthetic and Art Education: A Transdisciplinary Approach, (Lisbon, Portugal: 1999) 4 <www.vue.org/download.html>.

⁷⁹ Laura E. Berk and Adam Winsler, "Vygotsky's Approach to Development: The Social Origins of Individual Mental Functioning," Scaffolding Children's Learning: Vygotsky and Early Childhood Education. (Washington, D.C.: National Association for the Education of Young Children, 1997) 26. 80 Grinder and McCoy 29.

⁸¹ Ibid.

⁸² Ibid. 30.

this group apart are the ability to use logic effectively, the ability to think in abstract terms with words and symbols, the ability think in the past, present and future, as well as the ability to use inductive, deductive hypothetical thinking.⁸³

Piaget cited that growth is limited by age; development is not automatic.⁸⁴ Once a child is exposed to new experiences and information, the child's needs expand and he moves onto the next developmental stage.⁸⁵ Furthermore, Piaget's stages of cognitive development serve as a model for teachers and museum educators alike, demonstrating how children's thought processes advance from simple to complex, or from concrete to abstract.⁸⁶

Piaget's understanding of the developmental stages made it clear why the presentation of historical facts—once a major part of museum teaching—proved to be ineffective in engaging young people. Dates, names and stylistic trends tend to be too abstract in nature for children to grasp. Commenting on this notion, Philip Yenawine, former Director of Education at the Museum of Modern Art in New York draws a correlation between interpreting a work of art and interpreting historical information.

At that early age, viewers make sense of what they encounter concretely as they maneuver through he world. . . . History is a vague notion; preadolescents often lump all periods of history together as "olden times" . . . It is simply that their grasp of such data is incomplete and often leads to misunderstanding and misuse. Schooling makes the same mistake in asking children to learn history from a factual basis—names, dates, events.⁸⁷

⁸³ Grinder and McCoy 33.

⁸⁴ Yenawine 5.

⁸⁵ Ibid

⁸⁶ Grinder and McCoy 31.

⁸⁷ Yenawine 6.

It is possible for children to develop an understanding of works of art by approaching images from a concrete perspective and then connecting the visual information to experiences from the students' own lives.⁸⁸

VYGOTSKY

Like Piaget, Lev Vygotsky (1896-1934) sought to explain the nature of specific cognitive observations—what behaviors occur and what factors appear to cause and influence them. ⁸⁹ Vygotsky, a Russian contemporary of Piaget, was a "co-constructor" of constructivist thought. ⁹⁰ Yenawine states that Vygotsky's research, "cited evidence that learning results from interactions with the environment, including other people.

Understanding is never passive, but involves active construction through exploration and reflection." ⁹¹ Laura E. Berk writes that "the Vygotskian view is unique in that thinking is not bounded by the individual brain or mind. Instead, the mind extends beyond the skin." ⁹² She also states:

According to Vygotsky's sociocultural theory, cognition is a profoundly social phenomenon. Social experience shapes the ways of thinking and interpreting the world available to individuals. And language plays a crucial role in a socially formed mind because it is our primary avenue of communication and mental contact with others, serves as the major means by which social experience is represented psychologically, and is an indispensable tool for thought. Because Vygotsky regarded language as a critical bridge between

⁸⁸ Yenawine 6.

⁸⁹ Ibid. 5.

⁹⁰ Lambert 21.

⁹¹ Ibid.

⁹² Berk and Winsler 12.

the sociocultural world and individual mental functioning, he viewed the acquisition of language as the most significant milestone in children's cognitive development.⁹³

To this end, two important and complementary aspects of Vygotsky's theory are that cognition is socially constructed and shared, and language is the critical link between the social and the psychological planes of human functioning.⁹⁴ Overall, learning is a cumulative experience derived from individual and group experiences.⁹⁵

Vygotsky concluded that learning takes place with the aid of capable peers. By sharing information or demonstrating behavior, learners can be assisted in lasting ways. Yygotsky believed that schooling and its related literacy activities were a powerful means for shaping children's cognitive development. Furthermore, Vygotsky suggested that language and the formulation of ideas are connected; thought is actually dependent on speech—thought is born in language.

Another facet of Vygotsky's research was centered on the idea of the Zone of Proximal Development (ZPD). "According to Vygotsky, the role of education is to provide experiences that are in the child's zone of proximal development—activities challenging for the child but achievable with sensitive adult guidance." Vygotsky's idea of the ZPD is defined by Berk as "the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through

⁹³ Berk and Winsler 12.

⁹⁴ Ibid. 26.

⁹⁵ Lambert 21.

⁹⁶ Yenawine 7.

⁹⁷ Berk and Winsler 18.

⁹⁸ Yenawine 7.

⁹⁹ Berk and Winsler 26.

problem solving under adult guidance or in collaboration with more capable peers."¹⁰⁰ When children are asked to complete tasks that they cannot complete on their own, but can complete with the help of others, they are able to utilize and involve developing mental functions.

Yenawine states that children, "rarely make leaps in understanding, but rather move ahead in small increments, incorporating only what they are on the verge of understanding." This idea lends itself to a special technique of adult-child collaboration called "scaffolding." Through social interaction, children are supported by adults and their peers as they move forward, building new competencies. Linking theories regarding peer interaction and viewing works through verbalizing can intrigue students to begin discussions that will produce observations, insights and exchanges that will ultimately result in a thorough examination of works of art and also significant skill development in individuals. 104

CONSTRUCTIVISM

In The Constructivist Leader, Lambert states:

Constructivist learning derives from the field of epistemological psychology and describes how people construct their reality and make sense of their world. Its application to the field of education suggests that students make their own meaning and is based in part on Plato's contention that knowledge

¹⁰⁰ Berk and Winsler 26.

¹⁰¹ Yenawine 5.

¹⁰² Berk and Winsler 28.

¹⁰³ Ibid.

¹⁰⁴ Yenawine 8.

is formed within the learner and is brought to the surface by a skilled teacher through processes of inquiry and Socratic dialogue. 105

Lambert maintains, that too often, students are thought of as "empty vessels, into which knowledge is poured." 106 The teacher possesses this knowledge and then shares it with students. She states, "Typically, the experiences and practical knowledge that students bring with them are not woven into the curriculum or classroom learning activities."107 According to Lambert, through the many facets of constructivist theory, students are encouraged to incorporate prior knowledge into learning activities in order to create richer, more meaningful experiences.

By abandoning the idea of the student as the "empty vessel," constructivism places value on students' prior knowledge and past experience. 108 When encountering new information, students use an interactive approach to put the information within a context, or match what they already know with what is new or unfamiliar. ¹⁰⁹ Instead of having teachers dictate meaning to students—for example what a poem means, or the message a painting conveys—constructivist theory allows for learners to think both independently and as a group in order to suggest possible meanings. 110

Special emphasis is given to interpretations based on existing values and beliefs as well as interaction with other students.¹¹¹ It is possible for two students may view a work of art and interpret it differently. These interpretations are derived from the students' prior

¹⁰⁵ Lambert 16.

¹⁰⁶ Ibid. 17.

¹¹⁰ Ibid.

¹¹¹ Ibid.

knowledge, and then from interaction with each other. ¹¹² Even if both interpretations are different, each has meaning to the student. To this end, Lambert states, ¹¹³ Learners are able to develop a deeper understanding of material or ideas when they are able to share thoughts with others. By listening to other students' points of view, individuals can broaden their own perspectives. Constructivism emphasizes the idea of learning as a social process.

Constructivist approaches encourage learners to interpret new information and construct new knowledge. ¹¹⁴ By the same token, learners can clarify understanding when they are aware of their ability to learn and make sense of information. ¹¹⁵ This approach differs from the more traditional ideas of learning in which students are required to memorize information and return that exact information on a test.

HOUSEN AND YENAWINE

The research of cognitive psychologist Abigail Housen focuses on aesthetic thinking based on constructivist theory. Housen's research resulted in a five-stage theory that describes the evolution of an individual's thinking about works of art—which occurs as a result of interaction—over time. The five stages are Accountive, Constructive, Classifying, Interpretive and Re-Creative.

Housen's Stages of Development

Housen describes Stage I—Accountive—viewers as storytellers. These individuals use their senses, memories and personal experiences to make observations about a work of

114 Ibid. 17.

¹¹² Lambert 17-18.

¹¹³ Ibid. 18.

¹¹⁵ Ibid. 18.

¹¹⁶ Yenawine 8.

¹¹⁷ Housen, "Voices of Viewers" 4.

art. Often, these observations become part of a narrative. A viewer at this stage will often relate an interpretation to something that happened in his or her life—at home, at school, or at work. Stage II—Constructive—viewers build a framework for looking at works of art. These viewers incorporate their own perceptions, knowledge and values in an interpretation. Stage II viewers will often assign character traits to subjects or incorporate feeling and emotion into an interpretation. Stage III—Classifying—viewers adopt the critical and analytical stance of an art historian. These viewers use facts and figures to rationalize and explain the meaning of a work of art. Often, an interpretation is related to the artist's biography and consideration is given to historic, economic or social trends. Stage IV—Interpretive—viewers are constantly gaining new insights and making comparisons between works. Finally, Stage V—Re-Creative—viewers combine memory, history and contemplation, the personal and the universal, to interpret a work of art. Housen cites that it is also possible for transitional stages to exist. This occurs when viewers demonstrate patterns of thinking from adjacent stages, for example Stage I/II.

Unlike Piaget's cognitive stage theory, Housen's stages are generally not related to age. Housen states, "A person of any age with no experience with art will necessarily be in Stage I... Exposure to art over time is the only way to develop aesthetically, and without time and exposure, this development does not occur." ¹²¹

Visual Thinking Strategies

In order to give students exposure to art and experience in interpretation, Housen and Yenawine developed an inquiry-based curriculum known as Visual Thinking Strategies

¹¹⁸ Housen, "Voices of Viewers" 4.

¹¹⁹ Housen, "Voices of Viewers" 4-5.

¹²⁰ Housen, "Voices of Viewers" 5.

¹²¹ Housen, "Voices of Viewers" 5

(VTS) which was derived from Housen's stage theory and student centered learning.

According to Housen, this curriculum provides:

A stimulus (an art object or reproduction of one), a way to focus attention (carefully paced, sequenced, and crafted questions and images), and a process (teacher facilitated discussions) that keeps attention focused in a desired way and allows puzzling, reflecting, and constructing to unfold. 122

Overall, learners have the opportunity to build meaning, and gain exposure to the ideas of their peers.

In 1995, Housen and Yenawine founded Visual Understanding in Education (VUE), a nonprofit organization created to oversee the implementation of Visual Thinking Strategies in schools and museums. VTS is promoted as a method of teaching thinking, communication and visual literacy skills to young people. 124

This teaching strategy provides learners with instruction that is at their current level of operations while challenging them to grow. VTS centers on open-ended questioning; consideration is given to people in the earliest viewing stage who find stories based on visual evidence in a work. The three fundamental questions of VTS are 1) What is going on in this picture? 2) What do you see that makes you say that? 3) What more can we find? Housen states that "these questions get all students talking, even those who are usually silent.

¹²² Housen, "Voices of Viewers" 7

[&]quot;123 "Who is VUE?: Background and History," <u>Visual Understanding in Education</u>, 1 Apr. 2006 http://www.vue.org/whoisvue.html#Background.

^{124 &}quot;Understanding the Basics," <u>Visual Understanding in Education</u>, 1 April 2006

<www.vue.org/download.html> 1.

¹²⁶ Yenawine 8-9.

¹²⁷ Ibid. 9.

¹²⁸ Housen, "Voices of Viewers" 7.

They are intended to engage students and produce growth from Stages I to II." The three VTS questions are useful because they can be answered based on visual clues in a work, and they lead viewers to justify responses based on what they see within the work.

According to Yenawine, beginning viewers often develop idiosyncratic responses to the same work. 130 It is common for children to respond to works of art according to personal viewpoints, which might not necessarily correspond to what others think. Such divergent responses can be a challenge for those educators teaching through visual learning. He states, "In teaching beginners, therefore, we want to allow for the personal to emerge, but also encourage movement toward greater awareness of the objective reality of an image." This process goes beyond simply accepting children's interpretations, however.

As an additional step, designed to encourage both deductive reasoning and grounding of observations in the work, we ask viewers to provide the visual evidence to support their opinions. The sharing of observations to back up interpretations makes it clear to all why viewers think as they do, no matter how idiosyncratic.¹³²

According to Anne Weinger, Manager of Education and Interpretive Programs at the Fresno Metropolitan Museum of Art in Fresno, California, the museum programs that incorporate VTS are the most successful programs at the museum. Dierdre Metzler, Director of Education at the Fresno Metropolitan Museum of Art, cites that by using Visual Thinking Strategies students are encouraged to listen, speak and interact with one another.

¹²⁹ Housen, "Voices of Viewers" 7.

¹³⁰ Yenawine 9.

¹³¹ Ibid. 10.

¹³² Ibid.

Anne Weinger, Manager of Education and Interpretive Programs, Fresno Museum of Art, telephone interview, 6 Apr. 2006.

¹³⁴ Diadre Metzler, Director of Education, Fresno Museum of Art, telephone interview, 6 Apr. 2006.

As a result, the viewers stay focused, and interested while using their imaginations and listening skills. 135

A study initiated by Housen provides evidence for the benefits of learning through the visual arts. Through this study, Housen was able to demonstrate that students gain interpretive skills in the visual arts which are then transferred to other subjects.

Aesthetic Thought, Critical Thinking and Transfer in the Arts

In a 2002 article, "Aesthetic Thought, Critical Thinking and Transfer" in the Arts and Learning Research Journal, Housen explored the unexpected result of students using VTS in non-arts related subjects. This study sought to test both the effectiveness of the VTS curriculum in stimulating aesthetic growth, but also to look for evidence that the VTS curriculum developed critical thinking and encouraged its transfer to other subject areas among students beginning in second and fourth grade.

Housen initiated a five-year study, which began in 1993, to test both the effectiveness of the VTS curriculum in stimulating aesthetic growth, but also to look for evidence that the VTS curriculum developed critical thinking and its transfer to other subject areas among two groups of students in Byron, Minnesota, one beginning in second grade, the other beginning in fourth grade. To test her hypotheses, Housen observed two groups: a control group, and an experimental group, taught using VTS.

In the study, Housen distinguished between two distinct types of transfer: transfer of *content* and transfer of *context*. Transfer of content involved "critical thinking strategies in a social setting, different from the one in which such thinking was learned. The learning

¹³⁵ Metzler.

¹³⁶ Abigail C. Housen, "Aesthetic Thought, Critical Thinking and Transfer," <u>Arts and Learning Research</u> Journal 18.1 (2002): 99.

context of VTS was the social setting of the classroom that included teacher-facilitated group discussions, open-ended questions, paraphrasing and linking of student responses." For example, if a student made observations about a work of art in a museum setting, and was then able to make similar observations based on a slide or poster in a classroom, this would be transfer of content. Transfer of context was "the exercise of critical thinking applied not only to a different social context but also within a different subject domain, or content." For example, if a student used critical thinking skills to interpret a work of art, and then used critical thinking skills to interpret a work of literature, this would encompass transfer of context.

In the article, Housen asked the question: "Would VTS-trained students apply critical thinking strategies to non-art objects of attention?" Housen hypothesized that critical thinking transfers across social context—from classroom dialogues to individual monologues. At the same time, she proposed that critical thinking shows transfer not only across social context, but across content as well. In this case, the transfer is from classroom dialogues to monologue, and from art to a non-art object. In addition, she proposed that exposure to VTS over time causes students to achieve higher Aesthetic Stages. As students were given practice in interpretation, they became more confident and competent in their responses tow works of art.

The results of Housen's research imply that a transfer of skills does, in fact, exist.

According to Housen, "ultimately, our results serve not only as a window into the kinds of

¹³⁷ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 106.

¹³⁸ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 107.

¹³⁹ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 107.

¹⁴⁰ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 107.

¹⁴¹ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 107.

¹⁴² Housen, "Aesthetic Thought, Critical Thinking and Transfer" 108.

thinking and learning that occur when elementary age students respond to works of art over an extended period, but also how learning in the arts can enable students to move beyond the interpretation of images." ¹⁴³ In addition, students instructed with VTS techniques had higher levels of transfer than the control group.

Figure 1 below reflects Housen's findings after the fifth year of her study in Byron. 144

Considering all students, those who began the study in second grade, and those who began in fourth grade, Housen's experiment demonstrates that a greater percentage of students exposed to VTS operated in Stage II. On the other hand, the majority of students in the control group were still operating in a transitional Stage I/II.

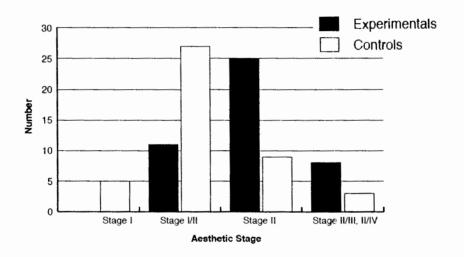


Figure 1. Aesthetic Stage Distribution by Group (Byron Study Year V, Spring). From "Aesthetic Thought, Critical Thinking and Transfer."

Furthermore, when the experimental and control groups were divided by age and grade level, the distribution of subjects in each group is apparent. Figure 2 shows that both experimental groups—those beginning in second grade (younger) and those beginning in fourth grade (older) began at a slightly lower aesthetic stage. However, by the end of the

¹⁴³ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 100.

¹⁴⁴ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 112.

fifth year, the experimental groups, those instructed with VTS, ended at a significantly higher aesthetic stage.

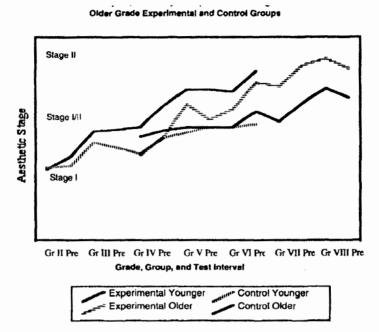


Figure 2. Aesthetic Stage Distribution by Group (Byron Study Year V, Spring). From "Aesthetic Thought, Critical Thinking and Transfer."

According to Housen, the experimental groups, besides being at a higher aesthetic stage, were able to make observations, and support those observations with evidence and speculating—in arts and non-arts related subjects and discussions—characteristics which are the fundamental building blocks of critical thinking skills.¹⁴⁵

As the VTS curriculum invites students to freely share their interpretations of works of art, to articulate and support their point of view and to come to understand, appreciate and build upon the varying perspectives of their

¹⁴⁵ Housen, "Voices of Viewers" 8.

classmates, it is simultaneously and by its very nature nurturing the development of creative thinking.¹⁴⁶

In her conclusion, Housen notes that there are two effects of VTS. The first, or 'Performance Effect,' demonstrates that VTS gives students the chance to participate in evidentiary reasoning in a supportive environment, with scaffolds including VTS questions, teacher facilitation and peer discussions. The second effect, or a 'Developmental Effect' is observed when VTS learners move to higher Aesthetic Stages in a more accelerated way. Housen asserts that consideration must be given to VTS when designing a curriculum from a developmental point of view. She writes:

The VTS process accesses the power of art by focusing attention at a level that is accessible and provocative to the learner in an appropriate sequence over time. This design is not arbitrary and is continually refined on the basis of ongoing research findings.¹⁴⁹

Housen's study shows that through the use of VTS, students can develop important critical thinking skills. She states, "It is easy to overlook all the subtle, yet significant ways that art can act as an ideal medium for the development of critical capacities when it is framed with the right kind of pedagogical process." ¹⁵⁰

FALK AND DIERKING

One common element that runs through the findings of Piaget, Vygotsky, Housen and Yenawine is the notion of time. John H. Falk and Lynn D. Dierking, Director and Associate

¹⁴⁷ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 119.

