



TIMKEN
MUSEUM
OF ART

Middle and High School Classroom Guide





TIMKEN
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OF ART



The Arthur and
Jeanette Pratt
Memorial Fund

Truman C.
Kuehn Trust



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How to Use This Booklet

This booklet offers teachers various activities and ideas of connecting art to other subjects, such as world and U.S. history, English language arts, social studies, and the humanities. Intended for the use with middle and high school students, this booklet includes ten dynamic lesson plans that are aligned with the Common Core Standards. Through explorations of subject matter, content, genre, and composition, lesson plan activities encourage close examination and interpretation of a selection of artworks in the permanent collection of the Timken Museum of Art, San Diego.

The contents of each lesson plan include:

Curriculum Connections

Outlines grade-specific connections.

Objective

Describes the aim of the activity.

Standards Met

Outlines what students will learn.

Process

Lists lesson plan activities.

Upper Level Adaptations

Suggests ways in which lessons can be altered for upper grades.

Vocabulary

Lists terms used within each lesson.

Each lesson plan also provides teachers with:

Supplements

Discussion aids and worksheets that can be printed out and copied for classroom use.

Rubrics

An evaluation tool that helps determine how well a student satisfies the objectives of a project.

Each lesson also offers specific information about the artist and the content of the artwork. Teachers are encouraged to read this section, which is highlighted in blue, as background before beginning the lesson plan activities.

Look, Talk, Listen, Connect is a first-level activity that should be incorporated in the beginning of each lesson. This simple question-based activity allows students to closely examine the focus artwork in each lesson and encourages them to observe and interact with the artwork and each other.

Gallery Walks conclude all lessons that include an art-making activity and allow students to reflect on their own work and that of their classmates.

Included at the end of this booklet are *Resources*, materials, such as books, articles and links, that teachers can consult when additional information is needed.

The lessons presented in this booklet can be used solely in the classroom but are best supported with a field trip to the Timken either before or after the lesson has been implemented. Viewing the original works of art at the museum will help increase students' knowledge and understanding of visual art.

This guide was developed by Elizabeth Washburn, teaching artist, and Kristina Rosenberg, Education Director at the Timken in collaboration with Montgomery Middle School, San Diego. The teachers at the school were actively involved in shaping the content of each lesson.

Funding for this program was made possible by US Bank, SDG&E, The Commission for Arts and Culture San Diego, The Truman C. Kuehn Trust, and The Arthur and Jeanette Pratt Memorial Fund.

We hope you find this booklet a useful resource and welcome your questions and comments. Please contact us at 619-239-5548 x105 or education@timkenmuseum.org.

Look, Talk, Listen, Connect

Look, Talk, Listen, Connect is a first-level activity that should be incorporated in the beginning of each lesson to familiarize students with the focus artwork. Based on the Visual Thinking Strategies (VTS) teaching method, this question-based activity centers on open-ended discussions of visual art and has proven to significantly increase students' critical thinking, language and literacy skills.

As a first step, teachers will have to project an image of the focus artwork onto the classroom wall (for a free PowerPoint presentation of the focus artworks go to timkenmuseum.org). You can also take your students on a field trip to the Timken to have this discussion in front of the original work of art (for information on the museum's free transportation program go to timkenmuseum.org).

After students have been given a few minutes to closely examine the artwork, teachers facilitate a discussion by using these three open-ended questions:

- What's going on in this work of art?
- What do you see that makes you say that?
- What more can we find?

As students respond, teachers are asked to:

- Paraphrase comments neutrally.
- Point at the area being discussed.
- Link and frame student comments.

Students are asked to:

- Look carefully at the artwork.
- Talk about what they observe.
- Back up their ideas with evidence.
- Listen to and consider the views of others.

Whether or not this is a ten-minute discussion or an in-depth exploration, this simple activity is a great way for teachers to start out each lesson. As they look, talk and listen, students are enabled to make connections to other social/cultural/ historical information and to their own experiences.

Please visit vtshome.org for more information on the VTS teaching method.

Gallery Walks

Gallery Walks should conclude each lesson that includes any kind of art-making activity to allow students to reflect on their own work and that of their classmates.

After students have completed their art project, ask them to display their work on their desks. Give every student a blank piece of paper to place in front of their artwork. Then, allow the entire class to get up and move throughout the room to view the works of their peers. Ask them to write comments on the blank pieces of paper. Teachers may decide to direct students' comments to answer a specific question they have selected.

The *Gallery Walk* can conclude with students reflecting on the comments they received.



Lesson One

Reading: Parables



Giovanni Francesco Barbieri
1591 - 1666

Giovanni Francesco Barbieri was nicknamed Guercino because he was “guercio”, which is the Italian word for cross-eyed. He was born in Cento, a small town in northern Italy. From 1621-23, he worked in Rome painting altarpieces and ceiling frescos for Pope Gregory XV. Guercino painted in the Baroque style, which describes artworks that are ornately decorated, dynamic and filled with emotion.

The Return of the Prodigal Son (1654 - 55)

The return of the prodigal son is a well known biblical story that teaches repentance and forgiveness. It tells of a younger son who squanders his share of an inheritance and returns home to beg his father’s forgiveness. In this painting, the artist shows the moment when the impoverished son is welcomed by his father, who is dressed as a wealthy man. Depicted to the left is a servant who is sent to bring fine clothes for the penitent son and to kill a fatted calf for a feast.

Curriculum Connections

Grades 6-12: English Language Arts, Social Studies, Visual Arts

Common Core Standards

- RHSS.6-12.1,2, 4,5,7,9
- RI.6-8.1-3,9

Objective

- Analyze Guercino’s painting, *The Return of the Prodigal Son*, and determine the central idea in the painting.
- Cite evidence to support claims.
- Distinguish between primary and secondary sources.
- Research and/or discuss examples from contemporary culture (literature, film, visual arts, personal experiences etc.) that reflect the parable of the prodigal son.



Process

- Project the painting on the classroom wall and begin the lesson with the *Look, Talk, Listen, Connect* activity outlined on page 2. Initially, allow students to freely associate any and all ideas they choose to discuss.
- Pass out the handout that outlines the story of the return of the prodigal son (see supplement on page 5). Ask for volunteers to read the story aloud, making sure students understand what a “parable” is.
- Discuss whether or not the text provided in supplement page 5 is a primary source.
- Create a story map on the board by drawing a paint palette with five ovals (see supplement on page 6).
- Ask students to identify the parts of a story (exposition, rising action, climax, falling action, and resolution) and, with different colored dry erase markers, fill in each oval with a part of a story.
- Continuing to color code, draw branches from each oval and ask students to insert the relevant information that reference both the painting and the reading supplement on page 6.
- Ask students to think of a personal experience that mirrors the parable of the prodigal son.
- Ask students to draw a color palette on a piece of paper and outline the exposition, rising action, climax, falling action, resolution, and conflict of their own personal experience asking for forgiveness.

- After students have finished their story map, instruct them to draw a picture that illustrates the information from their story map.
- At the conclusion of the project, allow time for a Gallery Walk (see page 2 for a definition of *Gallery Walk*).

Upper Level Adaptation

- Ask students to find the primary source for the parable of the prodigal son.
- In addition to filling in the relevant information sourced from the painting and the text provided on page 5, ask students to add new primary source details to the story map.
- Instruct students to find a contemporary example in film, television, visual art or literature that reflects the parable of the prodigal son.
- Have students create and present a visual presentation of their findings. Examples could include: drawings, paintings, digital production, or PowerPoint.

Vocabulary

Altarpiece

A picture, sculpture, screen, or decorated wall standing on or behind an altar in a Christian church.

Baroque

The art style of the Counter-Reformation in the seventeenth century. Although some features appear in Dutch art, the Baroque style was limited mainly to Catholic countries. It is a style in which painters, sculptors, and architects sought emotion, movement, and variety in their works.

Fresco

Wall painting technique in which pigments are dissolved in water only and then applied to fresh, wet lime plaster.

Gesture

A movement usually of the body or limbs that expresses or emphasizes an idea, sentiment, or attitude.

Parable

A short story that teaches a spiritual or moral lesson.



Story Summary

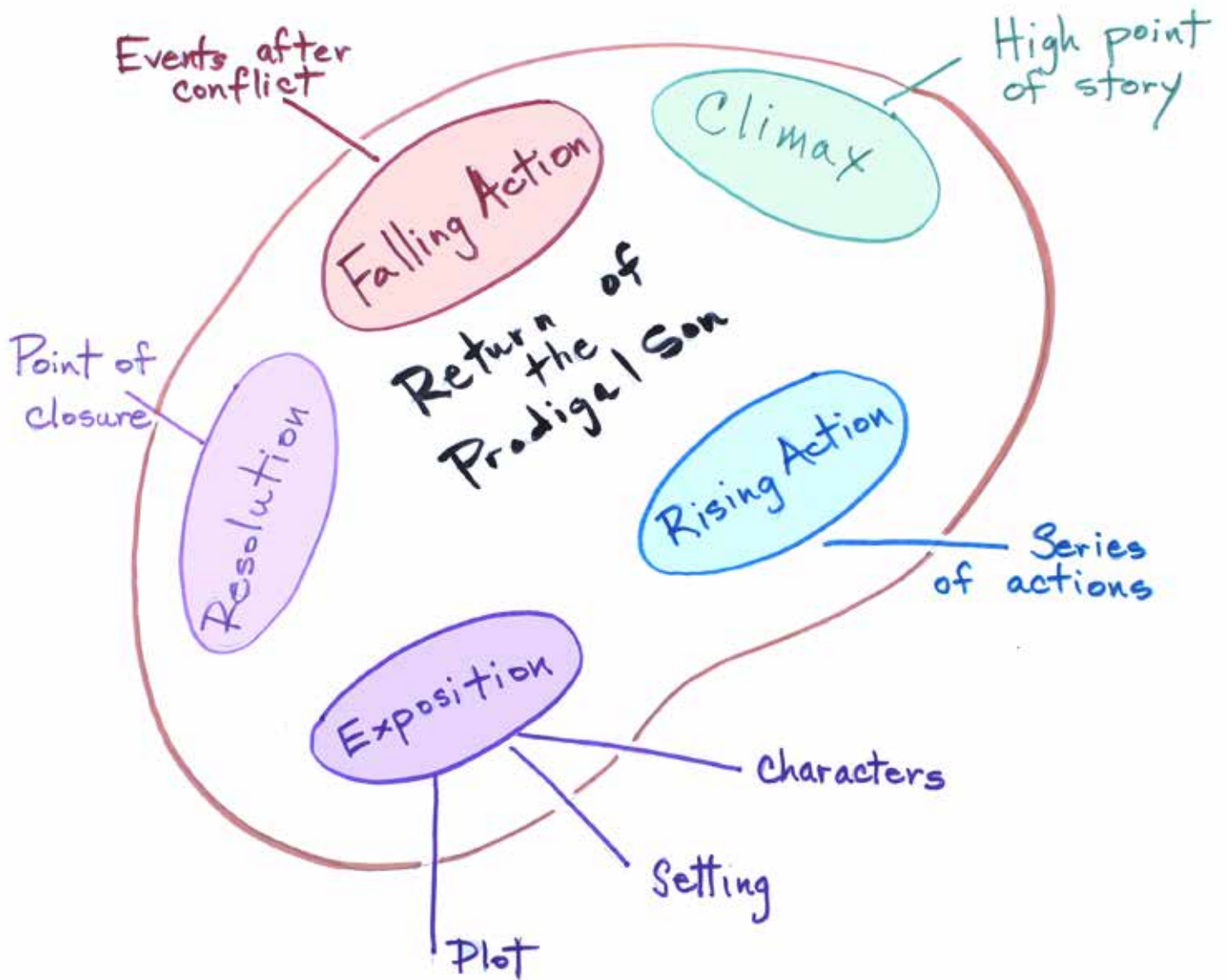
Giovanni Francesco Barbieri

The Return of the Prodigal Son, 1654 - 1655

The Return of the Prodigal Son is one of the parables of Jesus. According to the Gospel of Luke (Luke 15:11-32), a father, in response to his demands, gives the younger of his two sons his inheritance before he dies. The younger son, after wasting his fortune (the word 'prodigal' means 'wastefully extravagant'), repents and returns home, where the father holds a feast to celebrate his return. The older son refuses to participate, stating that in all the time the son has worked for the father, he did not even give him a goat to celebrate with his friends. His father reminds the older son that everything the father has is the older son's, but that they should still celebrate the return of the younger son as he has come back to them.



Story Map Example





Rubric

SCORE LEVELS

CONTENT

PARTICIPATION

ORGANIZATION

PRESENTATION

<p>4</p> <ul style="list-style-type: none"> • Is well thought out and supports the solution to the challenge or question • Reflects application of critical thinking • Has clear goal that is related to the topic • Is pulled from a variety of sources • Is accurate 	<p>Student was very engaged in class discussions and followed directions.</p>	<ul style="list-style-type: none"> • Information is clearly focused in an organized and thoughtful manner • Information is constructed in a logical pattern to support the solution 	<ul style="list-style-type: none"> • Multimedia is used to clarify and illustrate the main points • Format enhances the content • Presentation captures audience attention • Presentation is organized and well laid out
<p>3</p> <ul style="list-style-type: none"> • Is well thought out and supports the solution • Has application of critical thinking that is apparent • Has clear goal that is related to the topic • Is pulled from several sources • Is accurate 	<p>Student was engaged in class discussions and followed directions.</p>	<ul style="list-style-type: none"> • Information supports the solution to the challenge or question 	<ul style="list-style-type: none"> • Multimedia is used to illustrate the main points • Format is appropriate for the content • Presentation captures audience attention • Presentation is well organized
<p>2</p> <ul style="list-style-type: none"> • Supports the solution • Has application of critical thinking that is apparent • Has no clear goal • Is pulled from a limited number of sources • Has some factual errors or inconsistencies 	<p>Student was not engaged in class discussions and partially followed directions.</p>	<ul style="list-style-type: none"> • Project has a focus but might stray from it at times • Information appears to have a pattern, but the pattern is not consistently carried out in the project • Information loosely supports the solution 	<ul style="list-style-type: none"> • Multimedia loosely illustrates the main points • Format does not suit the content • Presentation does not capture audience attention • Presentation is loosely organized
<p>1</p> <ul style="list-style-type: none"> • Provides inconsistent information for solution • Has no apparent application of critical thinking • Has no clear goal • Is pulled from few sources • Has significant factual errors, misconceptions, or misinterpretations 	<p>Student was not engaged in class discussions and did not follow directions.</p>	<ul style="list-style-type: none"> • Content is unfocused and haphazard • Information does not support the solution to the challenge or question • Information has no apparent pattern 	<ul style="list-style-type: none"> • Presentation appears sloppy and/or unfinished • Multimedia is overused or underused • Format does not enhance content • Presentation has no clear organization



Lesson Two

Writing: Women's Rights



John Singleton Copley

1738 - 1815

Copley is considered the greatest American artist of the Colonial period. From 1753-74 he was active as a portrait painter in Boston. After a year of study in Italy and following the outbreak of the American Revolution in 1775, he settled in London, where he spent the rest of his life painting portraits and history paintings.

Mrs. Thomas Gage (1771)

The woman depicted is Margaret Kemble Gage, wife of General Thomas Gage, commander-in-chief of the British forces in North America. For her portrait, Mrs. Gage chose to wear a robe of salmon-colored satin over a lace-trimmed chemise with an embroidered blue belt at her waist. On her head, she wears a turban like blue scarf. Women at London masquerade balls would have worn this type of dress but there were no costume dances in the American colonies and modish dresses were mostly unavailable. It is likely that the artist provided the dress so that Mrs. Gage would look more stylish.

Curriculum Connections

Grades 6-12: Social Studies, English Language Arts, Visual Arts

Common Core Standards

- WHSS.6-12.2-9

Objective

- Gain knowledge about the role of women and women's rights from the time of the American Revolution to the present day.
- Conduct a short research project answering self-generated questions revolving around women's rights.
- Draw evidence from informational texts to support analysis, reflection, and research.



Process

- Project the painting on the classroom wall and begin the lesson with the *Look, Talk, Listen, Connect* activity outlined on page 2. Initially, allow students to freely associate any and all ideas they choose to discuss.
- Have students read the supplement on page 10 to learn about Mrs. Thomas Gage.
- Inform students about the rights women had in Post-Revolutionary America (see supplement on page 11 for information).
- Lead a discussion comparing and contrasting women's rights from the 18th century to the present day (see supplement on page 11 for ideas).
- Select a period of time, event, or woman from history for your students to research (see supplement on page 11 for a list of important dates, people, and events in women's history).
- Inform students that they are to create a timeline illustrating the important time period, person or event. Ask students to be creative and show students the timeline illustration on page 12 for inspiration.
- Encourage students to explore multiple sources, include quotations, and to reflect their own perspectives in their timelines.
- Allow time for students to illustrate their timelines with drawings and/or collage, utilizing pictures from magazines or the Internet.

Upper Level Adaptation

- Ask students to generate, and write about, their own research question or topic pertaining to the role of women and/or the rights of women throughout history. Students can isolate a specific person or event from history, or choose to address multiple people and events (see supplement on page 11 for ideas).
- Within their paper, ask students to synthesize information from multiple professional sources.
- Instruct students to assess the usefulness of their sources and follow the standards for citation.

Vocabulary

Portrait

A work of art that represents a specific person, a group of people, or an animal.

History Painting

A form of narrative painting depicting several figures enacting a scene normally drawn from classical history or mythology, or from the Bible.

Costume

Clothing that is characteristic of a particular time, place or people.



Margaret Kemble Gage
1734 - 1824

Margaret Kemble Gage was the wife of General Thomas Gage, who led the British Army during the American Revolutionary War. She is said to have spied against him out of sympathy for the Revolution. Historical texts, most notably Paul Revere's Ride suggest that Mrs. Gage allegedly provided Joseph Warren with information regarding General Gage's raid at Lexington and Concord. Although there is no documented evidence that confirms Gage as Warren's informer, speculation of her being a spy for the patriots remained due to her familial ties to America.

Among the skeptics was her husband. Hackett writes in Paul Revere's Ride, "All of this circumstantial evidence suggests that it is highly probable, though far from certain that Dr. Warren's informer was indeed Margaret Kemble Gage - a lady of divided loyalties to both her husband and her native land". As a result, Gage was sent to England aboard the Charming Nancy on her husband's orders in the summer of 1775.



Women Through History

Rights of Women Post-American Revolution:

- State law governed women's rights, not federal law.
- Legal status of free women depended upon their marital status.
- No woman was allowed to vote or hold public office.

Women's Movement from 1848- 2009

- | | |
|------|---|
| 1848 | First women's rights convention is held in Seneca Falls, New York. |
| 1920 | The 19 th Amendment to the Constitution, granting women the right to vote, is signed into federal law. |
| 1960 | The Food and Drug Administration approved birth control pills. |
| 1963 | Betty Friedan publishes the book <i>The Feminine Mystique</i> . |
| 1964 | The Civil Rights Act is passed. |
| 1967 | Lyndon Johnson's affirmative action policy is extended to gender. |
| 1972 | The Equal Rights Amendment is passed by Congress. |
| 1972 | Congress passes Title IX. |
| 1973 | Roe v. Wade decision changes abortion laws. |
| 1993 | The Family Leave Medical Act is passed. |
| 1994 | The Violence Against Women Act is passed. |
| 2009 | President Obama signed the Lily Ledbetter Fair Pay Restoration Act. |

Notable Women from History:

Abigail Adams, Susan B. Anthony, Emily Dickinson, Georgia O'Keeffe, Gertrude Ederle, Eleanor Roosevelt, Gloria Steinem, Billy Jean King, Hillary Clinton, and Michelle Obama





Rubric

SCORE LEVELS	CONTENT	PARTICIPATION	ORGANIZATION	PRESENTATION
4	<ul style="list-style-type: none"> Is well thought out and supports the solution to the challenge or question Reflects application of critical thinking Has clear goal that is related to the topic Is pulled from a variety of sources Is accurate 	<p>Student was very engaged in class discussions and followed directions.</p>	<ul style="list-style-type: none"> Information is clearly focused in an organized and thoughtful manner Information is constructed in a logical pattern to support the solution 	N/A
3	<ul style="list-style-type: none"> Is well thought out and supports the solution Has application of critical thinking that is apparent Has clear goal that is related to the topic Is pulled from several sources Is accurate 	<p>Student participated in class discussions and followed directions.</p>	<ul style="list-style-type: none"> Information supports the solution to the challenge or question 	N/A
2	<ul style="list-style-type: none"> Supports the solution Has application of critical thinking that is apparent Has no clear goal Is pulled from a limited number of sources Has some factual errors or inconsistencies 	<p>Student somewhat participated in class discussions and did not follow directions.</p>	<ul style="list-style-type: none"> Project has a focus but might stray from it at times Information appears to have a pattern, but the pattern is not consistently carried out in the project Information loosely supports the solution 	N/A
1	<ul style="list-style-type: none"> Provides inconsistent information for solution Has no apparent application of critical thinking Has no clear goal Is pulled from few sources Has significant factual errors, misconceptions, or misinterpretations 	<p>Student did not participate in class discussions and did not follow directions.</p>	<ul style="list-style-type: none"> Content is unfocused and haphazard Information does not support the solution to the challenge or question Information has no apparent pattern 	N/A



Lesson Three

Speaking and Listening: Maps and Timelines



Claude-Joseph Vernet

1714-1789

Vernet was a native of the French city Avignon. In 1734, he went to Rome where he made a reputation as a painter of real and imaginary landscapes based on the Italian countryside and seacoast.

A Seaport at Sunset (1749)

In this painting, the artist depicts an idealized Mediterranean seaport, rather than a specific location. He, nevertheless, includes a variety of features from the region. The lighthouse is from Naples, the Arch of Constantine is from Rome, and the mountains in the background are typical for those found in the Mediterranean. The large warship to the left is firing a salute. The nearby ships fly the Dutch flag, which might indicate that this painting was commissioned by a Dutch client.



LESSON THREE

Curriculum Connections

Grades 6-12: English Language Arts, Social Studies, Visual Arts

Common Core Standards

- SL.6-12.4-6

Process

- Project the painting on the classroom wall and begin the lesson with the *Look, Talk, Listen, Connect* activity outlined on page 2. Initially, allow students to freely associate any and all ideas they choose to discuss. Eventually, direct the conversation to the individuals in the painting, asking students who they imagine them to be. Discuss how the setting and costumes found in the painting help to tell a story.
- Begin a discussion revolving around a notable marine explorer either from history or literature. Examples could include: Christopher Columbus, Vasco da Gama, “The Old Man and the Sea”, or “Moby Dick”.
- Inform students of the objective of your lesson and pass out the blank timeline template on page 16. See the example of a finished timeline on page 17 for ideas.
- Once students have chosen whom they will research, ask them to: chronologically organize significant events during the individual’s journey, pinpoint the route taken, and explain the purpose or outcome of the journey (i.e. the goods sought by an explorer, social policy, personal achievement etc.).
- Have students fill out the timeline template with relevant information pertaining to a span of time in the life of the person they are documenting.