¹⁴⁶ Housen, "Voices of Viewers" 8.

¹⁴⁸ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 120.

¹⁴⁹ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 121.

¹⁵⁰ Housen, "Aesthetic Thought, Critical Thinking and Transfer" 121

Director of the Institute for Learning Innovation, developed the Contextual Model of Learning. Falk and Dierking argue that learning is the result of millions of years of evolution, an adaptation that permits a dialogue between the individual and the physical and sociocultural spheres. 151 The authors state that, "The Contextual Model involves three overlapping contexts: the personal, the sociocultural, and the physical. Learning is the process/product of the interactions between these three contexts." 152 After working with this model for over a decade, Falk and Dierking decided that it was necessary to add a fourth dimension—time. 153 Figure 3 is a representation of Falk and Dierking's Contextual Model. This model shows the interaction of the three contexts, with the added dimension of time.

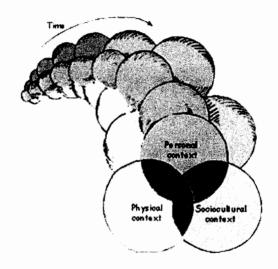


Figure 3. The Contextual Model of Learning. From Learning From Museums.

Falk and Dierking maintain that people do not learn things in one moment in time, but over time. 154 In the personal context, the Falk and Dierking cite that learning flows from appropriate motivational and emotional clues: learning is facilitated by personal interest, "new" knowledge is constructed from a foundation of prior experience and knowledge, and

¹⁵¹ John H. Falk and Lynn D. Dierking, <u>Learning From Museums</u> (New York: AltaMira Press, 2000) 10. 152 Falk and Dierking 10. 153 Ibid.

¹⁵⁴ Ibid. 12.

learning is expressed within appropriate contexts. 155 The sociocultural context underscores the importance of social interaction as a means of building knowledge and understanding. 156 The physical context involves the persistence of memory—what people saw, what they did, and how they felt about a certain experience. 157

¹⁵⁵ Falk and Dierking 16. 156 Ibid. 38. 157 Ibid. 53.

CHAPTER VII

MODEL RESOURCES

Both classroom teachers and museum educators share the learning theories that are incorporated into lesson plans and activities. Using constructivism and the techniques outlined in the Visual Thinking Strategies, teachers and museum educators give students the opportunity to make meaning using previous knowledge and experience. Through open ended questioning, discussion, group work, and the use of prior knowledge, students can examine works of art and develop critical thinking skills. According to the research of Housen, as upper elementary school students develop these critical thinking skills, they are then transferred to other subjects—including language arts.

Over the last decade, museum education departments have developed pre and postvisit activities for use in the upper elementary classroom. Many of these activities
incorporate the interpretation of images of works of art and the composition of written
works—short stories, poetry and newspaper articles. For example, at the National Gallery,
the Philadelphia Museum of Art, the Seattle Art Museum, the Getty Museum, the
Minneapolis Institute of Arts, the Walters Art Museum, the Newark Museum and the
Montclair Art Museum, museum educators have developed such activities, incorporating
constructivist theory and the Visual Thinking Strategies. Most students at the upper
elementary level are at Piaget's operational, or logical-concrete stage. At this point, learners
have a grasp of "the present" and concrete information and are beginning to use inductive
reasoning. Students in these grades are approximately the same age as those observed by
Housen in the course of her five year study. Activities from these museums are highlighted

¹⁵⁸ Grinder and McCoy 33.

because of their consideration of state-mandated curriculum standards for visual arts and language arts. In these activities, questions posed to students in these activities are based on the three essential questions of the Visual Thinking Strategies: 1) What do you see? 2) What do you see that makes you say that? 3) What more can we find?¹⁵⁹ By connecting the processes of looking and writing, students make observations and formulate written compositions based on those observations. Because these activities are designed in conjunction with state curriculum standards, they are relevant for use in the classroom. Museum educators have united the museums' curricula with the schools', thereby creating a directed plan for learning. These practices reflect the curriculum model as suggested by Beer: "goals or objectives, teaching strategies, learning activities and evaluation." ¹⁶⁰

On the most general level, each of these model resources can be examined in terms of Beer's curriculum model. The goals are to give students exposure to works of art, to support and connect the visual arts and language arts curricula and to help students improve analytical and language arts skills. These goals are achieved through the use of constructivist theory and Visual Thinking Strategies. In each case, students are actively engaged in looking at images, formulating observations and interpretations and writing about what they observe; in some cases students create their own works of art or present information to the class. In the selected lessons, the objectives are to introduce students to works of art, discuss the works using constructivist and VTS techniques and then have students complete a writing assignment that parallels the discussion. Results can be evaluated in terms of the curriculum standards met by each lesson, and the students' products.

¹⁵⁹ Housen, "Voices of Viewers" 7.

¹⁶⁰ Beer 209.

The following museum pre and post-visit activities, available via the specific museum's websites, will be examined from two perspectives: the incorporation of learning theory and their relevance to state-specific curriculum standards.

THE NATIONAL GALLERY OF ART

At the National Gallery of Art in Washington, D.C., museum educators model lesson plans for teachers on constructivist theory. According to Julie Springer, Coordinator of Teacher Programs at the National Gallery, Visual Thinking Strategies can also be a useful tool in lesson development.¹⁶¹

In the lesson "19th Century America in Art and Literature" (see Appendix E), students learn about daily life in the United States during the 1800s through art and literature. This lesson would be appropriate for upper elementary students because it requires both careful observation and inference. Students examine the American work *Mahantago Valley Farm* by an unknown artist (late nineteenth century) and answer discussion questions. For example, students are asked why the area depicted in *Mahantago Valley Farm* would make a good spot for farming. In order to answer this question, students could utilize their knowledge of farming, or perhaps a prior experience in the country or at a farm. Students are also asked, "What daily activities are the people engaged in?" To answer this question, the students must look for clues in the work in order to justify their responses, reflecting a VTS approach.

¹⁶¹ Julie Springer, Coordinator of Teacher Programs, The National Gallery of Art, telephone interview, 7 Apr. 2006

^{162 &}quot;19th Century America in Art and Literature," <u>NGA Classroom for Teachers and Students</u>, 2006, The National Gallery of Art, 31 Jan. 2006 http://www.nga.gov/education/classroom/>.
163 Ibid.

Through the constructivist technique of relating information to past experiences, or the use of the VTS questions "What do you see in this work?" and "What makes you say that?" students interpret the work and develop an understanding of what life was like during the time period. In addition, students are required to use critical thinking skills to consider the

intention of authors and artists of the time period.¹⁶⁴ Finally, students use the knowledge gained from this lesson to then compose an imaginative letter to a friend describing life in nineteenth century America.

In Tables 1 and 2, this author illustrates the manner in which "19th Century America in Art and Literature" can meet national content standards, as established by the Consortium of National Arts Education Associations and the National Council of Teachers of English.

Table 1. Evaluation of Pre/Post-Visit Activities from the National Gallery of Art Based on The National Standards for Arts Education. 165

NATIONAL Content Standards	19 th C
Arts Education	America
Understanding and applying media, techniques, and processes	
2. Using knowledge of structures and functions	
3. Choosing and evaluating a range of subject matter, symbols and ideas	√
4. Understanding the visual arts in relation to history and cultures	√ √
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others	1
6. Making connections between visual arts and other disciplines	√

^{164 &}quot;19th Century America in Art and Literature."

¹⁶⁵ "National Standards for Arts Education," <u>ArtsEdge</u>, 20 Mar. 2006 http://artsedge.kennedy-center.org/teach/standards.cfm>.

Table 2. Evaluation of Pre/Post-Visit Activities from the National Gallery of Art Based on the National Standards for English Language Arts. 166

NATIONAL Standards	19 th C
English Language Arts	America
1. Students read a wide range of print and non-print texts to build an understanding	
2. Students read a wide range of literature from many periods in many genres to build an understanding	
3. Students apply a wide range of strategies to comprehend, interpret, evaluate and appreciate texts	
4. Students adjust their use of spoken, written, and visual languageto communicate effectively with a variety of audiences and for different purposes	1
5. Students employ a wide range of strategies as they write	√
6. Students apply knowledge of language structure, language conventions, media techniques, figurative language, and genre to create, critique and discuss print and non-print texts.	√
7. Students conduct research on issues and interests	
8. Students use a variety of technological and information resources	
9. Students develop an understanding of and respect for diversity in language use	
10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.	
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.	
12. Students use spoken, written, and visual language to accomplish their own purposes.	√

THE PHILADELPHIA MUSEUM OF ART

Barbara Bassett, Curator of Education at the Philadelphia Museum of Art in Philadelphia, states, "Our goal, whether teaching in the galleries or writing educational materials, is to help students to be active participants in the learning process and for the dialogue to be object-based as much as possible." Basset uses the words "active, object-based, and inquiry" to describe the teaching methods at the Philadelphia Museum of Arts.

For example, the teacher resource packet entitled "Manet and the Sea" (see Appendix F) was designed to accompany an exhibit based on the works of Impressionist painter, Edouard Manet (1832-1883) held at the museum in 2004. The packet, still available via the museum's website, provides teachers with a "slide script" which they can refer to for

¹⁶⁶ "National Standards for English Language Arts," <u>The National Council of Teachers of English</u>, 20 Mar. 2006 http://www.ncte.org/about/over/standards/110846.htm>.

¹⁶⁷ Barbara Bassett, Curator of Education, Philadelphia Museum of Art, e-mail, 5 Apr. 2006.

background information. The script includes important information as well as questions that can guide students in their viewing. These thought provoking questions encourage students to make insightful observations based on the selected images. General questions include, "Describe the scene; what words or phrases would you use?" "How would you have portrayed this scene? What would you have done differently?"

There are also specific questions related to each image in the resource packet. In one instance, students are asked to compare and contrast two seascapes: *Beach at Trouville* (1863) by Eugene Boudin (1824-1898) and *The Beach at Boulogne* (1868) by Manet. Students are posed with questions including: "What are the people doing in this scene?" and "Describe the weather in the two paintings." In addition, students are asked, "How are the vacationers in this picture different from modern people on a beach?" To answer these questions, students use their prior knowledge or experiences at the beach to identify the activities occurring, the weather, or the similarities and differences between the beach in the nineteenth century and twenty-first century. Furthermore, viewers must identify what clues in the work lead them to answer the way that they do.

Bassett states, "Along with background and looking/discussion questions, we try to include activities that students can do in the classroom that will connect with curriculum areas like language arts... and that will add another layer of experience to the works of art." To that end, teachers are provided with a grade appropriate writing activity. The activity is divided into two age ranges, Grades K-5 and Grades 6-12. The images used and objectives are the same; however, the procedure changes slightly. The first objective of this

¹⁶⁸ Barbara Bassett.

activity is to engage students in observing, and thinking and writing about art.¹⁶⁹ Students consider Manet's *The Battle of the U.S.S. "Kearsarge" and the C.S.S. "Alabama"* (1864). They are encouraged to compile a list of words that they think of when they look at the image. Then, students are to imagine that they are in the painting and write an imaginative narrative, describing what happened before, after or during the moment depicted in the work.

In Tables 3 and 4, this author illustrates which academic standards, as established by the Pennsylvania Department of Education, are met by the activities related to "Manet and the Sea."

Table 3. Evaluation of Pre/Post-Visit Activities from the Philadelphia Museum of Art Based on Pennsylvania Academic Standards for Arts and Humanities. 170

PENNSYLVANIA Academic Standards	Manet and the
Arts & Humanities	Sea
9.1 Production, Performance and Exhibition of Dance, Music, Theater and Visual Arts: Know the elements, principles and vocabulary of each art form.	√
9.2 Historical and Cultural Contexts: Explain the historical, cultural and social context of an individual work in the arts.	√
9.3 Critical Response: Recognize critical processes used in the examination of works in the arts and humanities.	1
9.4 Aesthetic Response: Know how to respond to a philosophical statement about works in the arts and humanities.	7

Table 4. Evaluation of Pre/Post-Visit Activities from the Philadelphia Museum of Art Based on Pennsylvania Academic Standards for Reading, Writing, Speaking and Listening.¹⁷¹

PENNSYLVANIA Academic Standards	Manet and the
Reading, Writing, Speaking and Listening	Sea
1.1 Learning to Read Independently: Demonstrate fluency and comprehension in reading.	
1.2 Reading Critically in All Content Areas: Read and understand essential content of informational texts and documents in all academic areas.	
1.3 Reading, Analyzing and Interpreting Literature: Read and understand works of literature.	
1.4 Types of Writing: Write poems, plays, multi-paragraph stories and informational pieces.	1
1.5 Quality of Writing: Write with a sharp, distinct focus; use well-developed content appropriate for the topic.	1

¹⁶⁹ "Manet and the Sea," <u>Exhibition Materials</u>, 2004, The Philadelphia Museum of Art, 31 Jan. 2006 http://www.philamuseum.org/education/33-132-374-203.html.

^{170 &}quot;Academic Standards: Arts & Humanities," Pennsylvania Department of Education, 26 Apr. 2006 http://www.pde.state.pa.us/stateboard ed/cwp/view.asp?a=3&Q=76716>

^{171 &}quot;Academic Standards: Reading, Writing, Speaking, and Listening," Pennsylvania Department of Education, 26 Apr. 2006 http://www.pde.state.pa.us/stateboard ed/cwp/view.asp?a=3&Q=76716>

1.6 Speaking and Listening: Listen to others, speak using skills appropriate to formal speech	
situations; contribute to discussion.	
1.7 Characteristics and Functions of the English Language: Identify words from other	
languages that are commonly used English words.	
1.8 Research: Select and refine a topic for research; locate information using appropriate	1
sources and strategies; organize and present the main ideas.	

THE SEATTLE ART MUSEUM

According to Anne Pfeil, Associate Museum Educator for Tours, the museum educators at the Seattle Art Museum use an inquiry approach in developing curriculum packets and pre and post tour materials for teachers. Lessons make use of open-ended questions that engage students in looking and thinking. Pfeil states, "When discussing cultural objects, we tend to use many questions that ask students to reflect on their own experience that might relate to or help demystify the meaning of the object being discussed."

The resource packet entitled "Impressionism: Paintings Collected by European Museums" (see Appendix G) was based on an exhibit by the same name which was at the museum in 1999. This resource guide was organized by educators from the Seattle Art Museum, the High Museum of Art in Atlanta, Georgia and the Denver Museum of Art in Denver, Colorado. It is currently available to teachers through the museum's website.

Each sample lesson includes "looking questions" which are meant to enrich the student's interpretation of a painting by encouraging discussion and careful looking.¹⁷⁵ The authors of the resource packet acknowledge that students may have a diverse range of interpretations and answers to looking questions. The authors advise that "the looking

¹⁷² Anne Pfeil, Associate Museum Educator for Tours, The Seattle Art Museum, e-mail 12 Apr. 2006.

¹⁷³ Ibid.

¹⁷⁴ Ibid.

^{175 &}quot;Impressionism: Paintings Collected by European Museums," Teacher Lessons, 1998, Seattle Art Museum,

³¹ Jan. 2006 <.http://www.seattleartmuseum.org/Learn/Teach/teacher.asp>.

questions are a starting point for teachers to facilitate the students' close viewing." The questions may be expanded to be more interpretive—"What do you think the artist's intent was in...?" Comparative—"What are the similarities and differences between...and...? Or hypothetical—"What if...?" Generally, the looking questions included in the lessons are geared toward younger viewers, those in grades four through six. For example, students are asked to describe the location they see in an image, identify colors and textures, and imagine if a work was painted using different colors or figures.

In addition to the looking questions, the resource packet includes a number of activities that allow students to extend their understanding of the works of art into other areas of the curriculum, including language arts. For example, in Lesson #4, based on *Summer Day* (ca. 1879) by Berthe Morisot (1841-1895), students are asked questions like "What type of location do you see in the painting?" and "What other objects do you think might be outside of the viewer's perspective?" Students are then asked to extend their discussion of the painting to write a dialogue between the two women depicted sitting in a boat.

In Lesson #5, students examine *The Cliff at Fecamp* (1881) by Claude Monet (1840-1926). In an extension activity, students imagine jumping into the painting. Students explain their thoughts by writing a paragraph that describes what their experience would be like if they were a figure in the painting. The authors of this lesson suggest that teachers ask questions to guide students viewing. Such questions include: "How would it feel to be on these cliffs? What would the ground feel like? Is it warm or cool? How does the scene smell? How is the weather?" 178

^{176 &}quot;Impressionism: Paintings Collected by European Museums."

¹⁷⁷ Ibid.

¹⁷⁸ Ibid.

In Lesson #9, based on Before the Performance (ca. 1896-98) by Edgar Degas (1834-1917), students are asked to write a story describing the dancers in the work. As part of the initial interpretation, students are encouraged to compile a list of words that describe the dancers' actions. Then, they are asked to write a short narrative, imagining what the depicted performance would be like.

In Tables 5, 6 and 7 this author illustrates the manner in which the lessons from "Impressionism: Paintings Collected by European Museums" meet curriculum requirements from the Washington Superintendent of Public Instruction. These standards are called Essential Academic Learning Requirements, or EARLs.

Table 5. Evaluation of Pre/Post-Visit Activities from the Seattle Art Museum Based on Washington Essential Academic Learning Requirements for Arts. 179

WASHINGTON Essential Academic Learning Requirements Arts	Impressionism
1. The student understands and applies Arts knowledge and skills	7
2. The student demonstrates thinking skills using artistic processes.	1
3. The student communicates through the Arts.	1
4. The student makes connections within and across the Arts, to other disciplines, life, culture, and work.	1

Table 6. Evaluation of Pre/Post-Visit Activities from the Seattle Art Museum Based on Washington Essential Academic Learning Requirements for Writing. 180

WASHINGTON Essential Academic Learning Requirements	Impressionism
Writing	
1. The student writes clearly and effectively	1
2. The student writes in a variety of forms for different audiences and purposes.	√
3. The student understands and uses the steps of the writing process.	7
4. The student analyzes and evaluates the effectiveness of written work.	

^{179 &}quot;Essential Academic Learning Requirements: Arts," Washington Superintendent of Public Instruction, 26

Apr. 2006 http://www.k12.wa.us/curriculumInstruct/.

180 "Essential Academic Learning Requirements: Writing," Washington Superintendent of Public Instruction, 26 Apr. 2006 http://www.k12.wa.us/curriculumInstruct/>.

Table 7. Evaluation of Pre/Post-Visit Activities from the Seattle Art Museum Based on Washington Essential Academic Learning Requirements for Communication. 181

WASHINGTON Essential Academic Learning Requirements	Impressionism
Communication	
1. The student uses listening and observation skills to gain understanding.	V
2. The student communicates ideas clearly and effectively.	√
3. The student uses communication strategies and skills to work effectively with others.	1
4. The student analyzes and evaluates the effectiveness of formal and informal communication.	

THE GETTY MUSEUM

The Education Department at the Getty Museum has created a number of lesson plans that join the visual arts and language arts, including "Read All About It! Events and People of the 1930s and 1940s that Shaped California and the Nation" (See Appendix H).