Objective

- Present, sequence, and describe ideas and facts revolving around a main idea.
- Utilize visual displays and/or multimedia components in a presentation.
- Demonstrate a command of formal English, clear pronunciation, eye contact, and adequate volume in a presentation.

- When students have finished their timelines, ask them to illustrate the literal or figurative journey with drawings, in pencil, indicating important information such as: routes an explorer took, cultures of people encountered, places, symbols, or any other relevant pictorial imagery that relates to or identifies their subject.
- Next, if colored pencils or markers are available, allow time for students to color in their drawings.
- Have students present their work to the class, being sure to make eye contact with their audience, speak loudly, and effectively articulate their words.

Upper Level Adaptation

- Utilizing their finished timelines as a resource, ask students to create a PowerPoint presentation that introduces the same information in a new way.
- Have students present their PowerPoint presentations to the class, demonstrating their command of language, adequate volume, and well-chosen eye contact.

Vocabulary

Landscape

A painting, photograph or other work of art which depicts scenery such as mountains, valleys, trees, rivers and forests.

Idealized

In art, the term refers to portraying something in an ideal rather than accurate form.

Mediterranean

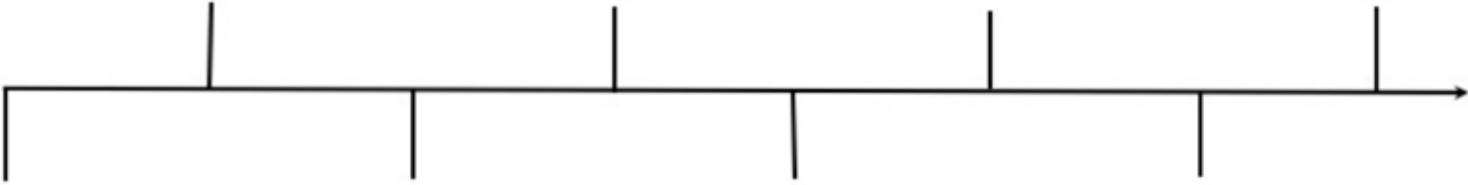
The islands and countries of the Mediterranean Sea collectively.

Commission

In art, a commission is the hiring and payment for the creation of a work of art.



Example of a Finished Timeline & Map





Timeline Graphic Organizer and Blank Map

Early 1400's Portugal became a leader in exploration

July 1497 Da Gama left Lisbon

January 7, 1499 Da Gama arrives in Malindi

1502 Da Gama's 2nd voyage begins.

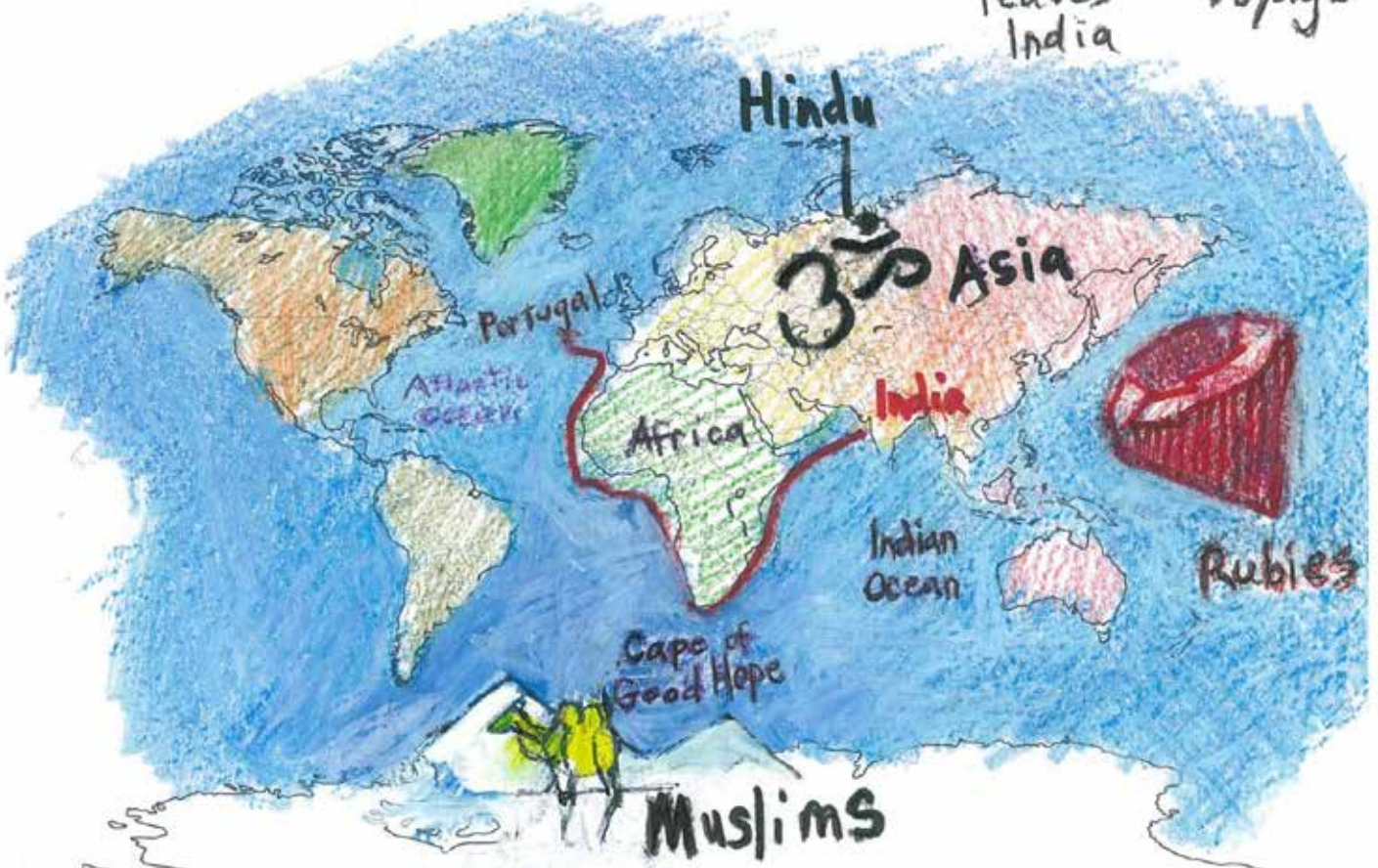
1525 Da Gama dies

1460s Vasco da Gama is born

1498 Da Gama arrived in south-Western India

1503 Da Gama leaves India

1524 Da Gama's 3rd voyage



Vasco da Gama route map 1497-1498



Rubric

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Lesson Four

Writing: Travel Brochure



Thomas Moran

1837–1926

The American artist Thomas Moran is probably best known for his panoramic landscape paintings of Yellowstone and the Grand Canyon but he also painted the Pennsylvania countryside, the landscape of Long Island, industrial complexes in Mexico and America, and the countryside in Italy. During his extensive travels, he created hundreds of color studies that served as the basis for the large-scale oil paintings that brought him his greatest success.

Opus 24: Rome, from the Campagna, Sunset (1867)

This painting was created in the artist's Philadelphia studio one month after returning from his second trip to Europe. Depicted is a 2000-year-old Roman aqueduct located just south of Rome in a region that is known as the Campagna. The aqueduct recedes into the depths of the scene and draws the viewers' eye to the skyline of Rome and the brilliant sunset. The sun is almost down, but still provides a warm glow to the aqueduct structure and back lighting for the trees on the left.

Curriculum Connections

Grades 6-12: Social Studies, English Language Arts, Visual Arts

Common Core Standards

- WHSS.6-12.2.7-9

Objective

- Create an informative and explanatory text that conveys ideas and information through the selection, organization, and analysis of relevant content utilizing words and pictures.
- Gather relevant information from multiple print and digital resources.



Process

- Project the painting on the classroom wall and begin the lesson with the *Look, Talk, Listen, Connect* activity outlined on page 2. Initially, allow students to freely associate any and all ideas they choose to discuss.
- Direct the conversation towards what students think it would be like to vacation in Rome and what kind of sight seeing they imagine they would do.
- Ask students to list as many sights in Rome as they know and write them down on the board.
- Next, ask students to list what kinds of food they figure people eat in Rome, and write their ideas on the board.
- Then, have students imagine where tourists would sleep in Rome. Examples could include: hotels, youth hostels, campgrounds etc. List their ideas on the board.
- Tell students that they will be creating travel brochures and show them the example on page 21.
- Pass out copies of the blank travel brochure that has the painting by Moran on the cover (see supplement on page 22). Tell students to fold the paper in half so that the top page shows the painting by Moran.
- Ask students to write a brief summary of Rome on a blank piece of paper.
- After they edit and revise their summaries, ask them to rewrite their description at the top of the page under the header 'History'.
- Next, show students the example travel brochure again and point out that the information is broken up into different categories like where to eat, accommodations, sightseeing etc.
- Refer to the sights list on the board and ask students to pick a few sights and write a short description in their notebooks. Once finished, have them review their writing and rewrite their descriptions in their brochure under the header 'Sights'.
- Next, refer to the foods list on the board and instruct students to make up a few restaurant names and write a description of their imagined restaurants in their travel brochures under the header 'Restaurants'.
- Lastly, refer to the accommodations list on the board and instruct students to come up with a few names of hotels, youth hostels, campgrounds etc. and write them under the header 'Accommodations'.
- Give students some different formatting ideas. For example, they can cut and paste images they download from the Internet or free hand draw their ideas, color the backgrounds, create borders around the edges etc.
- Provide time at the conclusion of the lesson for a *Gallery Walk* (see page 2 for a definition of *Gallery Walk*). As students are walking around, have them to share one new thing they learned from another classmate's brochure.

Upper Level Adaptation

- Instruct students to create a PowerPoint presentation highlighting a special trip taken that include historical information about where they traveled.
- Have students create a travel brochure that highlights their personal history and/or culture.

Vocabulary

Panorama

An unobstructed and wide view of an extensive area in all directions.

Study

In art, a study is a drawing, sketch or painting done in preparation for a finished piece, or as a visual note.

Studio

An artist's workroom.

Oil Painting

The process of painting with pigments that are bound with a medium of drying oil—especially in early modern Europe, linseed oil.

Aqueduct

A bridge-like structure designed to transport water from a remote source, usually by gravity.



Example of a Finished Travel Brochure

History of Rome

Between the 700's BC and the AD 100's, Rome grew from a tiny village to a huge city. Millions of people lived in territories ruled by Rome.

Originally ruled by Kings
Rome turned into a republic run by elected leaders

WHERE TO EAT! RESTAURANTS:

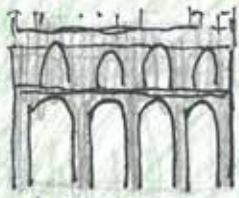
- PASTA RAMA
210 CIAO AVE.
Best Pasta in ROME!
- MEATBALLS GALORE
82 MAMA MIA LANE
VOTED BEST MEATBALLS !!



- LUIGI'S GELATO
141 BELLA DR.
Creamy & delicious

WHAT TO SEE !!!

SIGHTS: COLOSSEUM



AQUADUCTS

Engineering marvels!



It can hold 50,000 people



Largest church in the world!

VATICAN

WHERE TO SLEEP!

Accommodations:

- Crazy place Youth Hostel
12 Crazy Lane
stay here if you are WACKY
- EMPERORER'S HOTEL
42 King's Court
Kings and Queens only



Rome Travel Brochure





Rubric

SCORE LEVELS

CONTENT

PARTICIPATION

ORGANIZATION

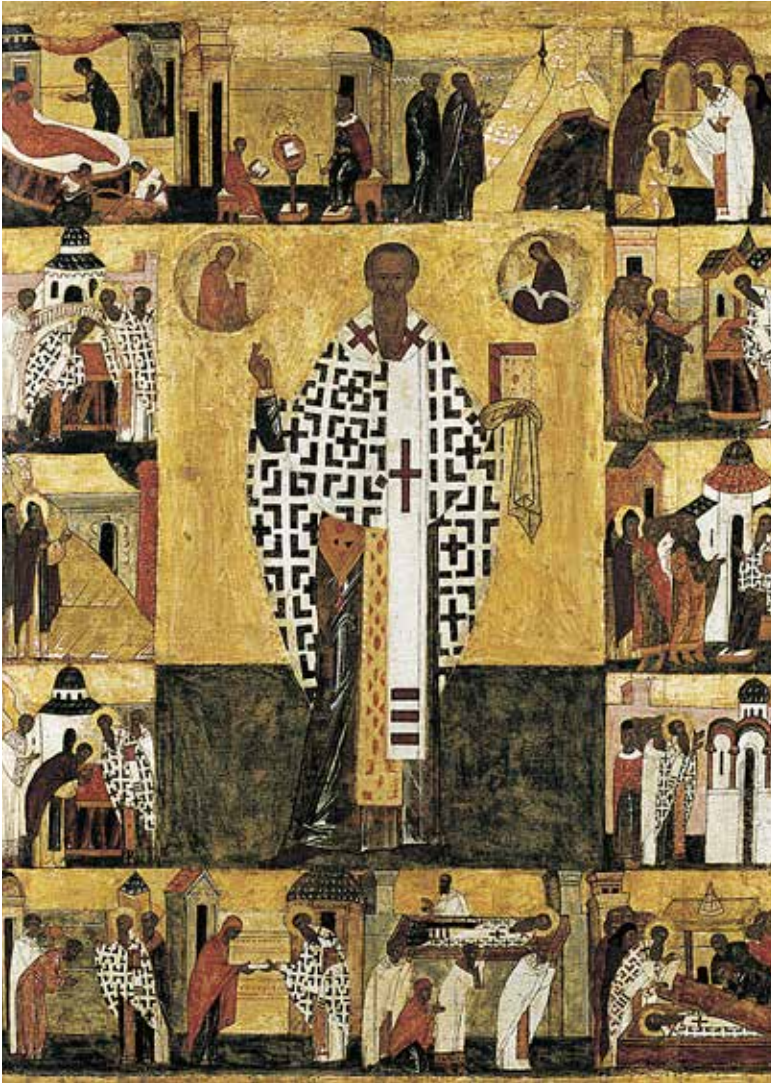
PRESENTATION

SCORE LEVELS	CONTENT	PARTICIPATION	ORGANIZATION	PRESENTATION
4	<ul style="list-style-type: none"> Is well thought out and supports the solution to the challenge or question Reflects application of critical thinking Has clear goal that is related to the topic Is pulled from a variety of sources Is accurate 	<p>Student was very engaged in class discussions and followed directions.</p>	<ul style="list-style-type: none"> Information is clearly focused in an organized and thoughtful manner Information is constructed in a logical pattern to support the solution 	<ul style="list-style-type: none"> Multimedia is used to clarify and illustrate the main points Format enhances the content Presentation captures audience attention Presentation is organized and well laid out
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Lesson Five

Writing: Visual Biography



Anonymous Russian Artist

16th Century

The painter of this icon is unknown, as is the case with many artists who created icons. The names of icon painters are seldom recognized because icons in Orthodoxy must follow traditional standards and are essentially copies. Icons are considered to be written, not painted.

St. Basil (16th Century)

This large icon probably once hung on the wall of a Russian Orthodox church. It depicts Saint Basil, a 4th-century archbishop who was active in helping the sick and poor. Saint Basil built a hospice and a huge complex to minister to the sick. In this icon, he is shown full-length with the Gospel in his left hand. His right hand is raised in a two-fingered blessing. The figure of Christ is depicted in a circle above his right hand. Mary, his mother, is depicted in the circle to the left above the Gospel. Fourteen scenes of Saint Basil's life surround the main figure.

Curriculum Connections

Grades 6-12: English Language Arts, Social Studies, Visual Arts

Common Core Standards

- WHSS.6-12.2,8-9

Objective

- Identify the significance and history of religious symbols in art.
- Cite evidence from visual and textual references.
- Create a visual biography about an important person from history, fictional character in a book, or another important figure from a religion other than Christianity.



Process

- Project the painting on the classroom wall and begin the lesson with the *Look, Talk, Listen, Connect* activity outlined on page 2. Initially, allow students to freely associate any and all ideas they choose to discuss.
- Direct the conversation to the structure of the painting, pointing out that the main character is depicted in the center of the painting and that the surrounding compartments tell the story of his life.
- Inform students that the depicted figure is Saint Basil, a 4th-century archbishop who was active in helping the sick and poor (see previous page for more information).
- Point out the pattern on Saint Basil's robe and explain that the pattern symbolizes St. Basil specifically. No other saint wears that pattern, helping viewers to recognize him.
- Starting with the scene at the top left, walk students through the individual compartments and explain what is depicted (see supplement on page 26 for clarifications).
- Ask students to point out symbols that represent Christianity.
- Inform students that they will be creating a visual narrative that highlights an important historical figure and ask them to choose an important person to research. Alternatively, decide for them who you would prefer they focused on.
- Project the biographical narrative graphic organizer (see supplement on page 27) onto the classroom wall. Choose an important person for yourself and then demonstrate, with the graphic organizer, how to brainstorm about the details of the important person's life.
- Pass out copies of the biographical narrative graphic organizer and have students fill it in with information pertaining to the historical figure they chose.
- Next, instruct students to draw images on the biographical organizer that illustrate their main ideas. At this point, students are learning to pair their words with their own hand drawn pictures.
- Pass out the empty St. Basil template (see supplement on page 28) and instruct students to draw their interpretation of what they think their important person looked and dressed like in the central box.
- Next, have them decide on two symbols that represent their important person and draw them in the two compartments above the central figure.
- Then, tell them to redraw their sketches from the biographical organizer that they have filled out earlier in the surrounding compartments. Two or more boxes can be combined for their illustrations (see supplement on page 29 for an example of a finished project).
- Allow time for a *Gallery Walk* at the end of the project (see page 2 for a definition of *Gallery Walk*).

Upper Level Adaptation

- Ask students to identify and research another important figure from a religion other than Christianity and create a visual biography that maps out who that person was and why they are remembered.
- Remind students to indicate religious symbols that specify the faith.
- Instruct students to cite from multiple sources and present their findings to the class.

Vocabulary

Icon

An icon (Greek for 'image') is a religious work of art, most commonly a painting, from Eastern Christianity and in certain Eastern Catholic churches.

Orthodoxy

In classical Christian usage, the term refers to the set of doctrines, which were believed by the early Christians.

Copy

Manual repetition of another work of art, executed without dishonest intention.

Hospice

A shelter or lodging for travelers, or the destitute, especially one maintained by a monastic order.

Gospel

An account, often written, that describes the life of Jesus of Nazareth.

Interpretation

Defining meaning of an artwork based on one's own ideas.

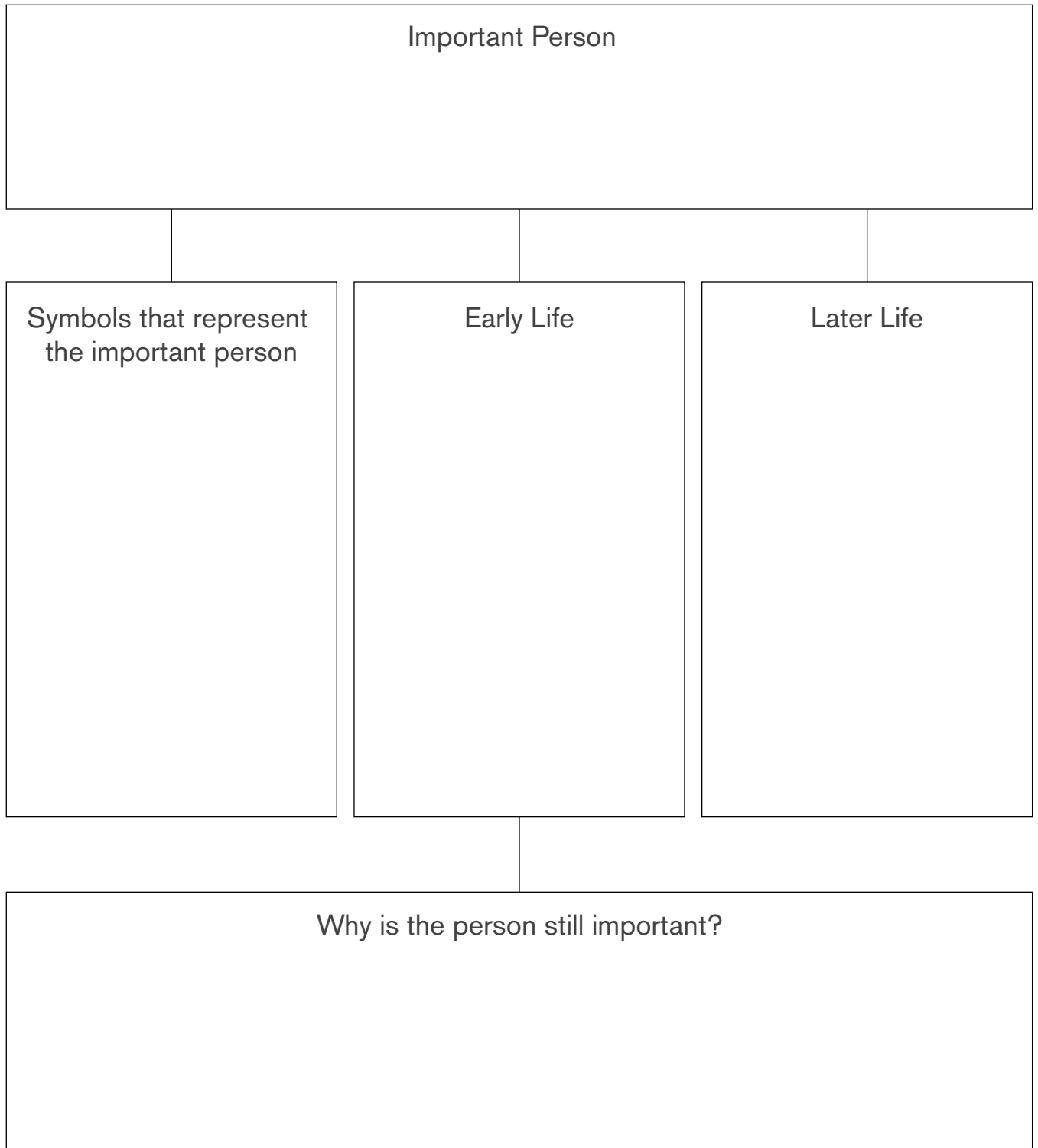


Saint Basil Diagram

<p>Birth of Saint Basil</p>	<p>Saint Basil's education</p>	<p>Saint Basil's period as a monk</p>	<p>Saint Basil is blessed by a bishop</p>
<p>Saint Basil's consecration as Bishop of Caesarea in Cappadocia</p>	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid black; padding: 10px; width: 150px; height: 100px; text-align: center;">Christ</div> <div style="border: 1px solid black; padding: 10px; width: 150px; height: 100px; text-align: center;">Virgin Mary</div> </div>		<p>Apostles and Christ with Saint Basil and a deacon</p>
<p>An abbot praying</p>	<div style="border: 1px solid black; padding: 10px; width: 150px; height: 150px; text-align: center; margin: 0 auto;">Saint Basil</div>		<p>Saint Basil and another Bishop teach a crowd, including the abbot</p>
<p>Saint Basil and a Bishop with the abbot and a deacon</p>			<p>Saint Basil with a congregation praying</p>
<p>Saint Basil anoints someone</p>	<p>Saint Basil offers a gift to a nun</p>	<p>Burial of Saint Basil</p>	<p>Uncovering the relics of Saint Basil</p>