According to Elissa Calvillo Ennis, Assistant Manager of School & Teacher Audiences at the Getty Museum, lessons like "Read All About It!" were created by local teachers who participate in the teacher professional development program, entitled "Art and Language Arts." Ennis states that the museum focuses on "helping teachers to understand how to analyze the art elements and principles used in artworks, how to use artworks to enhance vocabulary and writing skills, and how to develop good open ended questioning strategies to use in discussions with students." 183

"Read All About It!" has been designed to include students in grades four through six. By taking part in this lesson, students are required to make connections between the Great Depression and photographs by Dorthea Lange (1895-1965). In this lesson, students examine images in Lange's photographs and discuss what they see in terms of what they

¹⁸¹ "Essential Academic Learning Requirements: Communication," <u>Washington Superintendent of Public Instruction</u>, 26 Apr. 2006 http://www.k12.wa.us/curriculumInstruct/.

Instruction, 26 Apr. 2006 http://www.k12.wa.us/curriculumInstruct/.

182 Elissa Calvillo Ennis, Assistant Manager, School & Teacher Audiences, The Getty Museum, e-mail 17 Apr. 2006.

¹⁸³ Ibid.

might already know about the time period. In addition, students hypothesize what Lange might have been trying to communicate in her photographs through journal writing. Then, students compose a feature article in the style of a newspaper article to accompany a selected Lange photograph.

In order to facilitate discussion of the photographs, the authors of the lesson suggest that teachers pose the following questions: "Who is in the picture? What can you say about the person(s) you see in this image? What can you tell from the setting shown in the photograph? Where do you think the photographer was standing when she took this picture?¹⁸⁴ These questions follow the basic pattern established by the questions employed by VTS. Furthermore, since Lange's photography evokes the feelings and emotions of her subjects, students can rely on prior knowledge or past experience to relate to those in the photographs. After reviewing students' observations of each image, the class is divided into smaller groups. The groups will collaborate on the news article, which will be presented to the class.

In Tables 8 and 9, this author illustrates which of the California content standards for visual arts and English language arts are met by this lesson from the Getty Museum.

Table 8. Evaluation of Pre/Post-Visit Activities from the Getty Museum Based on California Content Standards for Visual Arts. 185

CALIFORNIA Content Standards	Read All
Visual Arts	About It!
1.0 Artistic Perception: Students perceive and respond to works of art, objects in nature,	J
events, and the environment. They also use the vocabulary of the visual arts to express their	Y
observations.	
2.0 Creative Expression: Students apply artistic processes and skills, using a variety of media	1
to communicate meaning and intent in original works of art.	
3.0 Historical and Cultural Context: Students analyze the role and development of the visual	
arts in past and present cultures throughout the world, noting human diversity as it relates to	i

¹⁸⁴ "Read All About It! Events and People of the 1930s and 1940s That Shaped the Nation," <u>Ideas for the Classroom</u>, 2006, The Getty Museum, 31 Jan. 2006 http://www.getty.edu/education/for_teachers/curricula. Content Standards: Visual and Performing Arts," <u>California Department of Education</u>, 26 Apr. 2006 http://www.cde.ca.gov/be/st/ss/.

the visual arts and artists.	
4.0 Aesthetic Valuing: Students analyze, assess, and derive meaning from works of art,	1
including their own, according to the elements of art, the principles of design, and aesthetic qualities.	
5.0 Connections, Relationships and Application: Students apply what they learn in the visual	
arts across subject areas. They develop competencies and creative skills in problem solving,	1 1
communication, and management of time and resources that contribute to lifelong learning and	
career skills. They also learn about careers in and related to the visual arts.	

Table 9. Evaluation of Pre/Post-Visit Activities from the Getty Museum Based on California Content Standards for English Language Arts. 186

CALIFORNIA Content Standards	Read All
English Language Arts	About It!
1.0 Reading (Word Analysis, Fluency, Systematic Vocabulary Development): Students use their knowledge of word origins and word relationships, as well as historical and literary context clues, to determine the meaning of specialized vocabulary and to understand the precise meaning of grade-level-appropriate words.	1
2.0 Reading (Reading Comprehension): Students read and understand grade-appropriate material. They describe and connect the essential ideas, arguments, and perspectives of the text by using their knowledge of text structure, organization and purpose.	
3.0 Reading (Literary Response and Analysis): Students read and respond to historically or culturally significant works of literature. They begin to find ways to clarify ideas and make connections between literary works.	
1.0 Writing (Writing Strategies): Students write clear, coherent, and focused essays. The writing exhibits the students' awareness of the audience and purpose. Essays contain formal introductions, supporting evidence, and conclusions. Students progress through the stages of	1
the writing process as needed.	
2.0 Writing (Writing Applications, Genres and Their Characteristics): Students write narrative, expository, persuasive, and descriptive texts of at least 500 to 700 words in each genre. Student writing demonstrates a command of standards American English and the research, organizational, and drafting strategies outlined in Writing Standard 1.0.	√
1.0 Written and Oral English Language Conventions: Students write and speak with a command of standard English conventions appropriate to grade level.	1
1.0 Listening and Speaking (Listening and Speaking Strategies): Students deliver focused, coherent presentations that convey ideas clearly and relate to the background and interests of the audience. They evaluate the content of oral communication.	1
2.0 Listening and Speaking (Speaking Applications, Genres and Their Characteristics): Students deliver well-organized formal presentations employing traditional rhetorical strategies (e.g., narration, exposition, persuasion, description). Student speaking demonstrates a command of standard American English and the organizational and delivery strategies outlined in Listening and Speaking Standard 1.0.	

THE WALTERS ART MUSEUM

Through lessons such as "Art Through the Ages: Telling Stories in Art," (See Appendix I) from the Walters Art Museum in Maryland, students are encouraged to make

¹⁸⁶ "Content Standards: English Language Arts," <u>California Department of Education</u>, 26 Apr. 2006 http://www.cde.ca.gov/be/st/ss/>.

connections between writing and art, and the manner in which both artist and author serve as storytellers. 187

As a part of "Art Through the Ages," students are provided with a worksheet to guide their viewing of portraits from the Walters' collection. Students select an image and then answer questions based on that image. Students are asked to hypothesize: "How does this person feel about him or herself? What gives you that impression? Would you want to be friends with this person? Why or why not? If you could ask this person any question, what would it be?" Based in constructivist theory, this lesson encourages students to consider prior knowledge or experience in order to interpret the "feelings" of the subjects in the portrait. Students could think about a time when they reacted with the same facial expression or pose. While there might not be a singular "right" or "wrong" response, students are to think creatively and support their ideas with evidence from the work—an expansion of the VTS approach. Then, students are given a selection of four portraits. They select one, and using a prompt, compose a short story about what they think is happening in the work.

In Tables 10 and 11, this author illustrates the manner in which the Maryland Voluntary State Curriculum Content Standards are met by the selected lesson from the Walters Art Museum.

Table 10. Evaluation of Pre/Post-Visit Activities from the Walters Art Museum Based on Maryland Voluntary State Curriculum Content Standards for Fine Arts. 189

MARYLAND Voluntary State Curriculum Content Standards	Art Through
Fine Arts	the Ages
1.0 Perceiving and Responding - Aesthetic Education: Students will demonstrate the ability to	V
perceive, interpret and respond to ideas, experiences, and the environment through visual art.	
2.0 Historical, Cultural, and Social Context: Students will demonstrate an understanding of	1
visual arts as a basic aspect of history and human experience.	

[&]quot;Art Through the Ages: Telling Stories in Art," <u>Pre and Post-Visit Activities</u>, 2006, The Walters Art Museum, 23 Feb. 2006 www.thewalters.org/media/pdfs/art_through_the_ages.pdf.

^{188 &}quot;Art Through the Ages: Telling Stories in Art."

^{189 &}quot;Voluntary Curriculum: Fine Arts," Maryland Department of Education, 26 Apr. 2006

http://mdk12.org/instruction/curriculum/index.html.

3. 0 Creative Expression and Production: Students will demonstrate the ability to organize		
knowledge and ideas for expression in the product of art.		
4.0 Aesthetics and Criticism: Students will demonstrate the ability to identify, analyze, and	√ √	
apply criteria for making visual aesthetic judgments.		

Table 11. Evaluation of Pre/Post-Visit Activities from the Walters Art Museum Based on Maryland Voluntary State Curriculum Content Standards for Reading/English Language Arts. 190

MARYLAND Voluntary State Curriculum Content Standards	Art Through
Reading/English Language Arts	the Ages
1.0 General Reading Processes	
2.0 Comprehension of Informational Text: Students will read, comprehend, interpret, analyze and evaluate informational text.	
3.0 Comprehension of Literary Text: Students will read, comprehend, interpret, analyze and evaluate literary texts.	
4.0 Writing: Students will compose in a variety of modes by developing content, employing specific forms, and selecting language appropriate for a particular audience and purpose.	1
5.0 Controlling Language: Students will control language by applying the conventions of Standard English in speaking and writing.	1
6.0 Listening: Students will demonstrate effective listening to learn, process and analyze information.	
7.0 Speaking: Students will communicate effectively in a variety of situations with different audiences, purposes, and formats.	1

THE NEWARK MUSEUM

At the Newark Museum in Newark, New Jersey, Kevin Heller, Assistant Director of Education for Instructional Programs, cites John Cotton Dana as one of the most influential historical figures on the state of educational programming at the museum. 191 At the same time, he credits the work of Philip Yenawine and VTS as also having a strong effect in the manner in which lessons are constructed. 192 Heller noted that in order to develop curriculum based lesson plans, some input is sought from department supervisors at local schools, and special consideration is given to the developmental level of students. 193

¹⁹⁰ "Voluntary Curriculum: Reading/English Language Arts," Maryland Department of Education, 26 Apr. 2006 http://mdk12.org/instruction/curriculum/index.html.

¹⁹¹ Kevin Heller, Assistant Director of Education for Instructional Programs, The Newark Museum, personal interview, 15 Mar. 2006. ¹⁹² Ibid. ¹⁹³ Ibid.

The Newark Museum hosts a number of programs that incorporate the New Jersey Core Curriculum Content Standards, including "Express Yourself-Exploring American Art" (see Appendix J). Lesson plans including "The American Landscape in the 19th Century" have been designed for use in the classroom as pre or post-visit activities. Created by classroom teachers in conjunction with the Newark Museum's education department, these lessons are targeted to include students in grades five and six but could also be used with students in forth grade. Lessons such as these make use of open ended questioning and constructivist techniques in order to allow students to develop critical observation and thinking skills.

In Tables 12 and 13, this author illustrates the manner in which New Jersey Core

Curriculum Content Standards for visual arts and language arts literacy are met by this lesson

from the Newark Museum.

Table 12. Evaluation of Post-Visit Activities from the Newark Museum Based on New Jersey Core Curriculum Standards for Visual and Performing Arts. 194

NEW JERSEY Core Curriculum Content Standards:	19 th C
Visual Arts & Performing Arts	Landscape
1.1 (Aesthetics) All students will use aesthetic knowledge in the creation of and in response to dance, music, theater and visual art.	1
1.2 (Creation and Performance) All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.	1
1.3 (Elements and Principles) All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art	1
1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.	1
1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.	1

¹⁹⁴ "Visual and Performing Arts Core Curriculum Content Standards," New Jersey Department of Education, 20 Feb. 2006 http://www.nj.gov/njded/cccs/s1_vpa.htm.

Table 13. Evaluation of Post-Visit Activities from the Newark Museum Based on New Jersey Core Curriculum Standards for Language Arts Literacy. 195

NEW JERSEY Core Curriculum Content Standards:	19 th C
Language Arts Literacy	Landscape
3.1 (Reading) All students will understand and apply the knowledge of sounds, letters, and words	٦
in written English to become independent and fluent readers, and will read a variety of materials	'
and texts with fluency and comprehension.	
3.2 (Writing) All students will create a clear, concise, organized language that varies in content	√ √
and form for different audiences and purposes.	
3.3. (Speaking) All students will speak in clear, concise, organized language that varies in content	1
and form for different audiences and purposes.	
3.4 (Listening) All students will listen actively to information from a variety of sources in a	
variety of situations.	
3.5 (Viewing and Media Literacy) All students will access, view, evaluate, and respond to print,	1
non-print and electronic texts and resources.	

THE MONTCLAIR ART MUSEUM

Gary Schneider, Director of Education at the Montclair Art Museum in Montclair,

New Jersey has tried to create a balance between approaches including constructivism and

Visual Thinking Strategies in museum programming. According to Schneider, educators

from the Museum of Modern Art in New York have come to the Montclair Art Museum to

model the VTS approach, which has helped docents and educators to shift the goals of

educational programming and activities from "information" to "experience, vocabulary,

observation and critical thinking skills." 197

Through the curriculum packet entitled "Abstraction" (see Appendix K), students are introduced to abstract art. Some abstract artists have transformed objects from pop culture and nature to serve as subjects for their works. Students can think about this as they begin to interpret a work. If students are able to identify objects with which they are familiar, the connection could serve as a starting point for interpretation. One writing activity related to

¹⁹⁵ "Language Arts Literacy Core Curriculum Content Standards," New Jersey Department of Education, 8 Mar. 2006 < http://www.state.nj.us/njded/cccs/s3 lal.htm>.

¹⁹⁶ Gary Schneider, Director of Education, The Newark Museum, e-mail, 16 Mar. 2006.

¹⁹⁷ Schneider.

¹⁹⁸ "Abstraction Curriculum Packet," <u>Educator Resources</u>, 2006, The Montclair Art Museum, 31 Jan. 2006 www.thewalters.org/media/pdfs/art_through_the_ages.pdf>.

this lesson states that "abstract artwork often reminds us of other places, things, or emotions." Students are instructed to select a painting and write a poem about it using simile and metaphor, using the following structure for each line: 1) give the painting a name; 2) write an action phrase based on what you see, such as "flying above the clouds" or "chasing along the beach;" 3) create a simile, a phrase using "like," for the painting; and 4) give the painting another name. Using this model, students are able to incorporate prior knowledge and experience with what is observed in the image. At the same time, students can use the VTS questions: "What do you see in this work?" and "What makes you say that?" to gather material for their poem.

In Tables 14 and 15, this author illustrates which New Jersey Core Curriculum

Content Standards for visual arts and language arts literacy are met by this lesson from the

Montclair Art Museum.

Table 14. Evaluation of Post-Visit Activities from the Montclair Art Museum Based on New Jersey Core Curriculum Standards for Visual and Performing Arts.²⁰⁰

NEW JERSEY Core Curriculum Content Standards: Visual Arts & Performing Arts	Abstraction
1.1 (Aesthetics) All students will use aesthetic knowledge in the creation of and in response to dance, music, theater and visual art.	1
1.2 (Creation and Performance) All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.	1
1.3 (Elements and Principles) All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art	√
1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.	
1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.	1

^{199 &}quot;Abstraction Curriculum Packet."

²⁰⁰ "Visual and Performing Arts Core Curriculum Content Standards," New Jersey Department of Education, 20 Feb. 2006 http://www.nj.gov/njded/cccs/s1 vpa.htm>.

Table 15. Evaluation of Post-Visit Activities from the Montclair Art Museum Based on New Jersey Core Curriculum Standards for Language Arts Literacy.²⁰¹

NEW JERSEY Core Curriculum Content Standards:	Abstraction
Language Arts Literacy	
3.1 (Reading) All students will understand and apply the knowledge of sounds, letters, and words	į į
in written English to become independent and fluent readers, and will read a variety of materials	
and texts with fluency and comprehension.	
3.2 (Writing) All students will create a clear, concise, organized language that varies in content	1
and form for different audiences and purposes.	
3.3. (Speaking) All students will speak in clear, concise, organized language that varies in	V
content and form for different audiences and purposes.	
3.4 (Listening) All students will listen actively to information from a variety of sources in a	V
variety of situations.	
3.5 (Viewing and Media Literacy) All students will access, view, evaluate, and respond to print,	V
non-print and electronic texts and resources.	

²⁰¹ "Language Arts Literacy Core Curriculum Content Standards," New Jersey Department of Education, 8 Mar. 2006 < http://www.state.nj.us/njded/cccs/s3_lal.htm>.

CONCLUSION

Aligning the museum and school curricula is not an easy task and requires time, funding, communication and research. The creators of the lesson plans included in Chapter 7 have given consideration to constructivist learning theory and the Visual Thinking Strategies. At the same time, the museum educators charged with developing these pre and post-visit activities have included aspects of the state's specific curriculum standards. By doing so, museum educators make these activities relevant for classroom teachers to use. Furthermore, the activities give students exposure to works of art that can be seen before and/or after a museum visit. Activities based on the lesson's respective mages are used for questioning, discussion and as a prompt for writing activities, emphasizing the tradition of *ekphrasis*, as discussed by Kathleen Walsh-Piper.

Museums supporting curriculum standards serve as a model for other museum education programs. Furthermore, the theories and techniques outlined here encourage teachers to use arts-based learning activities in their classrooms, in conjunction with museum visits. Furthermore, this information should support teachers in their efforts to incorporate art museum field trips into the curriculum. Museum education departments are developing programs and related lesson plans that are relevant, thought provoking and encourage students to make meaning for themselves. Museum professionals are bolstering the connection between the learning that takes place in the museum and the classroom by putting a new emphasis on the importance and utility of learning with images, in the context of statemandated curriculum standards.

Through the pre and post-visit activities outlined in this thesis, the museum is generating activities that develop students' analytical and writing skills. The technique of

teaching with images, complemented by constructivist theory and Visual Thinking Strategies, lends itself to the development of an interdisciplinary curriculum that can result in a positive and meaningful learning experience for students at the upper elementary level.