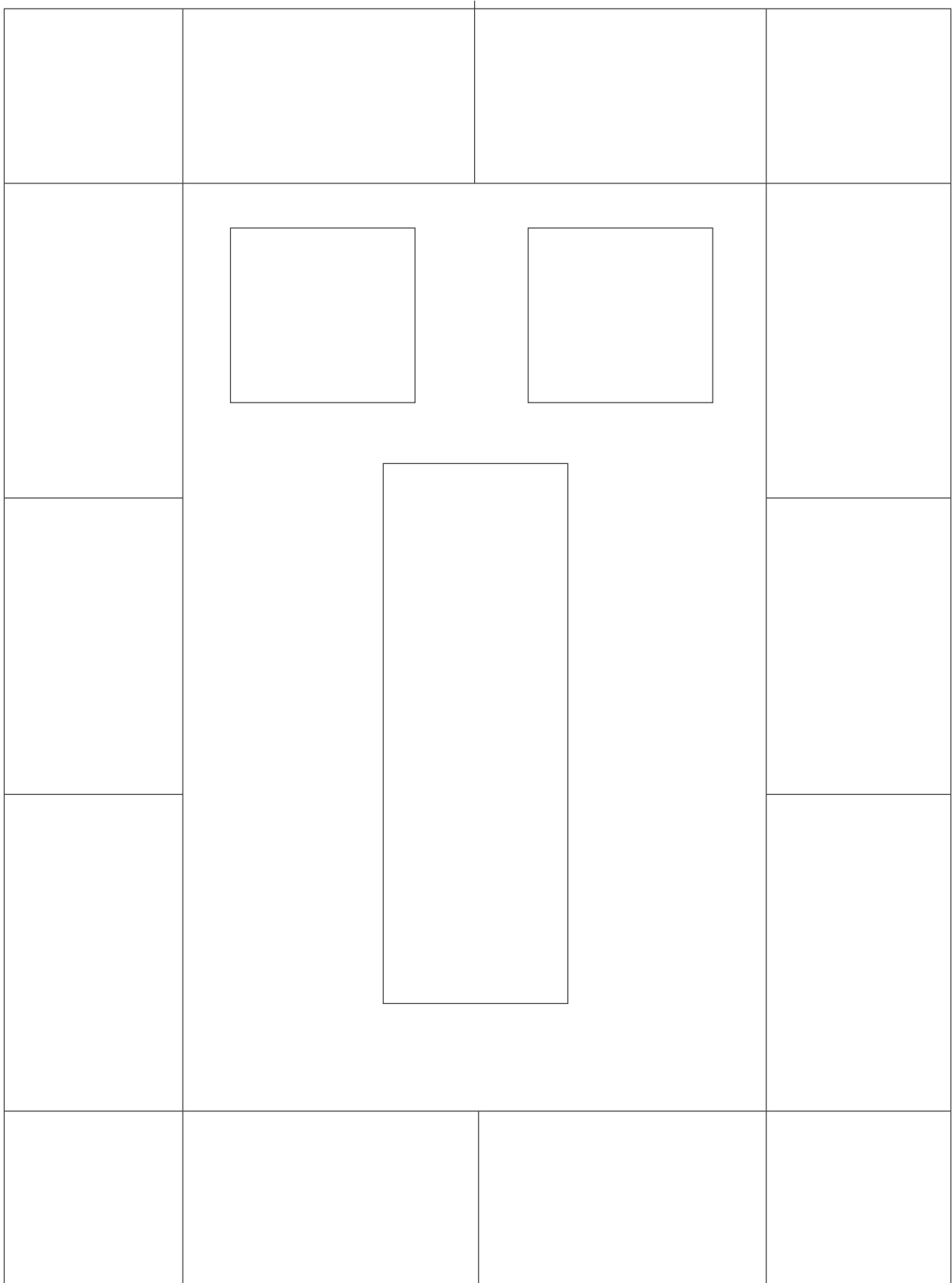


Biographical Narrative Graphic Organizer



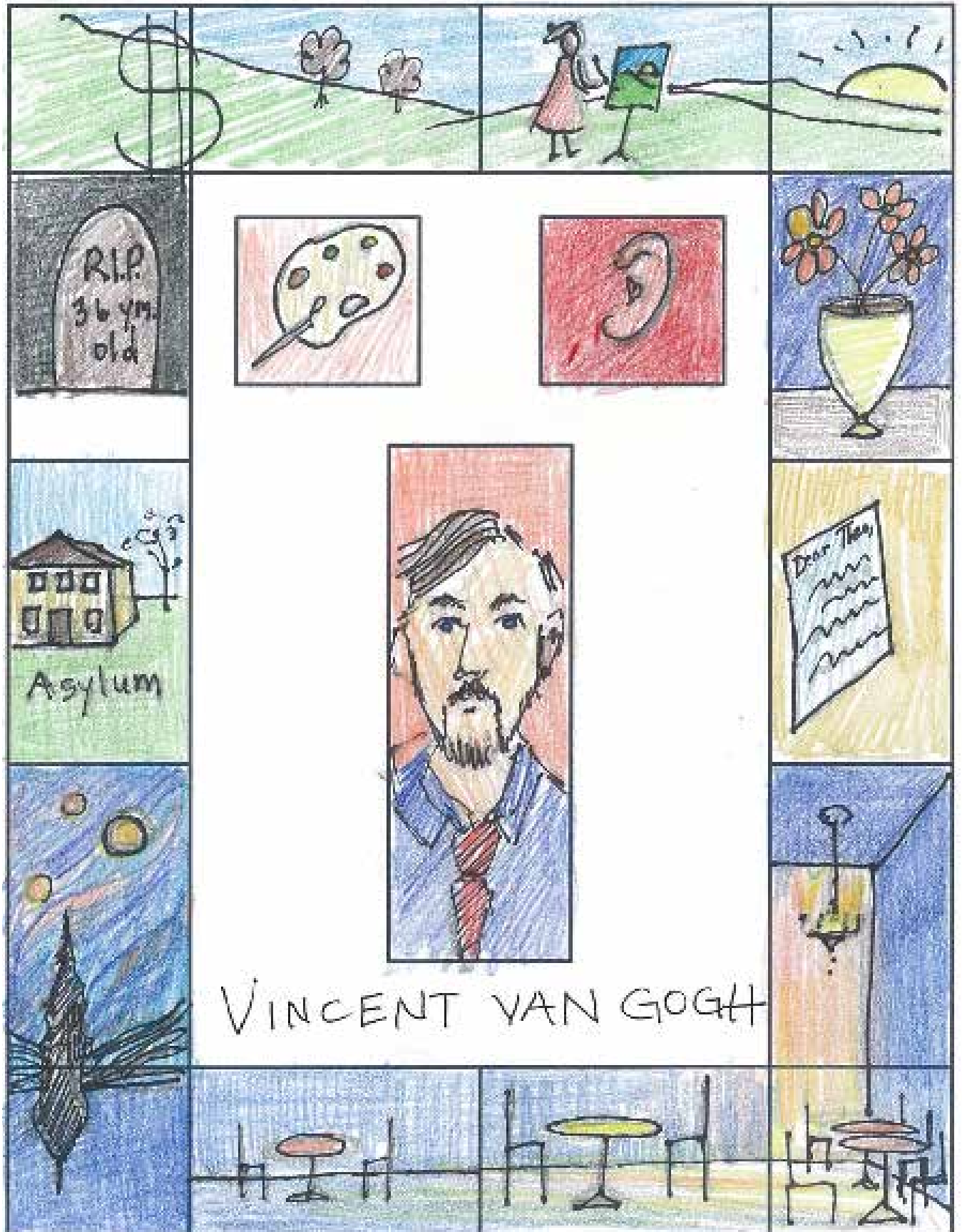


Saint Basil Template





Example of a Finished Project



Rubric

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Lesson Six

Reading: Analysis of Text



Giovanni Girolamo Savoldo

active 1508 - after 1548

Savoldo was also called Girolamo da Brescia, which means that he was from the northern Italian town of Brescia. Since he is not known to have lived there, the term probably indicates his family origin. Very little information exists about the artist. Scholars know that by the age of forty, he had settled in Venice where he received commissions for portraits and altarpieces from Francesco Maria Sforza, the ruling duke of Milan.

Torment of St. Anthony (ca. 1515-20)

The painting depicts St. Anthony, a Christian saint and hermit who gave his wealth to the poor when he was a young man. Living in solitude, he devoted himself to prayer but was tormented by the Devil in the form of demons and evil spirits. Savoldo shows St. Anthony with his hands clasped in prayer, fleeing from a dark, hellish vision into a pastoral landscape bathed in warm daylight. As the saint flees, his hands point to a monastery, a reminder that he was the father of monasticism.

Curriculum Connections

Grades 6-12: Social Studies, English Language Arts, Visual Arts

Common Core Standards

- RL.6-12.1-6

Objective

- Analyze the painting to determine what the painting says explicitly as well as what is inferred.
- Determine what visual choices, i.e. color and composition, the author/artist made to develop the sequence of the story as well as the relationship between characters.
- Cite specific visual information in the artwork and develop an alternative interpretation.



Process

- Project the painting on the classroom wall and begin the lesson with the *Look, Talk, Listen, Connect* activity outlined on page 2. Allow students to freely associate any and all ideas they choose to discuss. **DO NOT** reveal any of the information about the painting until the very end of the project.
- With your students, read through the vocabulary words in the vocabulary box below.
- Looking at the painting, ask students to find examples that illustrate the vocabulary terms. For example, contrast: The right side and left side of the painting have contrasting colors.
- Write the term 'Theme' on the board and ask students what they think the main idea of the artwork is.
- Write one student's answer on the board and circle it.
- Draw three branches off the circle and ask another student to immediately give you a word that they think relates to the circled word. Write this word or words at the end of one of the branches.
- Choose two more students to fill in the other two branches with words relating to the circled word.
- Move to another student and repeat the same process (see the supplement on page 33 for an example of this exercise).
- Have students repeat this process on their own sheet of paper with their own ideas and words.
- At the end of this exercise, ask students to single out one of the circled words, and its three accompanying descriptive words.
- Demonstrate how to plug students' brainstorming ideas into the outline template (see supplement on page 34 for an example).
- Pass out copies of the outline template (see supplement on page 35) and have students fill it in.
- Utilizing their outlines, ask students to create a written synopsis that describes their personal interpretation of what is happening in the picture.
- Once the lesson is completed, share with your class the true story behind the artwork (see page 31 for a description)

Upper Level Adaptation

- Following the same steps outlined above, ask students to create a PowerPoint presentation that illustrates their interpretation of the painting.

Vocabulary

Commission

In art, a commission is the hiring and payment for the creation of a work of art.

Portrait

A work of art that represents a specific person, a group of people, or an animal.

Content

Message, idea, or feelings expressed in a work of art.

Value

In art, the term refers to the use of light and dark.

Composition

The arrangement of shapes in a picture.

Pastoral

In art, the term is applied to landscapes that are portrayed as idyllic and peaceful.