APPENDIX A

EXCERPTS FROM THE NATIONAL STANDARDS FOR ARTS EDUCATION
From the Consortium of National Arts Education Associations
http://artsedge.kennedy-center.org/teach/standards.cfm

Visual Arts Content Standards for Grades K-4

Content Standard 1: Understanding and applying media, techniques, and processes Achievement Standard

- Students know the differences between materials, techniques, and processes
- Students describe how different materials, techniques, and processes cause different responses
- Students use different media, techniques, and processes to communicate ideas, experiences, and stories
- Students use art materials and tools in a safe and responsible manner

Content Standard 2: Using knowledge of structures and functions

Achievement Standard

- Students know the differences among visual characteristics and purposes of art in order to convey ideas
- Students describe how different <u>expressive features</u> and <u>organizational principles</u> cause different responses
- Students use visual structures and functions of art to communicate ideas

Content Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas Achievement Standard

- Students explore and understand prospective content for works of art
- Students select and use subject matter, symbols, and ideas to communicate meaning

Content Standard 4: Understanding the visual arts in relation to history and cultures Achievement Standard

- Students know that the visual arts have both a history and specific relationships to various cultures
- Students identify specific works of art as belonging to particular cultures, times, and places
- Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

Content Standard 5: Reflecting upon and <u>assessing</u> the characteristics and merits of their work and the work of others

Achievement Standard

- Students understand there are various purposes for creating works of visual art
- Students describe how people's experiences influence the development of specific artworks
- Students understand there are different responses to specific artworks

Content Standard 6: Making connections between visual arts and other disciplines Achievement Standard

- Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
- Students identify connections between the visual arts and other disciplines in the curriculum

Visual Arts Content Standards for Grades 5-8

Content Standard 1: Understanding and applying media, techniques, and processes Achievement Standard

- Students select media, techniques, and processes; analyze what makes them
 effective or not effective in communicating ideas; and reflect upon the
 effectiveness of their choices
- Students intentionally take advantage of the qualities and characteristics of <u>art</u> media, techniques, and processes to enhance communication of their experiences and ideas

Content Standard 2: Using knowledge of structures and functions

Achievement Standard

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas
- Students select and use the qualities of structures and functions of art to improve communication of their ideas

Content Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas Achievement Standard

- Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
- Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks

Content Standard 4: Understanding the visual arts in relation to history and cultures Achievement Standard

- Students know and compare the characteristics of artworks in various eras and cultures
- Students describe and place a variety of art objects in historical and cultural contexts
- Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art

Content Standard 5: Reflecting upon and <u>assessing</u> the characteristics and merits of their work and the work of others

Achievement Standard

- Students compare multiple purposes for creating works of art
- Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry
- Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures

Content Standard 6: Making connections between visual arts and other disciplines Achievement Standard

- Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context
- Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

APPENDIX B

NATIONAL STANDARDS FOR ENGLISH LANGUAGE ARTS From the National Council of Teachers of English http://www.ncte.org/about/over/standards/110846.htm

English Language Arts Standards for Grades K-12

- Students read a wide range of print and non-print texts to build an understanding of texts,
 of themselves, and of the cultures of the United States and the world; to acquire new
 information; to respond to the needs and demands of society and the workplace; and for
 personal fulfillment. Among these texts are fiction and nonfiction, classic and
 contemporary works.
- 2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
- 3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
- 4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
- 5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
- 6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
- 7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
- 8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
- 9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
- 10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.
- 11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
- 12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

APPENDIX C

EXCERPTS FROM THE NEW JERSEY CORE CURRICULUM CONTENT STANDARDS FOR VISUAL AND PERFORMING ARTS From the New Jersey Department of Education http://www.state.nj.us/njded/cccs/s1_vpa.htm

STANDARD 1.1 (AESTHETICS) ALL STUDENTS WILL USE AESTHETIC KNOWLEDGE IN THE CREATION OF AND IN RESPONSE TO DANCE, MUSIC, THEATER, AND VISUAL ART.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

A. Knowledge

- Compose simple works of art in response to stylized characteristics observed in the dance, music, theater, and visual art of various cultures and time periods.
- 2. Communicate ideas reflecting on the nature and meaning of art and beauty.
- 3. Recognize works of art and art elements designed to imitate systems in nature.

B. Skills

- 1. Apply basic domain-specific arts language to communicate personal responses to dance, theater, music, and visual art.
- Compare and contrast works of art that communicate significant cultural meanings.
- 3. Apply qualitative terms when responding to works of art.
- 4. Create an arts experience that communicates a significant emotion or feeling.

Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:

A. Knowledge

- 1. Examine works of art that have a utilitarian purpose (Functionalism).
- 2. Analyze works of art that place emphasis on structural arrangement (Formalism).
- 3. Describe how an element of an art form contributes to the aesthetic value of a particular work.
- 4. Describe the compositional design in selected works of art or performance.

B. Skills

- 1. Explain the aesthetic qualities of specified art works in oral and written responses.
- 2. Incorporate personal life experiences into an aesthetic response about an artwork.

- 3. Examine how exposure to various cultures and styles influence individuals' feelings toward art forms and artworks.
- 4. Communicate ideas about the social and personal value of art.

STANDARD 1.2 (CREATION AND PERFORMANCE) ALL STUDENTS WILL UTILIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO EACH ART FORM IN THE CREATION, PERFORMANCE, AND PRESENTATION OF DANCE, MUSIC, THEATER, AND VISUAL ART.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

D. Visual Art

- 1. Apply the basic principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement to a work of art.
- 2. Explore the use of paint, clay, charcoal, pastels, colored pencils, markers, and printing inks and select appropriate tools in the production of works of art.
- 3. Generate works of art based on selected themes.
- 4. Investigate careers in the world of visual arts.

Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:

D. Visual Art

- 1. Individually or collaboratively create two and three-dimensional works of art employing the elements and principles of art.
- 2. Distinguish drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by physical properties.
- Recognize and use various media and materials to create different works of art.
- 4. Employ appropriate vocabulary for such categories as realistic, abstract, nonobjective, and conceptual.
- 5. Investigate arts-related careers.

STANDARD 1.3 (ELEMENTS AND PRINCIPLES) ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES OF DANCE, MUSIC, THEATER, AND VISUAL ART.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

D. Visual Art

- 1. Identify the design principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.
- 2. Identify elements and principles of design in specific works of art. Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:

D. Visual Art

- 1. Describe the emotional significance conveyed in the application of the elements.
- 2. Describe a work of art that clearly illustrates a principle of design.

STANDARD 1.4 (CRITIQUE) ALL STUDENTS WILL DEVELOP, APPLY AND REFLECT UPON KNOWLEDGE OF THE PROCESS OF CRITIQUE.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

A. Knowledge

- 1. Utilize basic arts terminology and arts elements in all four arts domains.
- 2. Recognize the value of critiquing one's own work as well as the work of others.

B. Skills

- 1. Observe the basic arts elements in performances and exhibitions.
- 2. Formulate positive analysis of arts performances by peers and respond positively to critique.
- 3. Recognize the main subject or theme in a work of art.

Building upon knowledge and skills gained in preceding grades by the end of Grade 6, students will:

A. Knowledge

- 1. Classify elements of unity or repetition in a work of art.
- 2. Apply domain specific arts terminology to express statements of both fact and opinion regarding works of art.
- 3. Describe the technical proficiency of the artist's work, orally and in writing.

B. Skills

- 1. Critique performances and exhibitions based on the application of the elements of the art form.
- 2. Identify and differentiate among basic formal structures within artworks.
- 3. Consider the impact of traditions in the critique of works of art.

STANDARD 1.5 (HISTORY/CULTURE) ALL STUDENTS WILL UNDERSTAND AND ANALYZE THE ROLE, DEVELOPMENT, AND CONTINUING INFLUENCE OF THE ARTS IN RELATION TO WORLD CULTURES, HISTORY, AND SOCIETY.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

A. Knowledge

- 1. Identify works of art from various historical periods and diverse cultures.
- 2. Recognize arts resources that exist in communities.

B. Skills

- 1. Describe the general characteristics of artworks from various historical periods and world cultures.
- 2. Examine art as a reflection of societal values and beliefs.

Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:

A. Knowledge

- 1. Reflect on a variety of works of art representing important ideas, issues, and events in a society.
- 2. Recognize that a chronology exists in all art forms.

B. Skills

- 1. Compare and contrast the contributions of significant artists from an historical period.
- 2. Hypothesize how the arts have impacted world culture.

APPENDIX D

EXCERPTS FROM THE NEW JERSEY CORE CURRICULUM CONTENT STANDARDS FOR LANGUAGE ARTS LITERACY

From the New Jersey Department of Education http://www.state.nj.us/njded/cccs/s3_lal.htm

STANDARD 3.1 (READING) ALL STUDENTS WILL UNDERSTAND AND APPLY THE KNOWLEDGE OF SOUNDS, LETTERS, AND WORDS IN WRITTEN ENGLISH TO BECOME INDEPENDENT AND FLUENT READERS, AND WILL READ A VARIETY OF MATERIALS AND TEXTS WITH FLUENCY AND COMPREHENSION.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

- A. Concepts About Print/Text
 - 1. Identify differences of various print formats, including newspapers, magazines, books, and reference resources.
 - 2. Recognize purposes and uses for print conventions such as paragraphs, end-sentence punctuation, and bold print.
 - 3. Identify and locate features that support text meaning (e.g., maps, charts, illustrations).
- B. Phonological Awareness

No additional indicators at this grade level.

- C. Decoding and Word Recognition
 - 1. Use letter-sound correspondence and structural analysis (e.g., roots, affixes) to decode words.
 - 2. Know and use common word families to decode unfamiliar words.
 - 3. Recognize compound words, contractions, and common abbreviations.

D. Fluency

- 1. Use appropriate rhythm, flow, meter, and pronunciation in demonstrating understanding of punctuation marks.
- 2. Read at different speeds using scanning, skimming, or careful reading as appropriate.
- E. Reading Strategies (before, during, and after reading)
 - 1. Use knowledge of word meaning, language structure, and sound-symbol relationships to check understanding when reading.
 - 2. Identify specific words or passages causing comprehension difficulties and seek clarification.
 - 3. Select useful visual organizers before, during, and after reading to organize information (e.g., Venn diagrams).
- F. Vocabulary and Concept Development
 - 1. Infer word meanings from learned roots, prefixes, and suffixes.
 - 2. Infer specific word meanings in the context of reading passages.

- 3. Identify and correctly use antonyms, synonyms, homophones, and homographs.
- 4. Use a grade-appropriate dictionary (independently) to define unknown words.

G. Comprehension Skills and Response to Text

- 1. Discuss underlying themes across cultures in various texts.
- 2. Distinguish cause and effect, fact and opinion, main idea, and supporting details in nonfiction texts (e.g., science, social studies).
- 3. Cite evidence from text to support conclusions.
- 4. Understand author's opinions and how they address culture, ethnicity, gender, and historical periods.
- 5. Follow simple multiple-steps in written instructions.
- 6. Recognize an author's point of view.
- 7. Identify and summarize central ideas in informational texts.
- 8. Recognize differences among forms of literature, including poetry, drama, fiction, and nonfiction.
- 9. Recognize literary elements in stories, including setting, characters, plot, and mood.
- 10. Identify some literary devices in stories.
- 11. Identify the structures in poetry.
- 12. Identify the structures in drama.
- 13. Read regularly in materials appropriate for their independent reading level.

H. Inquiry and Research

- 1. Use library classification systems, print or electronic, to locate information.
- 2. Investigate a favorite author and produce evidence of research.
- Read independently and research topics using a variety of materials to satisfy personal, academic, and social needs, and produce evidence of reading.

Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:

A. Concepts About Print/Text

- 1. Use a text index and glossary independently and appropriately.
- 2. Survey and explain text features that contribute to comprehension (e.g., headings, introductory, concluding paragraphs).
- 3. Recognize and use common print formats to obtain information (e.g., newspapers, magazines, electronic sources).

B. Phonological Awareness

No additional indicators at this grade level.

C. Decoding and Word Recognition

- 1. Use a dictionary to decode new words independently.
- 2. Use context clues or knowledge of phonics, syllabication, prefixes, and suffixes to decode new words.
- 3. Apply knowledge of new words correctly (refer to word parts and word origin).

4. Apply spelling and syllabication rules that aid in decoding and word recognition.

D. Fluency

- 1. Adjust reading speed appropriately for different purposes and audiences.
- 2. Read aloud in ways that reflect understanding of proper phrasing and intonation.
- 3. Read silently for the purpose of increasing speed, accuracy, and reading fluency.
- 4. Apply self-correcting strategies to decode and gain meaning from print, both orally and silently.

E. Reading Strategies (before, during, and after reading)

- 1. Activate prior knowledge and anticipate what will be read or heard.
- 2. Vary reading strategies according to their purpose for reading and the nature of the text.
- 3. Reread to make sense of difficult paragraphs or sections of text.
- 4. Make revisions to text predictions during and after reading.
- 5. Use reference aids for word meanings when reading.
- 6. Apply graphic organizers to illustrate key concepts and relationships in a text.

F. Vocabulary and Concept Development

- 1. Infer word meanings from learned roots, prefixes, and suffixes.
- 2. Infer specific word meanings in the context of reading passages.
- 3. Identify and correctly use antonyms, synonyms, homophones, and homographs.
- 4. Use the dictionary for a variety of purposes (e.g., definitions, word origins, parts of speech).
- 5. Use a thesaurus to identify alternative word choices and meanings.

G. Comprehension Skills and Response to Text

- 1. Respond critically to an author's purpose, ideas, views, and beliefs.
- 2. Identify genre by their distinctive elements (e.g. tall tale-exaggeration).
- 3. Use cause and effect and sequence of events to gain meaning.
- 4. Construct meaning from text by making conscious connections to self, an author, and others.
- 5. Recognize persuasive and propaganda techniques used to influence readers.
- 6. Recognize and understand historical and cultural biases and different points of view.
- 7. Identify and analyze features of themes conveyed through characters, actions, and images.
- 8. Distinguish between major and minor details.
- 9. Make inferences using textual information and provide supporting evidence.
- 10. Recognize common organizational patterns in text that support comprehension (e.g., headings captions).
- 11. Identify and analyze text types, formats, and elements in nonfiction.

- 12. Recognize characterization, setting, plot, theme, and point of view in fiction.
- 13. Recognize sensory details, figurative language, and other literary devices in text.
- 14. Identify and respond to the elements of sound and structure in poetry.
- 15. Analyze drama as a source of information, entertainment, persuasion, or transmitter of culture.
- 16. Identify and analyze elements of setting, plot, and characterization in plays that are read, written, or performed.
- 17. Explain ways that the setting contributes to the mood of a novel, play, or poem.
- 18. Interpret idiomatic expressions.

H. Inquiry and Research

- 1. Develop and revise questions for investigations prior to, during, and after reading.
- 2. Select and use multiple sources to locate information relevant to research questions.
- 3. Draw conclusions from information gathered from multiple sources.
- 4. Interpret and use graphic sources of information such as maps, graphs, timelines, or tables to address research questions.
- 5. Summarize and organize information by taking notes, outlining ideas, and/or making charts.
- 6. Produce projects and reports, using visuals, media, and/or technology to show learning and support the learning of an audience.
- 7. Compare themes, characters, settings, and ideas across texts or works and produce evidence of understanding.

STANDARD 3.2 (WRITING) ALL STUDENTS WILL WRITE IN CLEAR, CONCISE, ORGANIZED LANGUAGE THAT VARIES IN CONTENT AND FORM FOR DIFFERENT AUDIENCES AND PURPOSES.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

- A. Writing as a Process (prewriting, drafting, revising, editing, postwriting)
 - Generate possible ideas for writing through talking, recalling experiences, hearing stories, reading, discussing models of writing, asking questions, and brainstorming.
 - 2. Develop an awareness of form, structure, and author's voice in various genres.
 - 3. Use strategies such as reflecting on personal experiences, reading, doing interviews or research, and using graphic organizers to generate and organize ideas for writing.

- 4. Draft writing in a selected genre with supporting structure according to the intended message, audience, and purpose for writing.
- 5. Revise drafts by rereading for meaning, narrowing the focus, elaborating, reworking organization, openings, and closings, and improving word choice and consistency of voice.
- 6. Review own writing with others to understand the reader's perspective and to consider ideas for revision.
- 7. Review and edit work for spelling, mechanics, clarity, and fluency.
- 8. Use a variety of reference materials to revise work, such as a dictionary, thesaurus, or internet/software resources.
- 9. Use computer writing applications during most of the writing process.
- 10. Understand and apply elements of grade-appropriate rubrics to improve and evaluate writing.
- 11. Reflect on one's writing, noting strengths and areas needing improvement.
- B. Writing as a Product (resulting in a formal product or publication)
 - 1. Create narrative pieces, such as memoir or personal narrative, which contain description and relate ideas, observations, or recollections of an event or experience.
 - Write informational reports across the curriculum that frame an issue or topic, include facts and details, and draw from more than one source of information.
 - 3. Craft writing to elevate its quality by adding detail, changing the order of ideas, strengthening openings and closings, and using dialogue.
 - 4. Build knowledge of the characteristics and structures of a variety of genres.
 - 5. Sharpen focus and improve coherence by considering the relevancy of included details, and adding, deleting, and rearranging appropriately.
 - 6. Write sentences of varying lengths and complexity, using specific nouns, verbs, and descriptive words.
 - 7. Recognize the difference between complete sentences and sentence fragments and examine the uses of each in real-world writing.
 - 8. Improve the clarity of writing by rearranging words, sentences, and paragraphs.
 - 9. Examine real-world writing to expand knowledge of sentences, paragraphs, usage, and authors' writing styles.
 - 10. Provide logical sequence and support the purpose of writing by refining organizational structure and developing transitions between ideas.
 - 11. Engage the reader from beginning to end with an interesting opening, logical sequence, and satisfying conclusion.
- C. Mechanics, Spelling, and Handwriting
 - 1. Use Standard English conventions that are appropriate to the grade level, such as sentence structure, grammar and usage, punctuation, capitalization, spelling, and handwriting.
 - 2. Use increasingly complex sentence structure and syntax to express ideas.

- 3. Use grade appropriate knowledge of English grammar and usage to craft writing, such as subject/verb agreement, pronoun usage and agreement, and appropriate verb tenses.
- 4. Use punctuation correctly in sentences, such as ending punctuation, commas, and quotation marks in dialogue.
- 5. Use capital letters correctly in sentences, for proper nouns, and in titles.
- 6. Study examples of narrative and expository writing to develop understanding of the reasons for and use of paragraphs and indentation.
- 7. Indent in own writing to show the beginning of a paragraph.
- 8. Spell grade-appropriate words correctly with particular attention to frequently used words, contractions, and homophones.
- 9. Use knowledge of base words, structural analysis, and spelling patterns to expand spelling competency in writing.
- 10. Use a variety of reference materials, such as a dictionary, grammar reference, and internet/software resources to edit written work.
- 11. Write legibly in manuscript or cursive to meet district standards.
- D. Writing Forms, Audiences, and Purposes (exploring a variety of forms)
 - 1. Write for different purposes (e.g., to express ideas, to inform, to entertain, to respond to literature, to question, to share) and a variety of audiences (e.g., self, peers, community).
 - 2. Study the characteristics of a variety of genres, including expository, narrative, poetry, and reflection.
 - 3. Develop independence by setting self-selected purposes and generating topics for writing.
 - 4. Write independently to satisfy personal, academic, and social needs (e.g., stories, summaries, letters, or poetry).
 - 5. Use writing to paraphrase, clarify, and reflect on new learning across the curriculum.
 - 6. Respond to literature in writing to demonstrate an understanding of the text, to explore personal reactions, and to connect personal experiences with the text.
 - 7. Write narratives that relate recollections of an event or experience and establish a setting, characters, point of view, and sequence of events.
 - 8. Write informational reports that frame a topic, include facts and details, and draw information from several sources.
 - 9. Write formal and informal letters for a variety of audiences and purposes.
 - 10. Use a variety of strategies to organize writing, including sequence, chronology, and cause/effect.
 - 11. Demonstrate higher-order thinking skills through responses to open-ended and essay questions in content areas or as responses to literature.
 - 12. Use relevant graphics in writing (e.g., maps, charts, illustrations).
 - 13. Demonstrate the development of a personal style and voice in writing.
 - 14. Review scoring criteria of a writing rubric.
 - 15. Develop a collection of writings (e.g., a literacy folder or a literacy portfolio).

Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:

- A. Writing as a Process (prewriting, drafting, revising, editing, postwriting)
 - Write informational compositions of several paragraphs that engage the interest of the reader, state a clear purpose, develop the topic, and conclude with a detailed summary.
 - 2. Generate ideas for writing through reading and making connections across the curriculum and with current events.
 - 3. Expand knowledge about form, structure, and voice in a variety of genres.
 - 4. Use strategies such as graphic organizers and outlines to elaborate and organize ideas for writing.
 - 5. Draft writing in a selected genre with supporting structure and appropriate voice according to the intended message, audience, and purpose for writing.
 - 6. Make decisions about the use of precise language, including adjectives, adverbs, verbs, and specific details, and justify the choices made.
 - Revise drafts by rereading for meaning, narrowing focus, elaborating and deleting, as well as reworking organization, openings, closings, word choice, and consistency of voice.
 - 8. Review own writing with others to understand the reader's perspective and to consider and incorporate ideas for revision.
 - 9. Review and edit work for spelling, usage, clarity, organization, and fluency.
 - 10. Use a variety of reference materials to revise work.
 - 11. Use computer writing applications during the writing process.
 - 12. Understand and apply the elements of a scoring rubric to improve and evaluate writing.
 - 13. Reflect on own writing, noting strengths and setting goals for improvement.
- B. Writing as a Product (resulting in a formal product or publication)
 - 1. Expand knowledge of characteristics, structures, and tone of selected genres.
 - 2. Write a range of grade appropriate essays across curricula (e.g., persuasive, personal, descriptive, issue-based)
 - 3. Write grade appropriate, multi-paragraph expository pieces across curricula (e.g., problem/solution, cause/effect, hypothesis/results, feature articles, critique, research reports).
 - 4. Write various types of prose, such as short stories, biography, autobiography, or memoir that contain narrative elements.
 - 5. Support main idea, topic, or theme with facts, examples, or explanations, including information from multiple sources.
 - 6. Sharpen focus and improve coherence by considering the relevancy of included details, and adding, deleting, and rearranging appropriately.
 - 7. Write sentences of varying length and complexity, using specific nouns, verbs, and descriptive words.
 - 8. Prepare a works consulted page for reports or research papers.

- 9. Provide logical sequence throughout multi-paragraph works by refining organizational structure and developing transitions between ideas.
- 10. Engage the reader from beginning to end with an interesting opening, logical sequence, and satisfying conclusion.
- C. Mechanics, Spelling, and Handwriting
 - Use Standard English conventions in all writing, such as sentence structure, grammar and usage, punctuation, capitalization, spelling, handwriting.
 - 2. Use a variety of sentence types and syntax, including independent and dependent clauses and prepositional and adverbial phrases, to connect ideas and craft writing in an interesting and grammatically correct way.
 - 3. Use knowledge of English grammar and usage to express ideas effectively.
 - 4. Use correct capitalization and punctuation, including commas and colons, throughout writing.
 - 5. Use quotation marks and related punctuation correctly in passages of dialogue.
 - 6. Use knowledge of roots, prefixes, suffixes, and English spelling patterns to spell words correctly in writing.
 - 7. Demonstrate understanding of reasons for paragraphs in narrative and expository writing and indent appropriately in own writing.
 - 8. Edit writing for correct grammar usage, capitalization, punctuation, and spelling.
 - 9. Use a variety of materials, such as a dictionary, grammar reference, and/or internet/software resources to edit written work.
 - 10. Write legibly in manuscript or cursive to meet district standards.
- D. Writing Forms, Audiences, and Purposes (exploring a variety of forms)
 - 1. Write for different purposes (e.g., to express ideas, inform, entertain, respond to literature, persuade, question, reflect, clarify, share) and a variety of audiences (e.g., self, peers, community).
 - 2. Gather, select, and organize information appropriate to a topic, task, and audience.
 - 3. Develop and use knowledge of a variety of genres, including expository, narrative, persuasive, poetry, critiques, and everyday/ workplace writing.
 - 4. Organize a response that develops insight into literature by exploring personal reactions, connecting to personal experiences, and referring to the text through sustained use of examples.
 - 5. Write narratives, establishing a plot or conflict, setting, characters, point of view, and resolution.
 - Use narrative techniques (e.g., dialogue, specific actions of characters, sensory description, and expression of thoughts and feelings of characters).
 - 7. Write reports based on research with a scope narrow enough to be thoroughly covered, supporting the main ideas or topic with facts, examples, and explanations from authoritative sources, and including a works consulted page.

- 8. Write persuasive essays with clearly stated positions or opinions supported by organized and relevant evidence to validate arguments and conclusions, and sources cited when needed.
- 9. Demonstrate the ability to write business letters in correct format and coherent style.
- 10. Use a variety of strategies to organize writing, including sequence, chronology, cause/effect, problem/solution, and order of importance.
- 11. Demonstrate higher-order thinking skills and writing clarity when answering open-ended and essay questions in content areas or as responses to literature.
- 12. Use relevant graphics in writing (e.g., maps, charts, illustrations, graphs, photographs).
- 13. Demonstrate the development of a personal style and voice in writing.
- 14. Review scoring criteria of relevant rubrics.
- 15. Develop a collection of writings (e.g., a literacy folder or a literacy portfolio).

STANDARD 3.3 (SPEAKING) ALL STUDENTS WILL SPEAK IN CLEAR, CONCISE, ORGANIZED LANGUAGE THAT VARIES IN CONTENT AND FORM FOR DIFFERENT AUDIENCES AND PURPOSES.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

- A. Discussion (small group and whole class)
 - 1. Use details, examples and reasons to support central ideas or clarify a point of view.
 - 2. Stay focused on a topic and ask relevant questions.
 - 3. Take turns without dominating.
- B. Questioning (Inquiry) and Contributing
 - 1. Develop questioning techniques (e.g., who, what, when, where, why, and how).
 - 2. Use interview techniques to develop inquiry skills.
 - 3. Explore concepts by describing, narrating, or explaining how and why things happen.
 - 4. Discuss information heard, offer personal opinions, and ask for restatement or general explanation to clarify meaning.
 - 5. Reflect and evaluate information learned as a result of the inquiry.
 - 6. Solve a problem or understand a task through group cooperation.

C. Word Choice

- 1. Use convincing dialogue to role-play short scenes involving familiar situations or emotions.
- 2. Use figurative language purposefully in speaking situations.
- 3. Use appropriate vocabulary to support or clarify a message.
- 4. Adapt language to persuade, explain, or seek information.

D. Oral Presentation

- 1. Speak for a variety of audiences and purposes.
- 2. Prepare, rehearse, and deliver a formal presentation in logical or sequential order, including an opening, supportive details, and a closing statement.
- 3. Use notes or other memory aids to structure a presentation.
- 4. Maintain audience interest during formal presentations, incorporating adequate volume, proper pacing, and clear enunciation.
- 5. Participate in a dramatization or role-play across the curriculum.
- 6. Read aloud with fluency.
- 7. Understand and use criteria for a rubric to improve an oral presentation. Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:
 - A. Discussion (small group and whole class)
 - 1. Support a position with organized, appropriate details.
 - 2. Stay focused on a topic and ask relevant questions.
 - 3. Acknowledge others' opinions and respond appropriately.
 - 4. Respond orally to literature.
 - 5. Participate in class discussion appropriately.
 - B. Questioning (Inquiry) and Contributing
 - 1. Respond orally by adding questions and comments while integrating knowledge.
 - 2. Demonstrate effective use of a variety of questions, including literal, inferential, and evaluative questions.
 - 3. Explore concepts by describing, narrating, or explaining how and why things happen.
 - 4. Discuss information heard, offer personal opinions, and ask for restatement or general explanation to clarify meaning.
 - 5. Reflect and evaluate information learned as a result of the inquiry.
 - 6. Solve a problem or understand a task through group cooperation.

C. Word Choice

- 1. Use varied word choice to clarify, illustrate, and elaborate.
- 2. Use figurative language purposefully in speaking situations.
- 3. Select and use suitable vocabulary to fit a range of audiences.

D. Oral Presentation

- Develop and deliver a formal presentation based on a central theme, including logical sequence, introduction, main ideas, supporting details, and concluding remarks to an audience of peers, younger students, and/or parents.
- 2. Prepare, rehearse, and deliver a formal presentation in logical or sequential order, including an opening, supportive details, and a closing statement.
- 3. Use clear, precise, organized language that reflects the conventions of spoken English.
- 4. Use visuals such as charts or graphs when presenting for clarification.
- 5. Use props effectively while speaking.
- 6. Use verbal and non verbal elements of delivery (e.g., eye contact, stance) to maintain audience focus.

- 7. Read aloud with fluency.
- 8. Understand and use criteria from a rubric to improve an oral presentation.
- 9. Incorporate peer feedback and teacher suggestions for revisions in content, organization, and delivery.

STANDARD 3.4 (LISTENING) ALL STUDENTS WILL LISTEN ACTIVELY TO INFORMATION FROM A VARIETY OF SOURCES IN A VARIETY OF SITUATIONS.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

A. Active Listening

- 1. Listen actively for a variety of purposes such as enjoyment and obtaining information.
- 2. Listen attentively and critically to a variety of speakers.
- 3. Interpret vocabulary gained through listening.

B. Listening Comprehension

- 1. Demonstrate competence in active listening through comprehension of a story, interview, and oral report of an event or incident.
- 2. Develop listening strategies (e.g., asking questions and taking notes) to understand what is heard.
- 3. Demonstrate competence in active listening by interpreting and applying received information to new situations and solving problems.
- 4. Make inferences based on an oral report or presentation.
- 5. Describe how language reflects specific regions and/or cultures.
- 6. Follow three-and four-step oral directions.

Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:

A. Active Listening

- 1. Listen actively for a variety of purposes such as enjoyment and obtaining information.
- 2. Listen attentively and critically to a variety of speakers.
- 3. Acknowledge the speaker through eye contact and use appropriate feedback and questions to clarify the speaker's message.
- 4. Recognize and analyze persuasive techniques while listening.
- 5. Recognize the rich and varied language of literature (e.g., listen to a recording of poetry or classic literature).
- 6. Listen to determine a speaker's purpose, attitude, and perspective.
- Use, when appropriate, criteria/rubric to evaluate oral presentations, such as purpose, delivery techniques, content, visual aids, body language, and facial expressions.

B. Listening Comprehension

1. Demonstrate competence in active listening through responding to a story, interview, or oral report (e.g. summarizing, reacting, retelling).

- 2. Demonstrate competence in active listening by interpreting and applying received information to new situations and in solving problems.
- 3. Ask pertinent questions, take notes, and draw conclusions based on information presented.
- 4. Make inferences based on an oral report or presentation.
- 5. Follow three and four-step oral directions.

STANDARD 3.5 (VIEWING AND MEDIA LITERACY) ALL STUDENTS WILL ACCESS, VIEW, EVALUATE, AND RESPOND TO PRINT, NONPRINT, AND ELECTRONIC TEXTS AND RESOURCES.

Strands and Cumulative Progress Indicators

Building upon knowledge and skills gained in preceding grades, by the end of Grade 4, students will:

A. Constructing Meaning

- 1. Interpret information found in pictorial graphs, map keys, and icons on a computer screen.
- 2. Respond to and evaluate the use of illustrations to support text.
- 3. Use graphs, charts, and diagrams to report data.
- 4. Distinguish between factual and fictional visual representations.
- 5. Identify the central theme in a movie, film, or illustration.
- 6. Identify the target audience for a particular program, story, or advertisement.
- 7. Demonstrate an awareness of different media forms and how they contribute to communication.

B. Visual and Verbal Messages

- 1. Understand that creators of both print media and electronic media have a purpose and target audience for their work.
- Explore and interpret various messages found in advertisements and other texts.
- 3. Discuss the emotional impact of photos and how they aid understanding.
- 4. Compare and contrast media sources, such as film and book versions of a story.

C. Living with Media

1. Express preferences for media choices.

Building upon knowledge and skills gained in preceding grades, by the end of Grade 6, students will:

A. Constructing Meaning

- 1. Respond to and evaluate the use of illustrations to support text.
- 2. Use graphs, charts, and diagrams to report data.
- 3. Distinguish between factual and fictional visual representations (e.g. political cartoons).
- 4. Identify the central theme in a movie, film, or illustration.
- 5. Identify the target audience for a particular program, story, or advertisement.

- 6. Demonstrate an awareness of different media forms (e.g. newspapers, internet, magazines) and how they contribute to communication.
- 7. Understand uses of persuasive text related to advertising in society.
- 8. Distinguish different points of view in media texts.

B. Visual and Verbal Messages

- 1. Understand that creators of both print media and electronic media have a purpose and target audience for their work.
- 2. Evaluate media messages for credibility.
- 3. Explore and interpret various messages found in advertisements and other texts.
- 4. Interpret verbal and nonverbal messages reflected in personal interactions with others.
- 5. Discuss the emotional impact of a still image (e.g., photo, poster, painting) and how it aids understanding.
- 6. Compare and contrast media sources, such as film and book versions of a story.
- 7. Understand the uses of technology (e.g., the Internet for research).

C. Living with Media

- 1. Express and justify preferences for media choices.
- 2. Choose the most appropriate media for a presentation.
- 3. Use a rubric to evaluate the content of media presentations.
- 4. Examine and evaluate effects of media on the family, home, and school.

APPENDIX E

THE NATIONAL GALLERY OF ART www.nga.gov

EXCERPTS FROM

"19th Century America in Art & Literature"

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_ 19th-Century America in Art & Literature



OVERVIEW: ABOUT THIS LESSON

In the United States, the nineteenth century was a time of tremendous growth and change. The new nation experienced a shift from a farming economy to an industrial one, major westward expansion, displacement of native peoples, rapid advances in technology and transportation, and a civil war. In this lesson, works of art from the nineteenth century are paired with written documents, including literary selections, a letter, and a speech. As budding historians, students can use these primary sources from the nineteenth century to reconstruct the influence of technology, geography, economics, and politics on daily life.

If you enjoy this lesson, there's more! This lesson is one in a series of four which are adapted from the Gallery's free-loan teaching packet "Art &." The four lessons share a similar format, but focus on different areas of curriculum. Other topics include <u>origin myths</u>, <u>heroes and heroines</u>, and <u>ecology</u>.

- Learn about daily life in the United States in the 1800s through visual art and literature
- Understand some of the ways in which nineteenthcentury life was affected by technology, geography, economics, and politics
- Apply critical-thinking skills to consider the various choices artists and writers have made in depicting daily life around them
- Make personal connections to the nineteenth century by placing themselves in the contexts of works of art and readings

IN THIS LESSON STUDENTS WIL.

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 $\underline{\mathsf{NGA}}\ \mathsf{home} \ |\ \underline{\mathsf{planning}}\ \ \underline{\mathsf{a}}\ \ \mathsf{visit} \ |\ \underline{\mathsf{the}}\ \ \mathsf{collection} \ |\ \underline{\mathsf{exhibitions}}\ |\ \underline{\mathsf{online}}\ \ \mathsf{tours}\ |\ \underline{\mathsf{education}}\ |\ \underline{\mathsf{programs}}\ \ \&\ \underline{\mathsf{events}}\ \\ \underline{\mathsf{resources}}\ |\ \underline{\mathsf{support}}\ \ \mathsf{the}\ \ \underline{\mathsf{gallery}}\ |\ \underline{\mathsf{ngallery}}\ |\ \underline{\mathsf{ngallery}}\ |\ \underline{\mathsf{ngallery}}\ |\ \underline{\mathsf{ngallery}}\ |\ \underline{\mathsf{ngallery}}\ |\ \underline{\mathsf{new}}\ |\ \underline{\mathsf{nemport}}\ |\ \underline{\mathsf{nemport}}\ |\ \underline{\mathsf{ngallery}}\ |\ \underline{\mathsf{nemport}}\ |\ \underline{\mathsf{ne$

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__ 19th-Century America in Art & Literature

Overview

Art Discussion: Mahantango Valley Farm and reading

Student Activities Printable Worksheets Related Resources Glossary



Mahantango Valley Farm
The Hobby Horse
A View of the Mountain Pass...
Jolly Flatboatmen
The White Cloud, Head Chief of the Iowas



A complete farm ought to have woodland, pasture land, meadow or grass land, arable land, an orchard, a garden spot, and space for roads.

It should have a farmer's house, a barn or stable for horses, oxen, sheep, and swine, and for crops, a tool house, a dairy, fences, walls or hedges, and wells or springs.

It would be desirable to have a stream running through it or by it, and to have a pond or swamp connected with or belonging to it.

A husbandman* also wants capital** to stock his farm with cattle and other animals, and to furnish it with carts, wagons, ploughs, and other tools.

To carry on a farm successfully, a good deal of knowledge and a high degree of intelligence are necessary. . .

franmer **money

George B. Emerson and Charles L. Flint, Manual of Agriculture, for the School, the Farm, and the Fireside (Boston, 1862), (i, 1-2. Courtesy of the University of Michigan University Library, and the Maxing of America project, available at http://moa.umdl.umich.edu.

In the nineteenth century, many farms were located in river valleys where nutrients from rivers made the soil fertile and where the proximity to water meant easier irrigation and transportation of crops and livestock. The valley depicted in *Mahantango Valley Farm* is located in central Pennsylvania and was settled mostly by Germans. The area produced primarily wheat, corn, and fruit, as well as livestock. The Mahantango River runs into the Susquehanna River, making the area a good location for the shipment of produce and other goods to and from large cities, such as nearby Harrisburg, the state capital.



Unknown artist, Mahantango Valley Farm (late nineteenth century)

The Mahantango Valley is located in central Pennsylvania near the Susquehanna River. Farms are often located near rivers. Water is needed to grow crops and to transport supplies and produce to and from farms.

Mouse over the painting to learn more

Occasionally, a farmer wanted a record of what a lifetime of hard work had achieved. He or she would commission an artist to record the farm, including its property, buildings, livestock, and workers. The artist would give the maximum amount of information in the clearest manner possible. In Mahantango Valley Farm, the artist used an aerial viewpoint to capture receding rows of harvested fields as well as descriptive threequarter views of the various farm buildings. There are great disparities of scale; huge cows and a bull dominate the yard of the farmhouse, and large birds, presumably pigeons roost on its roof. The artist included a number of details that describe the farm and life at the time. It seems to be an expansive property, with wooden fences and stone walls separating the fields, and various outbuildings delineating its boundaries. The harvested fields indicate that the farm was largely devoted to raising crops, though it did produce livestock. While men hunt and ride horses, children play a game of hoop and stick. Paintings such as Mahantango Valley Farm became records of daily activities and familiar places and embodied a sense of celebration about the productivity of the land and its seemingly boundless expanse and beauty.

Showing resourcefulness in the face of scarce or expensive materials, this artist worked with materials at hand. In this case, the farm scene was painted on a fabric window shade. While the artist remains unknown, he or she used primarily bright green and brick-red colors that are similar to those in Pennsylvania German painted furniture. It is possible, then, that the painter was of German descent.

Some farmers kept a reference manual on hand to help when years of farming experience and advice from neighboring farmers failed. One such text was the 1862 *Manual of Agriculture, for the School, the Farm, and the Fireside*. The book, meant as both a reference for farmers and an educational text for students, lauds the vocation of farming:

Without agriculture there can be no commerce or manufactures, no population or prosperity. Every one, of whatever vocation, is interested in its welfare, and every man, woman and child, should have some knowledge of the fundamental principles of this most useful art.

Part of the manual's purpose, was "to implant in the minds of youth an abiding love for this honorable employment." At a time in which some young people were beginning to turn away from farm life in favor of city living, the text was also meant as a rally cry for farming. Its 306 pages described the location, equipment, crops, and livestock of the ideal farm. It had a subject index that allowed a farmer or student to access information such as how to ripen apples, manage the dairy, prepare bedding for cattle, and included additional information on such topics as plant diseases and uses for hay.

Discussion Questions:

- What are the geographical features of the area portrayed in Mahantango Valley Farm?
 What makes it a good spot for a farm?
- What was probably growing in this location before the farm was established? What would
 people have to do to prepare the land for farming? (Clear thick forest, remove stones from
 the field areas.) Why would they keep wooded areas? Why did they need fenced-in areas?

- What does the Manual of Agriculture say about what a good farm ought to have? What
 items listed in the manual can be seen on the farm? What does the farm lack based on
 what the manual says it should have?
- In the nineteenth century large grocery stores did not exist. Where did the food for the people on the farm come from? What did the painter tell you about what they ate? (Crops, deer, wild fowl, chicken, eggs, pigs—bacon and pork, milk.)
- Where did their water come from? What technology was used to access it? (Pump) In what
 ways would this natural resource be used on the farm?
- What daily activities are the people engaged in? If you could return to the nineteenth century, what tasks would you help with on a farm?
- What have Mahantango Valley Farm and the Manual of Agriculture taught you about the nineteenth century?

BACK TO TOP

American 19th Century, National Gallery Farm, rate 19th century, or on window shade. National Gallery of Art, Sift of Edgar William and Bernice Chrysler Garbinch

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Nineteenth-Century	America	in Art	& Literature
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Dear Friend, Signed Me

NAME: DATE:

- 1. Choose a partner.
- Select an aspect of nineteenth-century life that interests you and your partner, perhaps farm life, river travel, rail travel, the Civil War, African American or native American life.
- 3. On this sheet of paper, write a letter to your partner from the point of view of a person, for example, riding in a train for the first time, a soldier ready to go to battle, a slave facing hardships, or a native American being forced off his or her land.
- 4. Before writing your letter, think about the following:
 - Describe the person writing the letter, such as strong, brave, quiet, intelligent, etc.?
 - What is the setting?
 - · What issue or event will the letter be about?
- 5. Exchange letters with your partner and read them. On the back of this sheet or on a separate piece of paper, write a second letter in response.

APPENDIX F

THE PHILADELPHIA MUSEUM OF ART www.philadelphiamuseum.org

EXCERPTS FROM

"MANET AND THE SEA"

Philadelphia Museum of Art, Philadelphia, PA Courtesy Division of Education

MANET AND THE SEA

Philadelphia Museum of Art February 15 – May 31, 2004

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This packet of teacher materials was developed by the staff of the Division of Education at the Philadelphia Museum of Art

MANET SLIDE SCRIPT

INTRODUCTION:

These slides represent only a small sample of the wide range of work in the exhibition. There are works by over a dozen different artists in the show. Hopefully the following carefully selected slides will encourage you to learn more about *Manet and The Sea*.

1. Léopold LeGuen, (1828-1895), Naval Combat Between "The Rights of Man" and the English Vessel "Indefatigable" and the Frigate "Amazon", January 17, 1797, 1853, oil on canvas, Musee des Beaux-Arts



Manet's paintings of the sea were strongly influenced by the use of composition, light, shadow, and color in seventeenth century Dutch marine painting, and by the paintings of his nineteenth century French contemporaries.

There was a long tradition of painting naval battles by official painters who specialized in this genre. In this painting, the artist Léopold LeGuen emphasized the dramatic elements and details in a specific naval battle scene.

Questions:

- Describe the scene; what words or phrases would you use?
- List some details in the painting; are there a lot of them?
- List the different colors; how many can you find?

- How did the artist make it look dramatic?
- What contrasting elements can you find in the painting?
- How did the artist highlight the horizon line?
- Can you tell which side is winning this sea battle? How?
- 2. Edouard Manet, (1832-1883), The Battle of the U.S.S. "Kearsarge" & the C.S.S. "Alabama", 1864, oil on canvas. Philadelphia Museum of Art
 - * Optional: Use this same script and set of questions with the poster



This is Manet's first seascape and it depicts a real event that Manet read about in newspapers and illustrated journals. The naval battle occurred on June 19, 1864, between the U.S. naval ship *Kearsarge* and the Confederate raider *Alabama*. Despite the fact that this was an American Civil War battle, it was of particular interest to the French as it occurred off the coast of northern France near Cherbourg. Although Manet did not witness the actual event, he painted a realistic painting, and later went on to see and paint the *Kearsarge* from life when it was in the harbor near Bolougne.

Manet was not the first artist to paint this battle scene and it is possible that an earlier depiction of the same event by the naval painter Henri Durand-

Brager inspired Manet to attempt the same subject. Durand-Brager's version attracted a lot of favorable attention and public notice. Many people saw and commented on Manet's painting when it was exhibited in the window of a print shop in Paris in July. 1864. Most people assumed that Manet had witnessed the actual battle and was painting from life and from memory rather than from his imagination and other images and written accounts of the battle.

Ouestions:

- Why do you think that people assumed that Manet was painting from life?
- If using slides, compare and contrast this painting with the painting by LeGuen.
- How are they similar? What is different in the two paintings?
- What percentage of the painting depicts the sea and how much is sky?
- Where is the horizon line? Is it easy to see?
- Is it clear exactly what is going on? Why?
- Where would you need to be to see this scene?
- How does the painting make you feel? Do you think Manet wanted you to have a strong emotional reaction to the scene, why or why not?

When Manet exhibited this painting at the Paris Salon, it was received with both praise and criticism. One critic wrote:

"Untroubled by the vulgar bourgeois laws of perspective, M. Manet conceives the clever idea of giving us a vertical section of the ocean, so that we may read the physiognomy of the fishes for their impressions of the conflict taking place above their heads,"

Another critic described Manet's canvas as:

"First and foremost a magnificent piece of marine painting."

• Which critic do you agree with? What arguments would you present to prove your position?

Optional activity: Break students up into two sides and let them debate their case.

• Is this how you would have portrayed this scene? If not, what would you have done differently?

3. Eugene Boudin, (1824-1898), *Beach at Trouville*, 1863 oil on panel. National Gallery of Art, Washington, D.C. Collection of Mr. and Mrs. Paul Mellon, 1983



Boudin began painting fashionable vacationers at the beach in 1860, and by the time this painting was made, his beach scenes were very popular. Since he grew up near the sea and was the son of a sea captain, he was very familiar with the subject. Vacationing at the seaside became popular in France afterrailroads were built linking Paris to the coast.

Manet and Boudin knew and admired each other's work, but it is unclear whether they ever met each other. Boudin gained fame as an artist who painted directly from life and captured the light and atmosphere of particular moments in his landscapes. Boudin created some of the first truly impressionist landscapes which influenced Manet and others.

Questions:

- How is this painting similar to and different from the two battle scenes?
- What is the subject matter of this seascape?
- What are the people doing in this scene?
- How are these vacationers different from modern people on a beach?

Do you think that Boudin painted this from direct observation? Why?

4. Edouard Manet, The Beach at Boulogne, 1868, oil on canvas.

Virginia Museum of Fine Arts, Richmond. Collection of Mr. & Mrs. Paul Mellon



Manet and his family made many visits to the new seaside resorts. While there Manet made many sketches and paintings. Like Boudin's earlier painting, Manet's scene describes the leisure activities of vacationers at the seaside. At first glance the two paintings appear to have been done on location. Modern x-ray technology reveals that Manet actually repainted large portions of his picture suggesting that much of it was from memory and sketches as opposed to Boudin's which was probably done on location. Most of the figures in Manet's painting are directly related to drawings in his sketchbook.

Notice the cart at the water's edge on the left; it is called a bathing machine and was used to transport swimmers into the water in privacy. Once the cart was in the water, a person would step down a makeshift step-ladder into the ocean. The purpose of the bathing machine was to preserve the modesty of the discreet nineteenth century people who were unaccustomed to revealing their bare arms and legs in public.

Questions:

Compare and Contrast:

How is this painting similar to the painting by Boudin? In what ways is it different? Discuss the following aspects:

- Compare the activities of the tourists on the beach in each painting.
- Describe the weather in the two paintings.
- How are the two compositions similar? How are they different?

Writing Activity -(K-5th grade)

Objectives

- 1. To engage students in looking, thinking and discussing art.
- 2. To use as a pre-visit, post-visit or independent activity for the Manet and the Sea exhibition.
- 3. To think about the importance of setting, descriptive adjectives, plot development and point of view in creating a narrative.

Procedure

- 1. Ask students to silently look at the poster of Edouard Manet's *The Battle of the U.S.S." Kearsarge" and the C.S.S. "Alabama"*, 1864. Encourage them to study the image for several minutes or more.
- 2. Ask them to share words that they think of while the teacher writes them on a board in front of the class. Try to generate a list of ten or more descriptive words.
- 3. Have the students imagine that they are in the painting. Ask a series of leading questions such as:
- What do you see?
- How do you feel?
- What do you hear?
- Where are you?
- What are you doing?
- 4. Ask the students to try and imagine what happened before this moment, what is happening in the painting, and what might occur later.
- 5. Incorporating the words and ideas that they have generated above, have the students compose a narrative (young children may do this collectively with the teacher). Younger children may choose to dramatize their story while older students may prefer to write individual stories or poems.

Writing Activity (6th-12th)

Objectives

- 1. To engage students in observing, and thinking and writing about art.
- 2. To use as a pre-visit, post-visit or independent activity for the Manet and the Sea exhibition.
- 3. To think about the importance of setting, descriptive adjectives, plot development and point of view in creating a narrative.

Procedure

- 1. Ask students to silently look at the poster of Edouard Manet's *The Battle of the U.S.S." Kearsarge" and the C.S.S. "Alabama"*, 1864. Encourage them to study the image for several minutes or more.
- 2. Ask them to write a list of five to ten words that they think of as they continue to look at the painting. You may suggest that they use descriptive adjectives.
- 3. Have the students imagine that they are in the painting. Possibilities include pretending to be a newspaper reporter or participant in the action. Ask them to think about where they are in the composition and what it feels like to be there.
- 4. Ask the students to try and imagine what happened before this moment, what is happening in the painting, and what might occur later. They may want to jot down some notes.
- 5. Incorporating the words and ideas that they have generated above, have the students compose a narrative poem, newspaper article, or short story about the painting.
- 6. Ask the students to share their stories with the class by reading them aloud.

Analysis and Discussion

Analyze the process and writings by asking them what was difficult about the project? Does Manet give us a lot of clear information and details? Is it confusing to figure out what is actually happening in the picture? How does a work of art express a subjective point of view? How can a painting or writing convey an objective viewpoint?

Drawing Activity (K-12th)

Objectives

- 1. For students to observe, discuss and make art.
- 2. To make a seascape using oil pastels.
- 3. To blend and layer colors to create new colors.
- 4. To vary types of marks in creating an image.

Procedure

- 1. Ask students to Look carefully at the poster of Edouard Manet's The Battle of the U.S.S." Kearsarge" and the C.S.S. "Alabama", 1864. Optional: Compare to other paintings of seascape images. Ask questions about what they see:
- What colors do you see in the painting? What colors in the ocean?
- Can you see any brushstrokes? Describe them, (younger children may want to mimic movements of the waves with their hands).
- What is in the foreground (front), middleground, background?
- 2. Have students choose a seascape to work from.
- 3. Sketch seascape lightly in pencil. Work large and fill the whole page. Don't use small details as they will not work well with oil pastels. The teacher may suggest including sky, water, boats, etc.
- 4. Practice using oil pastels on scrap paper. The teacher may do a short demo on color mixing with age appropriate color theory.
- 5. Use oil pastels to create seascape. Remind children to think about varying size and direction of marks as well as layering and overlapping colors. Fill the entire page with colors and use black and white too.

Analysis and Discussion

- 1. Hang finished pieces up where the class can see them. Give everyone time to look at each other's work.
- 2. Ask children to describe and self-evaluate their work. What do they like about it? Is there anything they want to change or add? This evaluation can be oral and/or written depending on age. Optional: Apply earlier questions, (see #1 above), to students work

Supplies

- Oil pastels red, yellow, blue, black and white, etc.
- White drawing paper $12'' \times 18''$ or available size
- #2 or HB pencils, erasers, scrap paper
- Seascape images from books, magazines, old calendars, etc.

APPENDIX G

THE SEATTLE ART MUSEUM www.sam.org

EXCERPTS FROM

"IMPRESSIONISM: PAINTINGS COLLECTED BY EUROPEAN MUSEUMS"

Seattle Art Museum, Seattle, Washington Courtesy Education Department

Impressionism Paintings Collected by European Museums

A Resource Packet for Educators

The High Museum of Art The Seattle Art Museum The Denver Art Museum

Acknowledgements

Impressionism: Paintings Collected by European Museums is organized by the High Museum of Art, Atlanta, in collaboration with the Denver Art Museum and the Seattle Art Museum.

High Museum of Art, Atlanta February 23 - May 16, 1999 In Atlanta, this exhibition is made possible by the Katherine John Murphy Foundation and The Rich Foundation. The exhibition is sponsored by Delta Airlines and Nations-Bank Seattle Art Museum
June 12 - August 29, 1999
In Seattle, the exhibition is generously sponsored by:
Presenting Sponsor
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and the citizens who support the
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District.

We regret the omission of sponsors confirmed after December 31, 1998.

Activities

The Arts

Up until the 1860s, European painters often painted idealized people and events from the Bible, mythology, or history. In contrast. Impressionist paintings often depict ordinary situations. We may think differently about ordinary situations in our own lives by drawing or writing about them. Ask students to list five things they do each day that might be appropriate for an Impressionist painting of a modern life subject. Vote on one subject and then have each of the students paint it. A busy, fleeting moment in a hallway or cafeteria, for instance, may seem more beautiful upon reflection. Explain that everyone will have a different "impression" of the scene. Try to emphasize the lights, shadows, and colors in the scene.

Math or Science

All of these two-dimensional, flat works create an illusion of three-dimensional depth. Rank them from the composition that appears to be the closest to the viewer (or most shallow) to the composition with the greatest feeling of depth. Look for the ways that each painting depicts depth. For instance, are the colors softer in the background? Did the artist use perspective? Are objects smaller in the background than in the foreground? Do objects in the foreground overlap objects in the background? Although there are no specific right answers, ask the students to hypothesize how many feet of depth each painting illustrates. What clues did the artist provide to support the hypotheses?

Language Arts

Discuss the transparencies with the class. What are their favorite paintings? Why did they choose those? Have the students write an essay from the point of view of a collector or museum director who wants to purchase one of the paintings. Include why they chose the painting and how it will add to their current collections. For instance, a director of a self-portrait museum might want to add the self-portrait by van Gogh to his or her collection.

Social Studies

Have the students stage an art exhibition of their own within the classroom. Send out invitations and design posters to advertise the exhibition. Some students will be traditional artists while others will be experimental artists. Other students will be critics and collectors. The artwork and written exercises that the students create based upon the activities in this packet would be appropriate for the exhibition.



Subject

In this, perhaps her most famous painting. Berthe Morisot captures two apparently middle-class ladies in a moment of quiet thought. (The women have not been identified and probably are models who posed for Morisot.) They float lazily in a boat on the lake in the Bois de Boulogne, a large. wooded park on the edge of Paris. Morisot painted them as if she were sitting next to them, and well she might since the fashionable Bois was not far from her home. It was con- sidered safe and accept- able for a woman of Morisot's social class to stroll. picnic, and even paint here. Unlike her male counterparts who could set up an easel in city streets and café-concerts. Morisot stayed close to home and painted real-life moments from her immediate world - elegant women getting out of bed, relaxing in the garden, or dressing in their boudoir for a night at the opera.

Style

Intrigued by the play of light on her subjects. Morisot painted the swans, the reflections in the lake, and the ladies themselves in the quick, zigzag brushstrokes for which she's known. In typical Impressionist style. the composition is off center, with the bluecoated woman partially cropped by the edge of the scene. Yet notice how similar brush- strokes throughout the painting pull it together. This sketchy texture captures Morisot's open-air "impression" of the moment, though art critics of the time often mistook her loose style for sloppiness. "Why, with her talent, does she not take the trouble to finish?" complained one early reviewer. But other critics raved about Morisot's pearly, soft color harmonies. "She grinds flower petals onto her palette."

Lesson #4

Berthe Morisot(more-ee-SOH) French, 1841-1895 Summer's Day, about 1879 Oil on canvas 18 x 29 5/8 in.

The National Gallery, London, England, Image: € The National Gallery, London, England.

gushed one writer, "so as to spread them later on her canvas..."

Artist

Berthe Morisot struggled to be taken as seriously as male counterparts of the time. Reared in a conservative, cultured family. she received the art lessons given all young ladies of her class. She was excluded, as a woman, from nude life-drawing classes, but her ability emerged in paintings of the outdoors and domestic scenes. She married the brother of her mentor, Edouard Manet, and exhibited in all but one Impressionist show. During her lifetime. Morisot's canvases often fetched slightly higher prices than those of her male colleagues, but she remained modest. She had merely wanted to capture "something of what goes by...the smallest thing," she wrote in later life. "An attitude of Julie's (her daughter), a smile, a flower. a fruit, the branch of a tree, any of these things alone would be enough for me."

Looking Questions

- What type of location do you see in the painting?
- What time of day is it?
- Describe the clothes that the women are wearing.
- Although there are very few outlines.
 what other kinds of lines do you see in
 the painting? Where do you see zigzag,
 curvy, or straight lines? What kinds of
 lines repeat?
- Is there any black in the picture?
 Where?
- The painting shows us part of the boat and the two women riding in it. What else do you think was in the boat outside of our view? Do you think the artist or someone else was in the boat?

Activities

The Arts

Many colors, lines, and shapes are combined to create the illusion of sunlit water in this painting. Have the students create drawings of water. Use felt tip pens to apply color in short zigzag strokes. Experiment with a variety of colors over the page rather than coloring in large blocks of one color. Draw a river or seascape, or arrange a still life with a glass of water as one of the objects.

Math or Science

Ask the students to count the different blues they see in this reproduction of Morisot's painting. How many greens and yellows are there? Are any other color groups represented? If you were designing a set of crayons for the colors in this painting, how many would be in the box? What would you name some of the colors? Just for fun, see if you can give them all science-type names, like Sulfur Yellow!

Language Arts

The two women appear to be enjoying a relaxed, sumy day. Have your students write a dialogue between the two women in the boat. First, create a one-line description of the characters. Next, create a dialogue between them. Perform the play for the rest of the class. You may want to include the artist as another character in your play.

Social Studies

Ask your students to imagine that they are riding in the boat with the two women. Perhaps they are reporters interviewing the women about their lives. Write a short newspaper article from this interview. Read the information section about the artist and painting to give the articles more details.



Lesson #5

Claude Monet (mow-NAY) French, 1840-1926 The Cliff at Fécamp, 1881 Oil on canvas 25 5/8 x 32 in.

Aberdeen Art Gallery and Museums, Aberdeen, Scotland. Image: © Aberdeen Art Gallery and Museums, Aberdeen, Scotland

Subject

This cliff painting is one of a series created at Grainval. just south of Fécamp on the Normandy coast. It reflects the artist's philosophy that "landscape is nothing but an impression - an instantaneous one." Monet waited and watched the shifting sun and shadows and then quickly brushed in the moment he wanted. He liked to paint the same scene many times so he could study the effects of changing light and weather. Children frequently trailed the artist and carried his canvases.

Style

The writer Guy de Maupassant also followed Monet in his quest for impressions and vividly described the artist's gifts: "He would pick up with a few strokes of his brush the falling sun ray or the passing cloud, leaving aside the false and conventional. I saw him seize a sparkling downpour of light on the white cliff and fix it in a shower of yellow tones which made the effect of this fleeting and blinding marvel seem strangely astonishing." This painting is Monet's reaction to a brisk spring day at Fécamp, as the breeze ruffles the sea, and clouds tumble by in a luminous sky. Like a true Impressionist, he has applied brushstrokes of brilliant blue, green, and yellow in contrasting patterns. Some viewers can see animal-like shapes in the rocks of The Cliff at Fécamp - perhaps the only sign of life in a scene that is without human evidence. The swirling ambiguity of cliffs and sea is dizzying and adds to the sense that we are there. Notice the off-center composition of the cliffs against the sea. Like

other Impressionists. Monet was probably influenced by the asymmetrical compositions of popular Japanese wood-block prints.