Monasticism

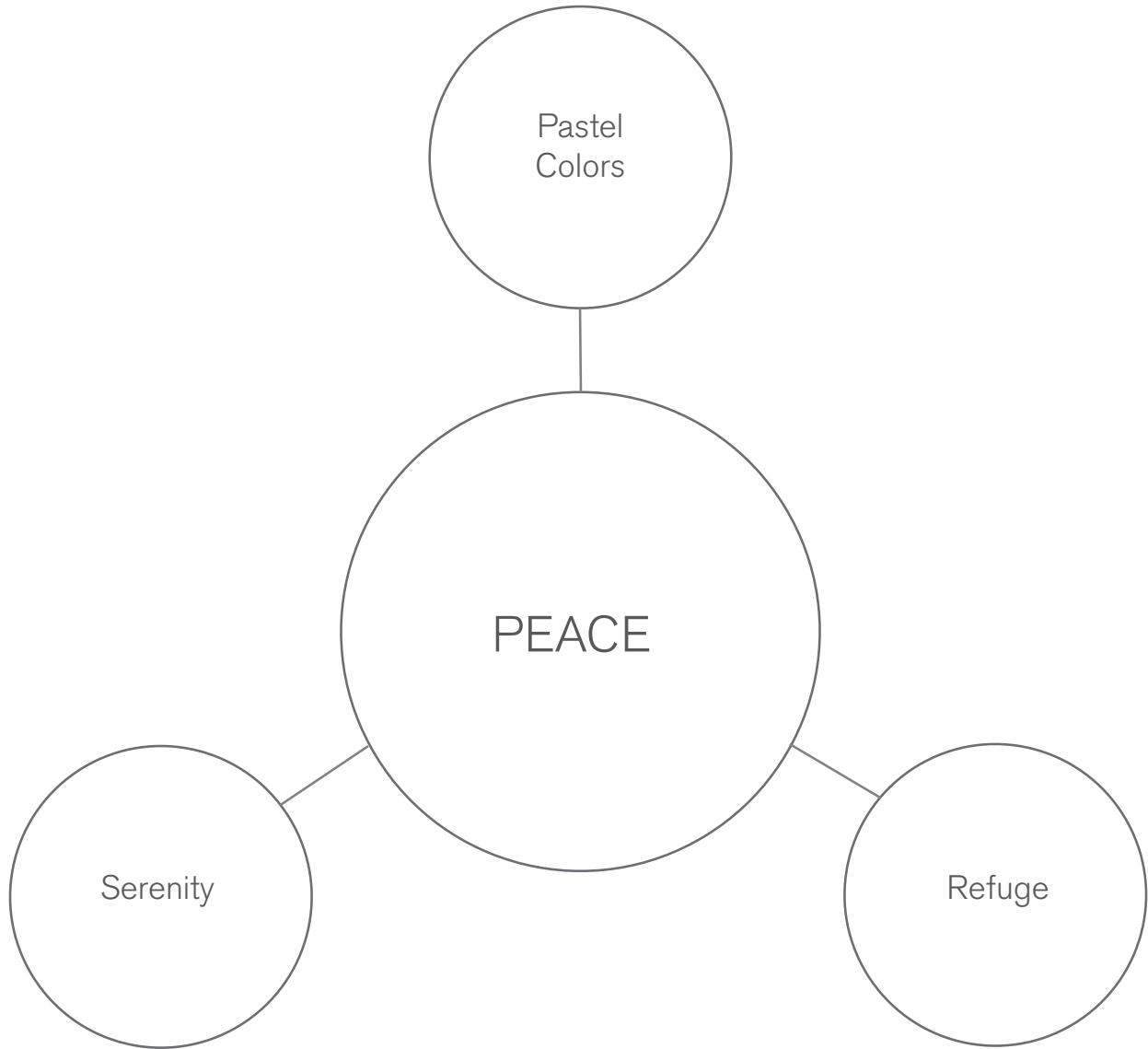
Monasticism is a religious way of life that involves renouncing worldly pursuits to fully devote one's self to spiritual work.

Contrast

Differences between two or more elements.



Free Association Exercise Example





Outline Template Example

Name: _____

Date: _____

Outline

Title: Peace

I. Pastel Colors

A Peaceful blues

B Airy clouds

C Serenity

II. Refuge

A Safety from monsters

B Monastery is the man's sanctuary

C A place where the man can relax

III. Serenity

A Meditation

B Feeling calm

C Open spaces are serene



Outline Template

Name: _____

Date: _____

Outline

Title: _____

I. _____

A _____

B _____

C _____

II. _____

A _____

B _____

C _____

III. _____

A _____

B _____

C _____



Rubric

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Lesson Seven

Reading: Compare and Contrast



Fitz Hugh Lane

1804 -1865

Lane was born in the harbor town of Gloucester, Massachusetts, which is an important center of the fishing industry and a popular summer destination. Because a disability dating from his early childhood left him on crutches, the artist was unable to travel extensively. This is probably why most of his paintings depict his native region - the Gloucester and Boston bays, and the coast of Maine.

Castine Harbor and Town (1851)

This painting depicts a large body of water under a luminescent sky. Visible in the distance is the town of Castine, Maine. The artist imposes a sense of stillness over the landscape and positions the ships in a way that gives great balance to the scene.



Thomas Birch

1779 - 1851

Birch is regarded as America's first marine artist. He is known for his depictions of the early American shipping industry and his paintings of the naval engagements of the War of 1812, fought between the United States and the British Empire. He was fascinated by shipwrecks, which are the subject of some of his most distinctive paintings.

An American Ship in Distress (1841)

In this painting, a violent storm has damaged the masts, sails, and rigging of a ship. As the crew lowers a lifeboat from the stern, a rescue boat approaches from the right, and a side-wheeler and another vessel come to the crew's aid from the left.



Curriculum Connections

Grades 6-12: English Language Arts and Visual Arts

Common Core Standards

- RI.6-12.1-6

Process

- Project the two paintings side by side on the classroom wall and begin the lesson with the *Look, Talk, Listen, Connect* activity outlined on page 2. Initially, allow students to freely associate any and all ideas they choose to discuss.
- Direct the conversation to what students think it would feel, smell, sound, taste, and look like to be on one of the boats. Encourage them to visualize themselves actually standing on both boats.
- Lead the conversation towards what visual decisions the artist made to convey mood. Examples could include: color choices, the weather depicted, the scale of the boats, etc.
- Pass out two copies of the observation chart (see supplement on page 39), and one copy of the Venn diagram (see supplement on page 40) to each student.
- Demonstrate how to use the graphic organizers to compare and contrast the two paintings.

Objective

- Cite pictorial evidence to support analysis of what the picture says explicitly as well as inferences drawn from the picture.
- Analyze how two or more pictures address similar themes or topics in order to build knowledge or to compare the approaches the artist's take.
- Evaluate the effectiveness of the artist's composition.

- Pass out the paintings' labels (see page 37) and explain the purpose of a painting label in an exhibition.
- Next, pick a student to read aloud the label that accompanies each of the two paintings.
- Ask students to fill in the two observation charts and the Venn diagram, focusing on demonstrating descriptive language.
- Using the label information, their own ideas from the observation charts, and Venn diagrams, ask students to rewrite one or both of the painting labels.
- Provide time for students to share their work in small groups or as a class.

Upper Level Adaptation

- Follow the same process outlined above, but require grade specific vocabulary usage and sentence structuring.

Vocabulary

Marine artist

An artist who portrays or draws its main inspiration from the sea. Maritime painting is a genre that depicts ships and the sea.

Composition

The arrangement of shapes in a picture.

Stern

The rear part of a ship or boat.

Rigging

The apparatus through which the force of the wind is used to propel sailboats and sailing ships forward.



Observation Chart

Name _____ Date _____

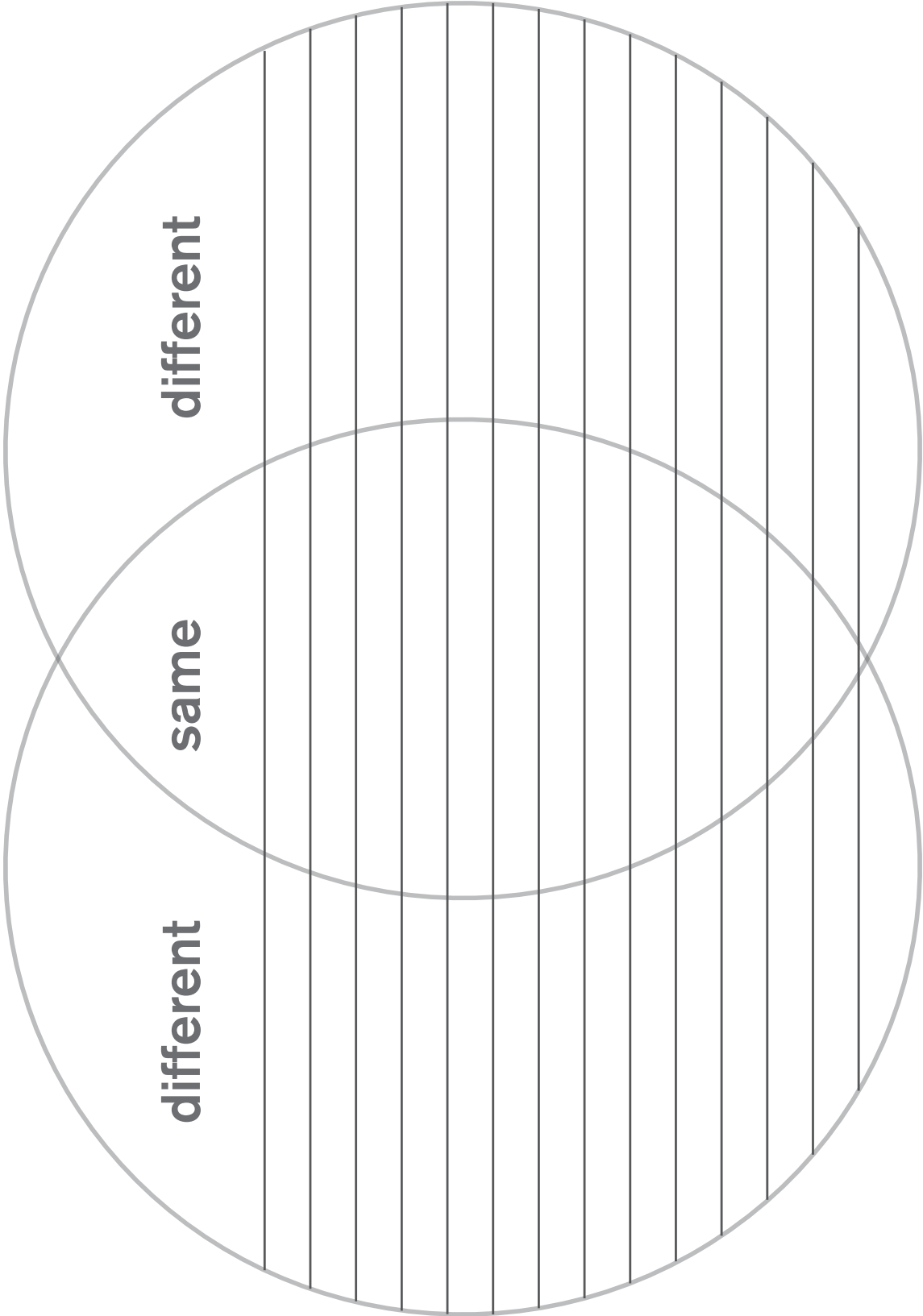
OBSERVATION CHART

List details for each sense in the correct column.