Artist

Technological advances - portable easels and metal tubes that stored paint indefinitely - allowed Impressionists like Monet to take extended painting trips outdoors. A wide range of pigments was also available. though Monet used a small, typical Impressionist palette of eight to ten colors, "The real point," he wrote a friend, "is to know how to use the colors." Despite failing eyesight, the artist painted well into his eighties. The public discovered his work by 1890, and his fortunes quickly improved. By 1920, the painter who once had struggled to feed and clothe his family complained about the "too-frequent visits from buyers who often disturb and bore me."

Looking Questions

- Describe the shapes that you see. What shapes are repeated?
- Notice brushstrokes of warm colors next to brushstrokes of cool colors.
- · Name two colors that contrast.
- · Where do the colors contrast?
- · Do you see any outlines?
- Look carefully at the textures of the plants, rocks, water, and sky. How do the brushstrokes describe different textures?

The Arts

Join the students as you pick up an imaginary brush and pretend to paint this painting. Next, take the students outside (or work from visual re-sources like old calendars) to create a landscape using acrylic, tempera paint, or oil pastels. Look for different textures and colors as students paint directly on the paper or canvas without sketching in outlines. After they finish, have the students look at the painting again. What do they notice now about the painting that they didn't notice at first?

Math or Science

Scientists John Dalton. Stanisloa Cannizzaro, and Amedeo Avogadro all worked in Europe at the same time as the Impressionists did. The Impressionist painters were interested in how smaller parts (like brushstrokes, bits and blobs of paint, and colored dots) make up the whole (a painting). The scientists made discoveries about atoms (smaller parts) and matter (the whole). Have the students make four headings on their paper - gas, liquid, solid. other. Next, analyze this whole painting by listing its smaller parts. Write under each of these four headings the parts that apply to it. For example, list breeze, air, and atmosphere under the heading of gas. Use the same headings and analyze other works in this set.

Language Arts

Tell the students to imagine jumping into the painting. How would it feel to be on these cliffs? What would the ground feel like? Is it warm or cool? Where is the light coming from? How does the scene smell? How is the weather? Ask the students to explain their thoughts by writing a paragraph that describes the experience of jumping into the painting.

Social Studies

Have the students look at the land in the painting. Notice the plants, rocks, and view of the water. Imagine that the class owned the land represented in the reproduction. Generate a list of ways to use the land. Will it be kept as open space, become a park, or be developed into a resort hotel? What other uses can you think of? Vote on how you would use the land.



Lesson #9

Edgar Degas (duh-GAH) French, 1834-1917 Before the Performance, about 1896-98 Oil on paper laid on canvas 18 3/4 x 24 3/4 in.

National Gallery of Scotland, Edinburgh, Scotland. Image: © National Gallery of Scotland, Edinburgh, Scotland

Subject

Before the Performance depicts a favorite Degas subject, an off-guard moment in the life of the Paris ballet dancer. As the last minutes to curtain time tick by, these little "rats" (a common nickname for the company's adolescent dancers) daydream, gossip, and adjust their costumes. By the 1890s, Degas had little need to sell his work, thanks to earlier commercial success and inherited wealth. He was able to take more risks artistically, as demonstrated in the moodiness of this painting. Notice how the dancers' faces are blank and expressionless; they stand to the rear of the picture space, as if alienated from the viewer. The artist no longer tried to render his subjects' feelings. "They call me the painter of dancers," Degas said, "without understanding that for me the dancer has been the pretext for painting beautiful fabrics and rendering movement."

Style

The artist was fascinated by the succession of movements and gestures - one reason. no doubt, that he painted dancers in so many positions. He liked the artistic tension of arms and legs straining and twisting at odd angles, apparent in the two dancers on the right of this painting. The figure bisected by the picture frame (left) and the slash of trees across the background show the influence of photography on Degas' compositions. Some photographs capture unusual, spontaneous compositions with figures, and objects cropped off rather than whole within the image. Blurred edges and delicate application of paint give the painting a

two-dimensional. decorative feeling reminiscent of the Japanese prints so popular at the time. Degas also used more brilliant. expressive colors than in earlier works. The orange tutus are a soft smudge of paint. resembling the original pastel that inspired this painting.

Artist

Edgar Degas was born to an affluent Parisian banking family and briefly studied law before turning to art. Although a founding member of the Impressionist group exhibitions. Degas never really thought of himself as an Impressionist. He had received academic art training. He worked more realistically than the other Impressionists for much of his career. His drawing skills, obvious in the clear, deliberate lines around his painting subjects, also set him apart from Monet. Renoir. Sisley, and many others. Unlike his fellow Impressionists. who were criticized for sloppy brushwork and lack of finish. Degas was sometimes questioned for the "low-life" subjects he painted obsessively: laundresses, dancers, and street women. In later life, the artist moved away from realism toward a looser style that would inspire a new generation of painters. This looser style was due, in part, to his failing eyesight.

Looking Questions

- Squint your eyes and describe the colors, shapes, and patterns that you see.
- Where is the source of light?
- Name the colors that are repeated.
- What complementary colors do you see?
- What did the artist crop or cut off at the edges of this painting?
- Cover the bottom third of the transparency. How does it change?
- Cover all of the transparency except one of the dancers. What did the artist choose to simplify or eliminate?
- Imagine that all the dancers were wearing pink instead of yellow and orange.
 How would it change the mood of the painting?

Activities

The Arts

Look at all the different positions the dancers' bodies take in the painting. Recruit a few willing students to pose in the same positions the dancers took while the artist, Edgar Degas, sketched, photographed, or painted them. The rest of the students will sketch a series of quick drawings capturing the movement and gesture of the body rather than making it anatomically correct. Use charcoal crayons or soft pencils for this exercise.

Math or Science

One influence on Impressionist painting was the invention of the camera in the middle of the 19th century. There was no longer a need to paint a person or event with complete accuracy because a photograph could be taken instead. The computer was invented in the middle of the 20th century. What new kinds of art has the computer influenced or enabled? Ask the students to write an essay about these two inventions and their impact on the world of art.

Language Arts

Have the students compose a story describing the move-ments of the dancers in the painting. List words that describe the dancers' actions. What happened after the moment you see in the image? The title of the painting is Before the Performance. Have the students write what they imagine the performance would be like.

Social Studies

This painting has several colors, like buttery yellows and peachy oranges. Write a recipe for this painting. Include measurements, all the ingredients you can find, the time to prepare, and any special "cooking" or "viewing/consuming" instructions. Write another recipe for one of the other transparencies (maybe the other Degas) and see if someone else can guess which recipe matches each image. For example: "You will need orange. yellow. brown. black. white, and green paint. Mix paint to taste. Apply paint liberally to background, foreground, and dancers' costumes and sparingly to bodies and faces. Sprinkle white paint to garnish. Enjoy this satisfying painting again and again!"

APPENDIX H

THE GETTY MUSEUM www.getty.edu

EXCERPTS FROM

"READ ALL ABOUT IT!"

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Planning a School Visit

Education Home > Search Lesson Plans > All Curricula > About Life: The Photographs of Dorothea Lange Curriculum > Lesson Plans > Read All About It! (1930s and 1940s

California History)

Read All About It! Events and People of the 1930s and 1940s That Shaped California and the Nation

Grades/Level: Upper Elementary (3-5), Middle

School (6~8)

Subjects: English-Language Arts Time Required: 3-5-Part Lesson

4 class periods

Author: Susie Newman, Dean of Academic Affairs,

Marquez Charter School, Los Angeles, with J. Paul Getty Museum Education Staff

Lesson Overview

Make connections between Dorothea Lange's images and the history of the Dust Bowl, the Depression, World War II, and large-scale agriculture in the United States. Students learn about the role of photography in news stories and write their own news story.

Learning Objectives

- · Students will look carefully at four photographs by Dorothea Lange and discuss them in terms of what is depicted and what she may have wanted to communicate.
- · Students will review what they have learned about the Dust Bowl, the Depression, the war era, and the growth of large-scale mechanized agriculture in California.
- · Students will write a "newspaper" article to accompany a photograph by Dorothea Lange, demonstrating what they know and have learned about the Dust Bowl, the Depression, the war era, and large-scale agriculture in California. Students will write about and discuss the contribution Dorothea Lange made with her photographs.

Materials

Access to the Internet and library books about the Great Depression, the Dust Bowl, and World War II in the U.S. and California



Download this lesson (RTF - 64KB)



Breadline, 1933



Migrant Mother, 1936







Richmond, CA, 1942

Lesson Steps

This lesson should follow previous discussions and lessons on the Great Depression, the Dust Bowl, California agriculture, and the effects of World War II on the state.

As a precursor to the lesson, students should spend time looking at headlines and captions that accompany photographs in newspapers and news magazines. Ask students to bring in recent examples of headlines and images about current events that catch their attention. Have them share these examples with the class.

Day 1: View the four photographs with students and ask the following photo-analysis questions with each image:

- . Who is in this picture?
- What can you say about the person(s) you see in this image?
- What can you tell from the setting
- shown in the photograph?
- Where do you think the photographer was standing when she took this picture?
- How would you describe the mood of the image?
- How do you feel about the different images?
- How do you think Lange felt about the people she photographed? What makes you say that?
- Why do you think the photographer made each photograph? What did the photographer want to say with each image?

Summarize the students' observations after presenting each image. Present all four images and lead comparative discussions about the images. Divide the class into four smaller groups. Ask each group to select one of the Lange images (or assign one to each group) for more intensive study.

Provide information about each image to an assigned leader in each group as a basis for initial group discussion. Share that Lange's images captured the current issues of her time and often were published in newspapers along with articles about those issues. Explain that students will create their own news story and headline based on their image. Students will collaborate on writing a news story and will present it to the class as an oral report. Students also could be given the option to present the story in a news-show format.

Days 2 and 3: Allow students time to research and to write their news stories in class.

Ask students to gather additional information from encyclopedias, Web sites, and books on the subject matter presented in the photograph and the time period in which the photograph was taken. Each student in the group can be assigned a research area (farming, labor, migration, economics, etc.) and report back to the group about his or her assigned area. Their articles should be based on answering the basic questions about what is shown in the photograph (who, what, where, why, and when) and should provide basic background information about events related to the photograph in California and across the nation.

Day 4: Ask each group to present its image and related news story.

Allow time for questions. When all four groups have completed their presentations, the teacher can direct

a discussion comparing the information presented in the oral reports.

As a concluding exercise, students will take five to ten minutes to write about the significance of Dorothea Lange's work, responding to the following questions:

- · Why were her photographs published in newspapers?
- · Are they still important today? Why or why not?
- · Why is Dorothea Lange considered to be important in American history?

Students share what they have written.

Assessment

- · Students should be able to describe and interpret what is depicted in the selected group of images by
- · Students should be able to build connections between the photographs by Lange and related historical events and issues (the Dust Bowl, the Depression, the war-time economy, and large-scale, mechanized agriculture).
- · Students collaborate effectively, sharing in tasks required to produce their newspaper article.
- · Students are able to explain their views about Dorothea Lange's role in American history.

Standards Addressed History-Social Science Content Standards for California Public Schools Grade 4

California: A Changing State

- 4.4-Students explain how California became an agricultural and industrial power, tracing the transformation of the California economy and its political and cultural development since the 1850s.
- 4. Describe rapid American immigration, internal migration, settlement, and the growth of towns and cities (e.g., Los Angeles).
- 5. Discuss the effects of the Great Depression, the Dust Bowl, and World War II on California.
- 9. Analyze the impact of twentieth-century Californians on the nation's artistic and cultural development, including the rise of the entertainment industry (e.g., Louis B. Mayer, Walt Disney, John Steinbeck, Ansel Adams, Dorothea Lange, John Wayne).

English-Language Arts Content Standards for California Public Schools Grade 4 Writing

1.7-Use various reference materials (e.g., dictionary, thesaurus, card catalog, encyclopedia, online information) as an aid to writing.

Grade 5 Writing

2.3-Write research reports about important ideas, issues, or events by using the following guidelines: Frame questions that direct the investigation. Establish a controlling idea or topic. Develop the topic with simple facts, details, examples, and explanations.

National Standards for U.S. History

(Lesson addresses aspects of the following

standards)

Grades K-4

3. The History of the United States: Democratic Principles and Values and the People from Many Cultures Who Contributed to Its Cultural, **Economic, and Political Heritage**

5.a. The student understands the movements of large groups of people into his or her own and other states in the United States now and long ago.

Grades 5-12

Era 8: The Great Depression and World War II (1929-1945)

1.b. The student understands how American life changed during the 1930s.

National Standards for English-Language Arts Grades K-12

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purposes and audience.

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APPENDIX I

THE WALTERS ART MUSEUM www.thewalters.org

EXCERPTS FROM

"ART THROUGH THE AGES"

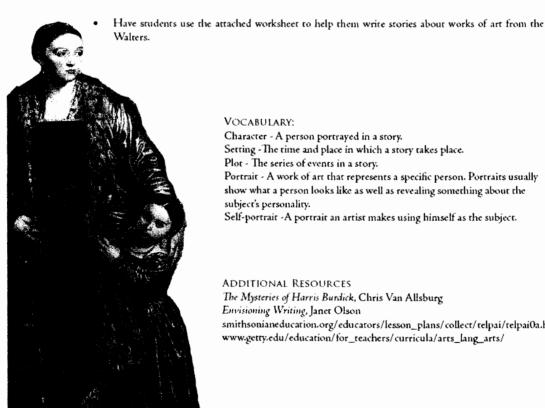
The Walters Museum of Art, Baltimore, MD Courtesy Education Department



Students participating in the Art Through the Ages tour will explore the connections between writing and art and the ways in which artists are inspired to tell stories through their work. Use the suggestions below either before or after your museum visit to encourage further inquiry in the classroom.

ACTIVITIES:

- The portraits at the Walters Art Museum tell us much more than just what the subject looked like; if we examine them closely we can learn stories about their lives. Have students look at portraits from the Walters collection and complete the attached worksheet in preparation for making their own selfportraits. In their pictures, students should consider their pose, facial expression, costume, props, and setting to aid them in relling their story.
- Print an overhead transparency of Scipio Africanus Freeing Massiva (attached). The part of the story being depicted here is obviously very exciting, with a lot of action. But consider the moment in this painting as one snapshot of a much larger story. Ask students to describe, in drawing or writing, what happened either just before or just after this scene. What made them draw the conclusions that they did? Students should work independently and then compare their answers afterward.



Character - A person portrayed in a story.

Setting - The time and place in which a story takes place.

Plot - The series of events in a story.

VOCABULARY:

Portrait - A work of art that represents a specific person. Portraits usually show what a person looks like as well as revealing something about the subject's personality.

Self-portrait -A portrait an artist makes using himself as the subject.

ADDITIONAL RESOURCES The Mysteries of Harris Burdick, Chris Van Allsburg Envisioning Writing, Janet Olson smithsonianeducation.org/educators/lesson_plans/collect/telpai/telpai0a.htm www.getty.edu/education/for_teachers/curricula/arts_lang_arts/



Portraits can tell us much more about a person that just what they look like! Choose a portrait from the four on the opposite page, look at it carefully, and th answer the following questions.	en
How would you describe this person's expression?	
How does this person feel about him or herself?	
Where does the or she live?	
What do you think this person does in his or her free time?	V 100
Describe this person's clothing. What does that tell you about him or her?	
If you could ask this person any question, what would it be?	



What's happening in these pictures? Choose one of these works of art from the Walters Art Museum and write a story on another sheet of paper about what you think is happening. Each picture has one sentence to get your story started, but it's up to you to tell the rest of it!



He couldn't believe what he had read in that morning's newspaper...



And then from across the room, he saw...



She wondered what her parents would think when they saw what she had found...



Just as the sun was setting, the shepherd noticed one of his sheep was missing...

APPENDIX J THE NEWARK MUSEUM www.newarkmuseum.org

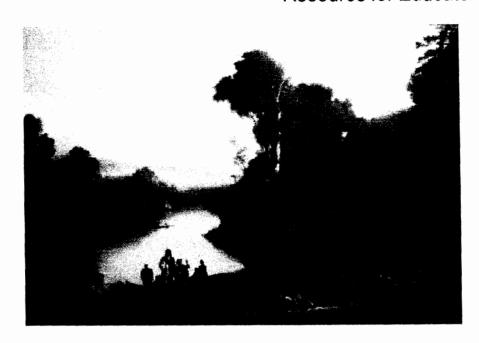
EXCERPTS FROM

"The American Landscape in the 19^{th} Century"

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The Newark Museum

Resource for Educators



Lesson 3

The American Landscape in the 19th Century

Grades 5 to 8

Written by Mercedes Ingenito Randolf Middle School, Randolf, NJ

Edited by Lucy Brotman

Director of Educaton, The Newark Museum

The Newark Museum

Resource for Educators

The American Landscape in the 19th Century

Students will explore American landscapes in the 19th Century through a comparative study of an Eastern (Hudson River School) and a Western landscape. The importance of the landscape as a symbol of national identity, the concept of Manifest Destiny, and the impact on the Native Americans as Americans pushed westward will be addressed

- Indians Visiting the Old Hunting Ground, ca. 1847
 By Alvan Fisher (1792-1863)
- Western Landscape, 1869
 By Albert Bierstadt (1830-1902)

Visual Arts 1.1, 1.2, 1.3, 1.4,1.5. Social Studies 6.2, 6.3, 6.4, 6.5, 6.8, 6.9 Language Arts 3.1, 3.2, 3.3, 3.5

Landscape was a vehicle for the expression of national identity, and gradually began to rival portraiture in importance. The American wilderness was portrayed as a paradise divinely blessed by God, as well as a source of vast resources.

Americans felt they had the divine right or manifest Destiny to occupy the entire North American continent, which justified the removal or destruction of the Native Americans. The Native Americans were symbols of the wilderness and a primitive stage of civilization. As they are pushed westward and into the territories, they gradually assimilate components of EuroAmerican culture into their own.

The pastoral landscape was an emblem of idyllic retreat for city dwellers and a symbol of man's harmony with nature. It was also a political rallying point for those who argued that republican ideals and virtues were situated in the country, while cities were associated with urban ills and a more decadent society.

Indians Visiting the Old Hunting Ground, ca. 1847 By Alvan Fisher (1792-1863)

Fisher began his career as an artist in 1814, after two years instruction with a local ornamental painter. He executed both portraits and landscapes, drawing strongly on the pastoral views of English and Dutch artists for the latter. As his work developed it took on more of the specific qualities of the American landscape. Although for many years this painting was known as Near Camden, Maine, its correct title has recently been discovered. This painting is one of four closely related versions of the same subject.

This painting contains three different vignettes or stories. In the shadowed foreground Native Americans are depicted. The vanguished American Indian was a popular subject for artists and writers of this time. Native Americans were on one hand consistently associated with the wilderness, but on the other hand regarded as being on a primitive level of civilization. The middle ground consists of a river that represents change or transition. The American landscape was now being viewed as the new Eden filled with vast natural resources. The background depicts an illuminated settled white community. The light that appears to be cast down upon this community represents God's divine sanctioning upon this settlement. The idea of Manifest Destiny was based on a Biblical reference that stated that the most number of people should inhabit the land. In a sense this gave whites justification for taking over the land inhabited by Native Americans.