Topic _____				
Sight	Sound	Touch	Taste	Smell



Venn Diagram





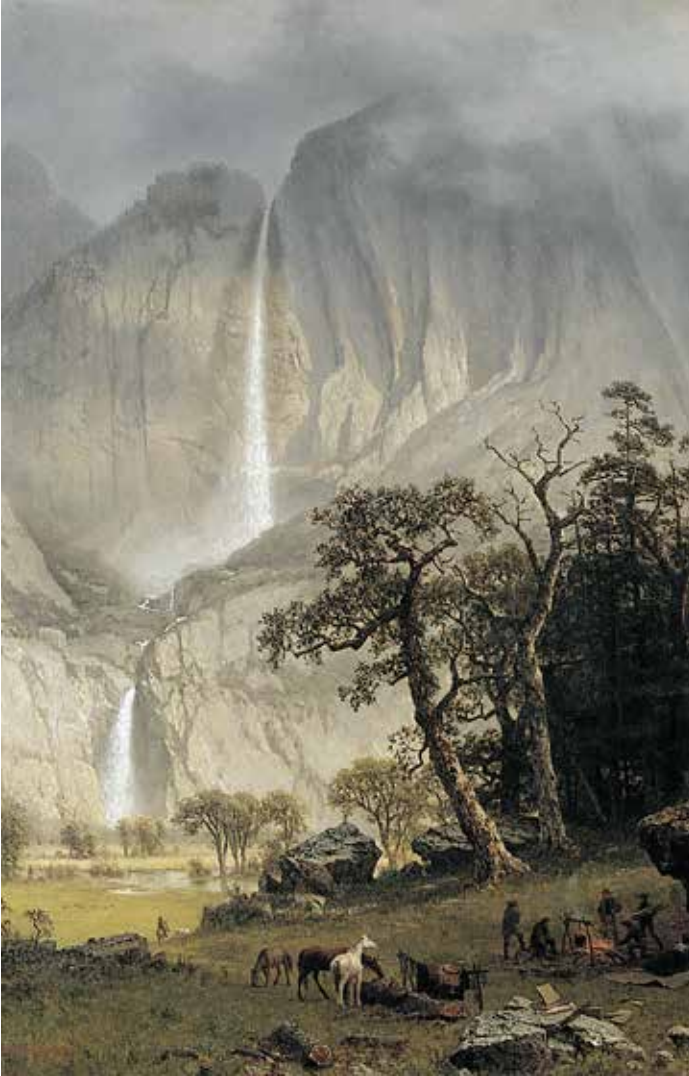
Rubric

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Lesson Eight

Speaking and Listening: Advocacy Campaign



Albert Bierstadt

1830-1902

Bierstadt was born Germany but grew up in New Bedford, Massachusetts. After extensive travels in Europe, the artist returned to America where, in 1859, he joined Frederick W. Lander's survey expedition to the Rocky Mountains. The paintings that resulted from this trip secured his position as the premier painter of the western American landscape. In 1863, Bierstadt headed west again. This time, he traveled to the Pacific Coast with Fitz Hugh Ludlow, a writer who later published a book about their overland trip. They spent several weeks in Yosemite Valley in California and Bierstadt created plein air studies, which he would later use to paint large-scale paintings.

Cho-looke, the Yosemite Fall (1864)

This painting was created in the artist's New York studio after his return from his second trip west. It depicts the Yosemite Falls. In the foreground, we see artists, writers and photographers who traveled to the Yosemite Valley to capture the landscape for the people living back East. At the end of the day, the men gather around a campfire while another figure leads the pack animals down to the river. The scale of the figures emphasizes the grandeur of the mountains and the double waterfall the group has come to see.

Curriculum Connections

Grades 6-12: English Language Arts, Social Studies, Visual Arts

Common Core Standards

- SL.6-12.1-6

Objective

- Engage effectively in a range of collaborative discussions.
- Present information clearly, concisely, and logically such that listeners can follow the line of reasoning, in a style appropriate to purpose, audience, and task.
- Integrate multiple sources of information presented in diverse formats and media in order to make informed decisions and problem solve.

Note: This lesson will take more than one class session.



Process:

- Project the painting on the classroom wall and begin the lesson with the *Look, Talk, Listen Connect* activity outlined on page 2. Initially, allow students to freely associate any and all ideas they choose to discuss.
- Provide students with information on who Albert Bierstadt was and why he is an important figure in regards to the 19th-century conservation movement (see supplement on page 44 for more information).
- Project the handout with the three conservation campaigns (see supplement on page 45) onto the classroom wall or pass out copies of it. Run a *Look, Talk, Listen, Connect* activity with each image.
- Explain the function of an Advocacy Campaign (see Vocabulary section below).
- Ask students for examples of concerns they personally have about the environment.
- Break students into groups of four and ask each group to agree on one subject of conservation.
- Pass out the cluster organizer (see supplement on page 46) and demonstrate how to use it (see supplement on page 47 for an example of a completed cluster organizer).
 - The central oval should highlight the main topic (i.e. Clean Water).
 - Branching off the main topic are four ovals for subcategories (i.e. Dumping Toxins into the Street; Littering; Corroded Pipes; Pesticides)
 - Branching off of each subcategory oval are two more ovals that contain a catchy slogan (i.e. Got Clean Water?) and a drawing/logo that illustrates their slogan.

- Each student will be responsible for creating one slogan and one small sketch/logo on the cluster organizer.
- Once students have collaboratively filled in the cluster organizer, ask them to choose a subcategory from one of the four ovals that they want to focus their campaign on.
- Once the topic has been chosen by the group, students will revise both the slogan and the corresponding drawing/logo as a group so that all agree on the design and slogan.
- Pass out white construction paper or illustration board and a variety of available art materials.
- Asks students to craft their advocacy campaign posters (see supplement on page 48 for an example of a simple pencil drawing).
- Ask students to assign roles for one another to ensure full participation.
- At the conclusion of the project, each group will present their campaigns to the rest of the class.

Upper Level Adaptation

- Follow the instructions above, but ask students to generate their own topic to advocate for.
- Ask students to develop a marketing plan to promote their advocacy campaign to their peers through social media.

Vocabulary

Plein air

Term applied to the practice of painting out of doors, so that nature is confronted directly and the transitory effects of light can be observed and recorded.

Pack animal

A pack animal or beast of burden is a working animal used by humans as means of transporting materials by attaching them so their weight bears on the animal's back.

Grandeur

The quality or condition of being grand.

Advocacy Campaign

An organized effort to educate the general public on your issue and to mobilize them to support your position.

Studio

An artist's workroom.



Albert Bierstadt and the 19th Century Conservation Movement

Albert Bierstadt

1830 –1902

In a time when few Americans travelled west of the Mississippi, Albert Bierstadt's paintings of what today is the Yosemite National Park offered an uplifting view of the natural wonders on the western side of the continent. After his first trip to the American West in 1859, Bierstadt produced a number of landscape paintings that were so popular with East Coast audiences that he was eager to return to the West to paint more. The outbreak of the Civil War post-poned his trip, but in 1863 Bierstadt set off from Philadelphia to make the transcontinental journey by train, stagecoach, and on horseback. When he finally reached California, the landscape surpassed all of his expectations.

Bierstadt was born and educated in Germany. He was well acquainted with the landscape of the Alps but nowhere in Europe, he said, "is there scenery whose grandeur can for one moment be held comparable with that of the Sierra Nevada in the Yosemite District." Bierstadt's paintings of the Yosemite Valley and the Falls support that nationalistic claim and expresses the artist's own sense of wonder at his first sight of the majestic mountain landscape.

Yosemite had been isolated by its geography until just before mid-century, when the 1848 California Gold Rush brought a surge of non-indigenous people to the Sierras and the valley was discovered. Americans were intrigued by the long-hidden valley, and Bierstadt satisfied their curiosity by documenting its major landmarks in his paintings.

Bierstadt possessed an uncanny understanding of what Americans in his time wanted to believe was waiting for them on the western frontier: a Garden

of Eden blessed by God, untouched by the civil war, and holding the promise of a new beginning. His romantic paintings embody the collective hope that a remote landscape could heal a nation's wounds. The preservationist (and Sierra Club founder) John Muir, Bierstadt's near-contemporary, affirmed the idea that the Yosemite Valley could refresh the spirit: "The winds will blow their own freshness into you, and the storms their energy," he promised prospective tourists, "while cares will drop off like autumn leaves."

Cho-looke, the Yosemite Fall would have been underway in Bierstadt's New York studio in 1864, when Abraham Lincoln set the territory aside as a state park. This was the first time the federal government had saved a tract of scenic land from development and Bierstadt's paintings certainly played a role in convincing Lincoln that the area was worth preserving. But when the Transcontinental Railroad was completed five years later, the region was flooded with tourists who wanted to see for themselves the wondrous places they knew only from paintings and photographs. Returning to Yosemite in 1872, Bierstadt lamented the loss of the unspoiled wilderness he had portrayed only a few years earlier.

Looking Down Yosemite Valley, California, 1865.

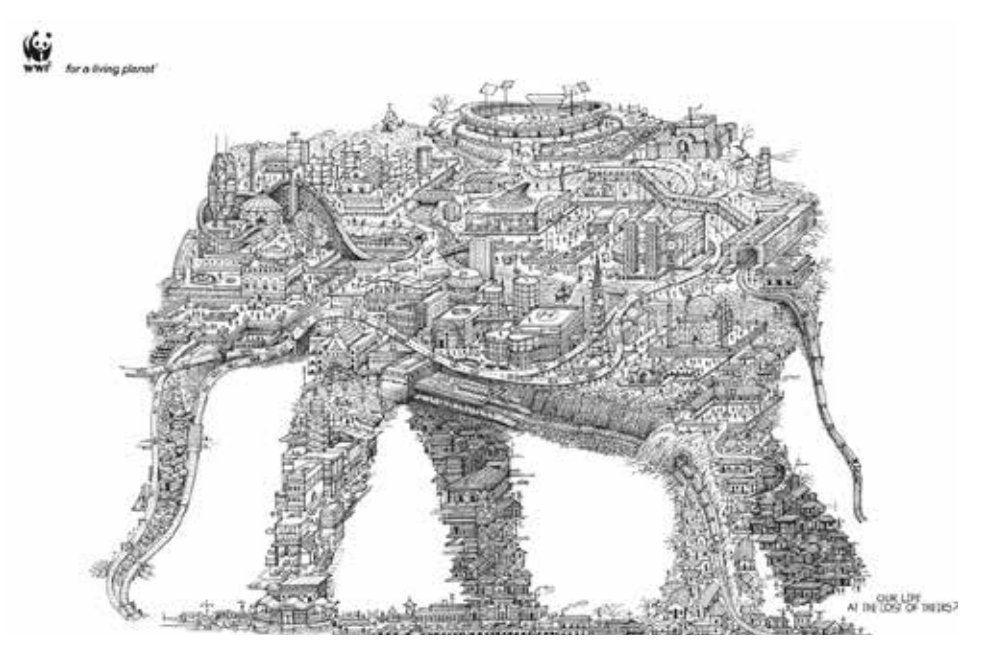
Picturing America Home Page. National Endowment for the Humanities, n.d. Web. 20 Sept. 2013.