Indians Visiting the Old Hunting Grounds, ca. 1847, Alvan Fisher

Western Landsacpe, 1869 By Albert Bierstadt (1830-1902)

Bierstadt's first trip to the American west was made with the expedition led by Col. Frederick W. Lander in 1859 during which he made numerous painted and photographic studies. Bierstadt was an artist/explorer who eventually made several trips to the west under treacherous conditions and brought back sketches for the Easterners.

Sketches made during this initial trip provided him with material for paintings for many years. This landscape is based on sketches made at Yosemite. During the Civil War as American were becoming disillusioned, Yosemite was publicized as a mythical place. As a result, the west was viewed as the "New Eden," pristine and untouched by man and filled with vast resources. Eventually breathtaking views of nature indicating no hint of man as depicted in Bierstadt's painting encouraged tourism and migration.

After 1880, Bierstadt's reputation declined in the face of changing tastes, and he experienced a series of personal misfortunes that included the destruction by fire of his mansion, Malkosten, overlooking the river at Irvington on Hudson, New York.



Western Landscape, 1869, Albert Bierstadt

Upon completion of this study, students will be able to:

- Work cooperatively to critically compare and contrast two 19th century landscapes.
- Understand that 19th century American landscape was depicted in paintings as a symbol of our national identity.
- Define the Hudson River School as a group of American painters who in the 19th century created the first American style of painting, which focused on the American landscape.
- Define Manifest Destiny and understand its use as a theme in 19th century American painting.
- Realize that the Native Americans were seen as symbols of primitive civilization and were often depicted in 19th Century American landscapes.
- Understand the stereotype of the Plains Indians depicted as all Native Americans.
- Identify Alvan Fisher and Albert Bierstadt as two prominent landscape artists of the 19th century.
- Write a piece that is descriptive or illustrates an alternate point of view based on discussions of American landscape paintings.
- Create a pencil drawing that illustrates their creative written piece and that demonstrates appropriate use of shading techniques to define texture, space, and volume.
- Respond/write reflectively and critically to their completed drawing.
- Engage in a variety of assessment tools such as a journal writing, rubrics, reflective writing upon completion of oral, written, and artistic work.

- Divide students into pairs (Students may be chosen randomly or from within cooperative groups working together).
- 2. Give each pair two manila folders, two copies of a paper with the T-chart headings Same/Different, a set of the two different landscape reproductions (they are not to look at each other's reproduction, two paper clips and two pencils.
- 3. Instruct students to sit opposite each other while setting a barrier between them with the two manila folders. Have students paper clip their own reproduction on their side of the manila folder. Using their own Same/Different sheet, they are to find out what is the same and what is different in the two paintings by asking questions back and forth. One person records the similarities on their sheet, while the other records the differences.

Additional communication skills can be fostered if teacher interrupts the process and asks students to reflect on what roles and strategies they are using, and if students are encouraged to experiment with alternative roles and strategies.

4. At the end of the above cooperative learning activity, students will remove barriers and they will think-pair-and share additional responses.

Teacher will generate a discussion based on the following questions.

- What are these paintings about?
- Why do you think they were created?
- When do you think they were painted?
- Who is depicted in these paintings? What are they doing?
- Where do you think these paintings took place?

Students will be asked to **extrapolate** from their discussions to learn about the story (ies) behind the paintings. At this point the teacher will contribute information about 19th century landscapes, Manifest Destiny, Hudson River School, landscapes as national identity, and perceptions towards Native Americans during this time.

Students will complete a PMI (<u>Plus Minus Interesting</u>) chart for homework and submit the next day. They are to reflect on the learnings and activities that took place during this lesson. They are then to list what they enjoyed learning about and doing under the <u>Plus</u> column, what they didn't enjoy learning about or doing under the <u>Minus</u> column, and what new learning or activity they found interesting under the <u>Interesting</u> column.

 Students will complete a creative writing activity based on the landscapes by Bierstadt and Fisher analyzed and discussed in the previous lesson.

Students will be instructed to select one from the following three choices:

Creative Writing Activity A: Describing a Place

The American landscape during the 19th century symbolized a paradise filled with a vast amount of resources. Artists depicted majestic views of this lush and untamed American landscape by revealing the beauty and bountifulness of nature. Write a descriptive piece about a place that has special meaning to you. Describe your place using vivid words and images. Your images should appeal to the reader's sense of sight, sound, smell, touch, and taste. Try to help your reader understand the special meaning of the place and the effect that it has on you.

Creative Writing Activity B: Point of View

Both landscape artists were fascinated by the vastness and beauty of nature and created vivid images of both western and eastern landscapes. What in nature fascinates you the most? Why does this particular aspect of nature catch your interest? Write a descriptive paragraph, a poem, or a brief dramatic scene that highlights some aspect of nature.

Creative Writing Activity C: Nature Writing

Americans felt they had the divine right or Manifest Destiny to occupy the entire North American continent, which justified the removal or destruction of the Native Americans. The Native Americans were symbols of the wilderness and a primitive stage of civilization. Research the Native American's perspective on nature and write a narrative that would accompany Bierstadt's painting from the Native American's point of view.

Drawing Activity: Students will develop a pencil drawing to accompany their writing activity. This drawing will incorporate the use of varying value/shading techniques to demonstrate realism and volume. Students should be encouraged to work from life and/or reference materials.

- 1. Same/Different activity.
- 2. Journal entry.
- 3. Develop a rubric for creative writing activity.
- 4. Completion of **reflective writing** answering the following questions:
 - How does your drawing illustrate your writing? Be specific.
 - What shading techniques did you incorporate in your work? How did these techniques enhance your drawing?
 - What was the most successful part of your drawing? Why?
 - If you could re-work your drawing again, what would you do differently? Why?
 - If you could title your work, what would you call it? Why?

- Landscape
- Hudson River School
- Manifest Destiny

Internet Resources on Rubrics and Assessment

http://www.cse.ucla.edu/cresst/pages/rubrics.htm

http://www.ncrel.org/

http://users.massed.net/~cgood/teachres.html

http://www.aasa.org/SA/dec9804.htm

http://www.ericae.net/main.htm

http://mel.lib.mi.us/education/edu~assess.html

http://www.education-world.com

http://www.newhorizons.org.

Internet Resource on Graphic Organizers

http://www.graphic.org/home.html

The Newark Museum, a not-for-profit museum of art, science and education, receives operating support from the City of Newark, the State of New Jersey, the New Jersey State Council on the Arts/Department of State, and corporations, foundations and individuals.

Funds for acquisitions and activities other than operations are provided by Members of the Museum and other contributors.





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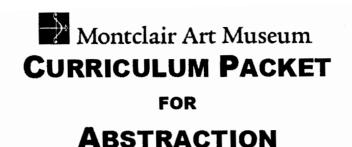
APPENDIX K

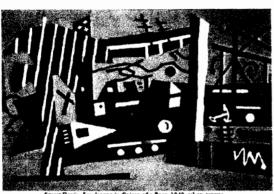
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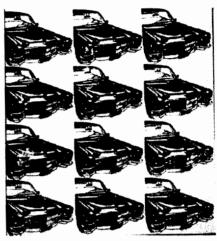
"ABSTRACTION"

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Stuart Davis, Landscape in Colors of a Pear. 1940, ed on canvas, 15 x 22 1/8 inches. Museum purchase, prior bequest of Florence O.R. Land, prior gift of John Ritzenthaler, and Acquisition Fund. 1997 16



Andy Warhol, Twelve Cadillacs. 1962, silk-screen ink on canva 46 x 42 inches, Museum purchase, prior bequest of James Turner and Acquisition Fund, 1998.9.

This packet is designed to help you connect the Montclair Art Museum's exhibitions with your classroom curricula and the New Jersey Core Curriculum Content Standards. Museum visits and related activities developed for this packet address numerous subject areas that are often cross-disciplinary and therefore can combine two or more frameworks. We can also help you organize your Museum visit and pre- or post- visit activities to correspond with your grade and the following relevant classroom topics.

Arts & Humanities

Language Arts/Literacy

History and Social Science

Science & Technology

Mathematics

World Languages

HOW TO PREPARE YOUR CLASS FOR A VISIT TO THE MUSEUM

- Discuss the visit with your class before you come. This packet and a pre-visit to the Museum can help you inform students about what they will see and do on their trip.
- Teachers are encouraged to preview the galleries and exhibitions before your scheduled group tour.
 Please present this Curriculum Packet or your tour confirmation letter to Museum staff during normal operating hours for one free admission.
- Remind students that they will need to remember: stay with the group, raise hands to ask and
 answer questions, no touching the artwork or walls, no running, no food or gum, and no
 photography or backpacks are allowed in the galleries.
- Additional information about the artists and exhibitions is always available on request. Please contact the Education Department at 973/746-5555 ext. 257.

MUSEUM VOCABULARY TERMS

Art Conservation—the care and preservation of art from loss, damage, or neglect, stabilizing chemically and structurally, sustaining the survival of art objects as long as possible in what is closest to their original form

Collection—in a Museum, refers to objects that the institution has acquired, owns, and cares for, whether through purchase, donation, or gift.

Curator—a person who is responsible for deciding which works of art the Museum should purchase, caring for the artworks, planning and developing exhibitions, and researching, writing, and lecturing about art.

Docent—a Museum volunteer who is trained to give tours to public audiences.

Exhibition—an organized group of artworks that correspond to or illustrate a particular theme. An exhibition that presents works by one artist is often referred to as a *solo exhibition*. And if the work spans the career or lifetime of the artist, the show is classified as a *retrospective*.

LeBrun Library—the Montclair Art Museum's non-circulating reference collection that supports the study of American and Native American Art, and objects in the Museum.

Museum—a building where objects of interest or value are collected, conserved, exhibited, and interpreted.

Preparator—a person who handles and installs the art objects for exhibitions, research and teaching, and assists curators and registrars in the maintenance of collections.

Registrar—The person who develops and enforces the policies and procedures pertaining to the acquisition, management and disposition of collections, and also handles arrangements for accessions, loans, packing, shipping, storage, customs, and insurance as it relates to the objects.

INTRODUCTION TO ABSTRACTION

"Art is a very personal... vision or interpretation conditioned by the environment." Arshile Gorky, 1944.

The East Gallery of the Montclair Art Museum presents selections from the collection of modern and contemporary art by examining themes of nature, industry, and urban life from the early twentieth century to the present. During a period of history when societal and technological changes significantly altered the American way of life, artists turned away from realistic renderings, focusing instead on color, line, and shape to express their emotions and reactions through different modes of abstraction.

Responding to their own time and location, modern and contemporary artists offer us interesting glimpses into various stages in the growth of urban and industrial areas. Elsie Driggs (1898-1992) and other artists who would become known as Precisionists, were known to use crisp, clean lines and geometric forms to capture the sleek designs of modern structures. In her 1927 painting, the *Queensborough Bridge*, Driggs flattens space and divides the light into distinct sunbeams as it passes through the bridge and beyond the smokestack. Andy Warhol (1928-1987) celebrated another modern marvel of the machine age, the iconic American automobile in his 1962 silk-screened ink on canvas, *Twelve Cadillacs*.

Familiar objects were transformed by the unique visions of some artists. The shapes that existed in between the lines on sports balls fascinated Leon Polk, and became the basis for numerous compositions on circular canvases. Louise Nevelson's *Black Zag A* (1968) offers a fresh, abstracted view of the familiar urban environment through the grid-like shapes and patterns of found objects, all of which have been painted black. Instead of portraying a representation of the landscape on a two-dimensional surface of paper or canvas, the artist reconstructs the urban environment using actual pieces of it.

Other artists continued to be influenced by nature. Arthur Dove ((1880-1946) uses metallic paint to differentiate the human-made environment of a traveling carnival from the lush greens in the surrounding countryside. Marsden Hartley (1877-1943) combines flattened shapes with loose brushwork and expressive, brooding color in a series of studies of trips to New Mexico in the 1920s. Edward Hopper

(1882-1967) portrays a haunting sense of loneliness through the use of contrast between sunlight and shadows in his 1929 painting. Coast Guard Station. And Robert Motherwell (1915-1991) uses broad gestural strokes of black, blue and green paint to create a rough horizon with a sky that is conveyed by the white of the canvas itself. The energy of the paint application reinforces the movement within the scene, a technique that was championed in the 1940s by the Abstract Expressionists.

Instead of finding inspiration outdoors, Arshile Gorky (1904-1948) worked within his studio to create Abstraction with Artist's Materials (1934-1935), flattening forms to create an overlapping design of white and orange shapes and black lines. Stuart Davis (1892-1964) regularly listened to jazz music, which is apparent in the movement created by flattened planes of color in Landscape in Colors of a Pear (1940).

Modern and contemporary artists have also interpreted the figure in new and interesting ways. Steve Wheeler (1912-1992), a member of a group known as Indian Space painters, employed a Native American-inspired integration of organic and geometric pictograph forms within a flat, seamless space. Wheeler's Laughing Boy (1949) transforms an image of a boy playing with a hoop into a mosaic of shapes and colors that interact in playful patterns. Whitfield Lovell (b. 1959) uses non-traditional materials to heighten the emotional content his work. In Trap (2000), the artist created a drawing on aged floorboards of an African-American man, and added hinged rusted traps for small animals to dangle from the solid boards.

Twentieth-century artists not only recorded significant changes in the American environment, but also experimented with varying levels of representation and abstraction, both in medium and subject matter. By discussing the different approaches to abstraction and the creative process, students can learn to interpret various modes of expression and reflect upon their own perspectives of modern and contemporary art.

ART VOCABULARY TERMS

Abstract Expressionism—an American painting movement that originated in the 1940s in which artists typically applied paint rapidly, and with force, to their often large-scale canvases in an effort to show feelings and emotions; painting gesturally, non-geometrically, sometimes applying paint with large brushes, sometimes dripping or even throwing it onto canvas.

Abstraction—an approach to art making which departs from representational accuracy to a variable range of possible degrees. Abstract artists select and then exaggerate or simplify the forms suggested by the world around them.

Assemblage—a three-dimensional composition made of various materials such as found objects, paper, wood, and textiles.

Collage—a picture or design created by adhering flat elements such as newspaper, wallpaper, printed text and illustrations, photographs, cloth, string, etc., to a flat surface.

Composition—the arrangement of the parts of a work of art, including line, shape, color, etc.

Contemporary—artwork that has been made recently, and represents issues relevant to our time.

Indian Space Painters—a style of art that uses flat, all-over, non-illusionistic designs that balance organic and geometric forms, including Native American pictographs.

Modern—generally refers to recent times or the present, or the sense of something being contemporary or up-to-date, recently developed or advanced in style, technique, or technology. Sometimes this refers to something being innovative or experimental.

Pop Art—an art movement that originated in the 1960s in which artists use imagery from popular culture sources, such as magazines, television, fashion, and newspapers, as their subject matter.

Precisionism—a style of early twentieth-century painting that depicted mechanical and industrial subject matter, using simplified to geometric forms, and rendered in bright and clear light by a combination of abstraction and realism.

Rhythm—the principle of design that refers to a regular repetition of elements of art to produce the look and feel of movement. It is often achieved through the careful placement of repeated components that invite the viewer's eye to jump rapidly or glide smoothly from one to the next.

DISCUSSION SUGGESTIONS

These are some ideas for thinking about creative ways to use the exhibitions and museum visits in your teaching.

- 1. With the expansion of cities at the turn of the twentieth century, artist found new ways to portray their urban environment. How did changes in the visual and physical world and developments in technology affect art at that time? Compare and contrast how artists approached nature and human-made scenes.
- 2. What is "abstract" art? Discuss the varying degrees of abstraction found in the work of the twentieth century and reasons for the development of different abstract styles of art.
- 3. What are the different ways artists use color? Do they work within a certain palette or use complementary colors? Why might some artists use only one color or hardly any color at all? How does color convey the mood, idea, composition, or direct your eye to a particular area?
- 4. Why have some artists incorporated everyday objects into their artwork? Why use found objects, metal traps, or glass mosaic pieces in the artwork? What message is being conveyed? How does the artist's choice of materials affect your interpretation?
- 5. Can you think of people, things, or ideas from today's popular culture that impact your daily life? What would you like to highlight from pop culture in a painting? Why? What colors would you use?
- 6. Why would an artist choose not to title his or her work? How does a title impact the viewer's interpretation of an artwork?

WRITING ACTIVITIES

- Imagine you are an art critic. Select an abstract work and write a critical response to it. Your opinion
 could encourage or discourage the public from viewing the artwork, so be persuasive in your art
 editorial.
- Tracing a social issue, such as civil rights, urbanization, or technological inventions, explore how contemporary artists have addressed these themes in their artwork.
- 3. How does an artist create the title for an artwork? Examine a few titles for modern and contemporary works of art. Do the titles seem straightforward, humorous, or expressive? Consider how each title influences the way you interpret the work. Choose one work of art and give it a title. Then create an acrostic poem (letters of the title make the first letter of each poem line) of the same title that

interprets the work. For example, for the Edward Hopper painting, *Coast Guard Station*, the first poem line starts with C, the second with O, the third with A, and so on.

- 4. Abstract artworks often remind us of other places, things, or emotions. Select a work of art, and without sharing your choice with the class, write a poem using metaphor and simile:
 - · First line: Give the painting a name.
 - Second line: Write an action phrase based on what you see, such as "flying above the clouds" or "chasing along the beach."
 - Third line: Create a simile, a phrase using "like," for the painting.
 - Fourth line: Give the painting another name.

Take turns reading your poems aloud while your classmates guess the work that inspired it. An example based on Robert Motherwell's *Sea at Biarritz* (1964):

Splash Thrashing against one another Like a pile of leaves Broken foam

CLASSROOM PROJECTS (appropriate before or after a Museum visit)

- 1. The images of abstract artists often start with real places or things. Draw, paint, or photograph an image of a person, place, or thing. Then abstract the image in a second picture that conveys the same message or mood without literal representation.
- 2. Stuart Davis and Arthur Dove listened to jazz music while they were painting. Discuss how the music could have affected the artwork. Listen to some jazz (or various types of music) and create an artwork inspired by the notes, rhythms, and moods that you hear.
- 3. Gather materials from your everyday environment, and create mixed-media art object that reflects your identity and/or culture.

TEACHER RESOURCES

RELEVANT BOOKS

- Haskell, Barbara. Blam!: The Explosion of Pop, Minimalism, and Performance, 1958-1964. (New York, NY: W.W. Norton & Co., 1984). Contains sections describing influences, history, and plates about Pop Art. s
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WEB RESOURCES

http://www.abstractart.20m.com/ has descriptions of several abstract art movements and artists.

- http://www.pbs.org/wnet/americanmasters/database/abstract_expressionism.html contains a short description of Abstract Expressionism, with links to Robert Motherwell, Jasper Johns, and Robert Rauschenberg.
- http://www.biddingtons.com/content/pedigreeabstract.html provides a description of Abstract Expressionism, with links to short bios of the artists involved, and other relevant movements.
- http://www.fi.muni.cz/~toms/PopArt/index.html is an index of Pop artist links. organized by artist name, that lead to short bios and a few links to exhibitions.

MUSEUM LIBRARY

The LeBrun Library, located on the third floor of MAM, is open Tuesday through Thursday. 10 a.m.-noon, and 2 p.m.-4 p.m. to the public for reference/research on American and Native American Art. Slides are often available for loan to teachers to use with their class beforehand. Please contact the Librarian at 973/746-5555 ext. 223 for further information. Students enjoy seeing images they recognize at the Museum.

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