<http://picturingamerica.neh.gov/>



LESSON EIGHT

Conservation Campaign Examples

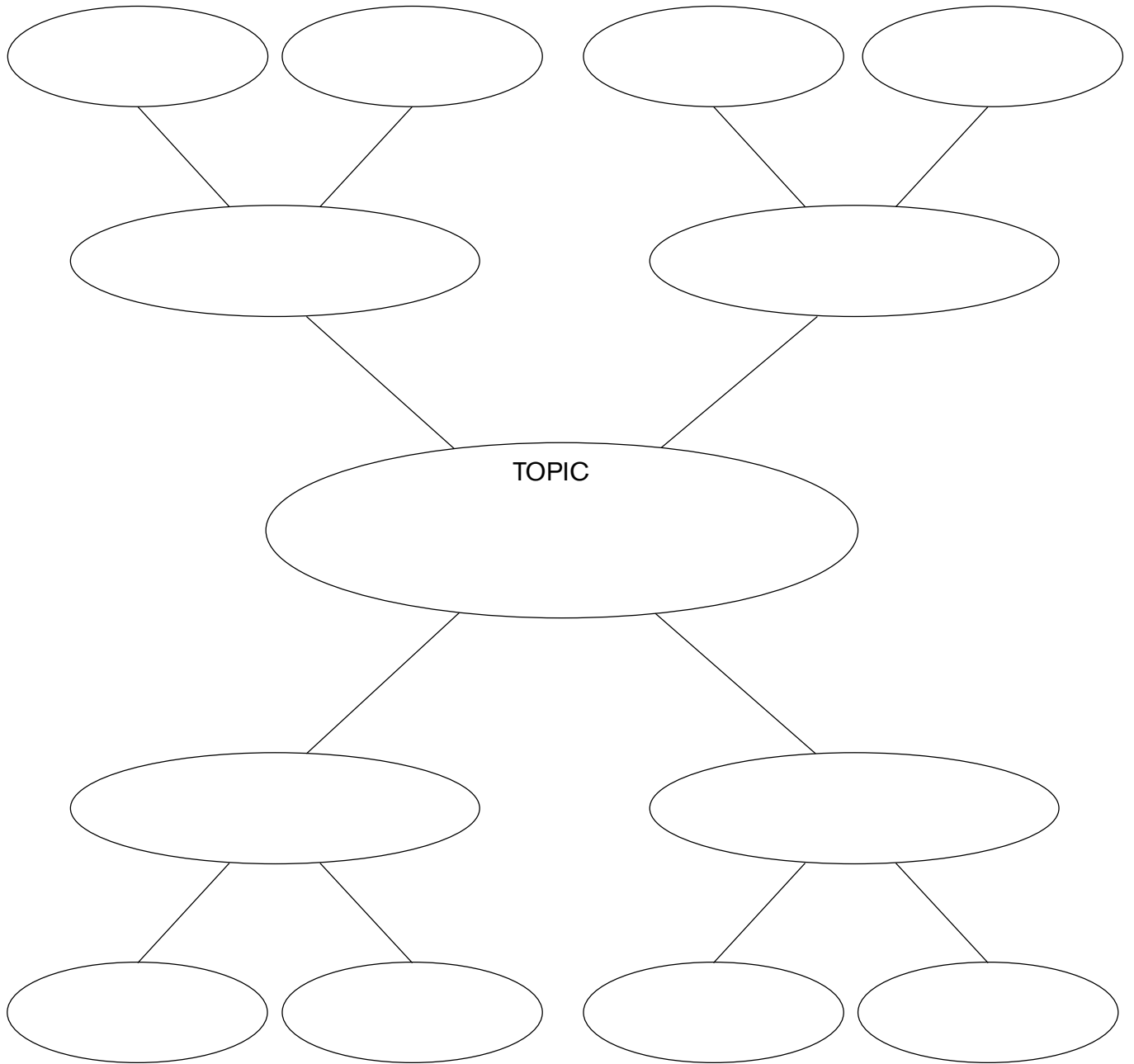


RARE
inspiring conservation



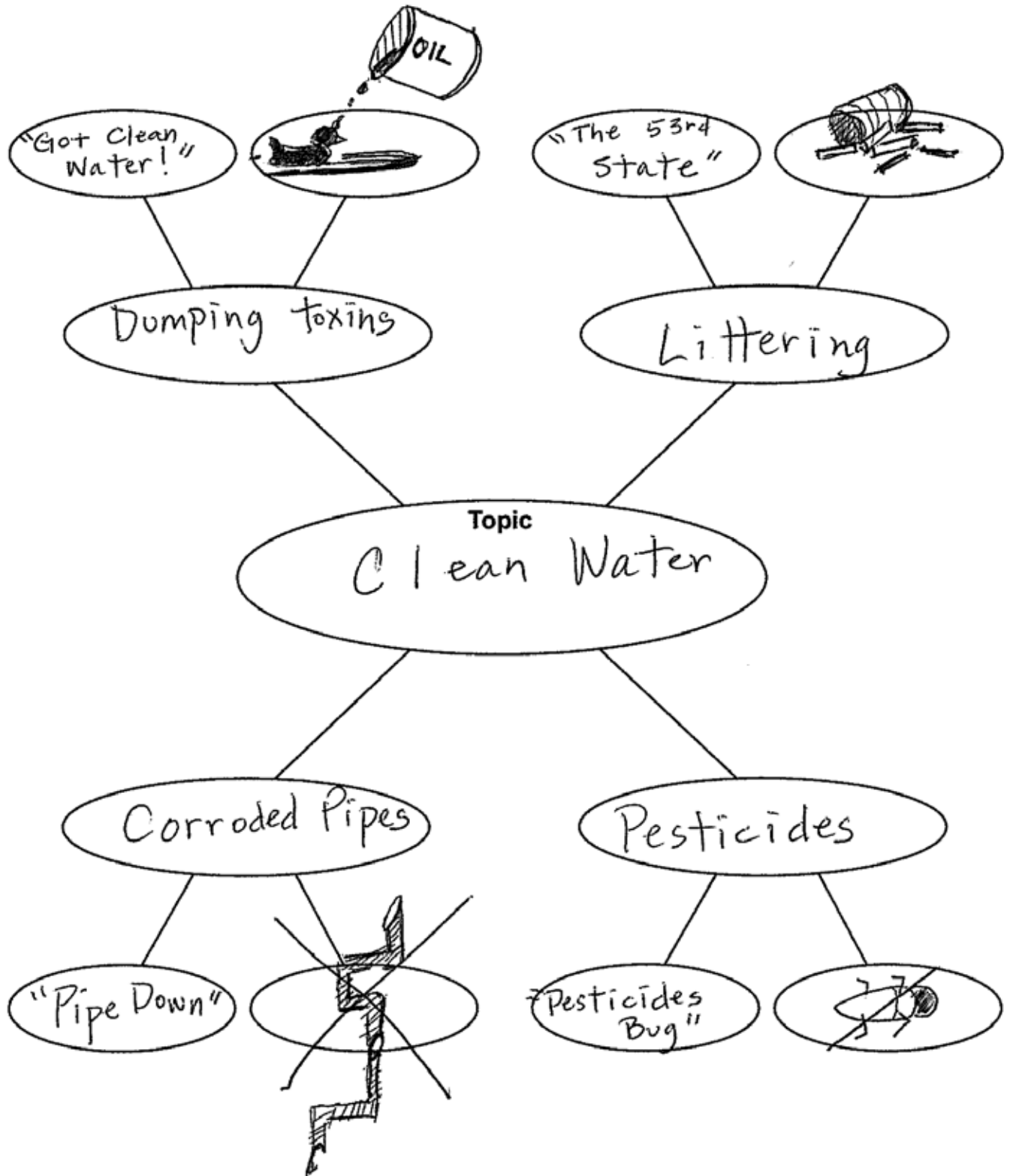


Cluster Organizer





Example of a Completed Cluster Organizer





Example of a Finished Campaign





Rubric

SCORE LEVELS	CONTENT	PARTICIPATION	ORGANIZATION	PRESENTATION
4	<ul style="list-style-type: none"> Is well thought out and supports the solution to the challenge or question Reflects application of critical thinking Has clear goal that is related to the topic Is pulled from a variety of sources Is accurate 	<p>Student was very engaged in class discussions and followed directions.</p>	<ul style="list-style-type: none"> Information is clearly focused in an organized and thoughtful manner Information is constructed in a logical pattern to support the solution 	<ul style="list-style-type: none"> Multimedia is used to clarify and illustrate the main points Format enhances the content Presentation captures audience attention Presentation is organized and well laid out
	<ul style="list-style-type: none"> Is well thought out and supports the solution Has application of critical thinking that is apparent Has clear goal that is related to the topic Is pulled from several sources Is accurate 	<p>Student was engaged in class discussions and followed directions.</p>	<ul style="list-style-type: none"> Information supports the solution to the challenge or question 	<ul style="list-style-type: none"> Multimedia is used to illustrate the main points Format is appropriate for the content Presentation captures audience attention Presentation is well organized
2	<ul style="list-style-type: none"> Supports the solution Has application of critical thinking that is apparent Has no clear goal Is pulled from a limited number of sources Has some factual errors or inconsistencies 	<p>Student was not engaged in class discussions and partially followed directions.</p>	<ul style="list-style-type: none"> Project has a focus but might stray from it at times Information appears to have a pattern, but the pattern is not consistently carried out in the project Information loosely supports the solution 	<ul style="list-style-type: none"> Multimedia loosely illustrates the main points Format does not suit the content Presentation does not capture audience attention Presentation is loosely organized
	<ul style="list-style-type: none"> Provides inconsistent information for solution Has no apparent application of critical thinking Has no clear goal Is pulled from few sources Has significant factual errors, misconceptions, or misinterpretations 	<p>Student was not engaged in class discussions and did not follow directions.</p>	<ul style="list-style-type: none"> Content is unfocused and haphazard Information does not support the solution to the challenge or question Information has no apparent pattern 	<ul style="list-style-type: none"> Presentation appears sloppy and/or unfinished Multimedia is overused or underused Format does not enhance content Presentation has no clear organization
1	<ul style="list-style-type: none"> Provides inconsistent information for solution Has no apparent application of critical thinking Has no clear goal Is pulled from few sources Has significant factual errors, misconceptions, or misinterpretations 	<p>Student was not engaged in class discussions and did not follow directions.</p>	<ul style="list-style-type: none"> Content is unfocused and haphazard Information does not support the solution to the challenge or question Information has no apparent pattern 	<ul style="list-style-type: none"> Presentation appears sloppy and/or unfinished Multimedia is overused or underused Format does not enhance content Presentation has no clear organization



Lesson Nine

Language: Literary Devices and Poetry



Thomas Birch

1779 - 1851

Birch is regarded as America's first marine artist. He is known for his depictions of the early American shipping industry and his paintings of the naval engagements of the War of 1812, fought between the United States and the British Empire. He was fascinated by shipwrecks, which are the subject of some of his most distinctive paintings.

An American Ship in Distress (1841)

In this painting, a violent storm has damaged the masts, sails, and rigging of a ship. As the crew lowers a lifeboat from the stern, a rescue boat approaches from the right, and a side-wheeler and another vessel come to the crew's aid from the left.



LESSON NINE

Curriculum Connections

Grades 6-12: Social Studies, English Language Arts, Visual Arts

Common Core Standards

- ELA.6-12.1-3,5-6

Process

- Project the painting on the classroom wall and begin the lesson with the *Look, Talk, Listen Connect* activity outlined on page 2. Initially, allow students to freely associate any and all ideas they choose to discuss.
- In a two-minute exercise, ask students to choose one of the boats in the painting (notice there are five boats) and imagine what it would feel like to be on that boat. Encourage students to project a storyline into their imagined experience using sensory information: touch, taste, smell, see, and hear.
- For five continuous minutes, ask students to write down all the words and phrases that come to mind that would describe their imagined story, making sure to use grade appropriate and sensory language.
- For the next ten minutes, ask students to choose one of the ideas/scenarios they just wrote, and generate an antithetical storyline.
- Read through the vocabulary list below with your students.
- Referring to the writing they just completed for ideas, have students create three one-sentence writing samples that illustrate one of each of the following: an oxymoron, a hyperbole, and a metaphor.
- Allow students to choose their own literary perspective, i.e. first person, third-person narrator, etc.

Objective

- Demonstrate command of the conventions of standard English grammar and usage when writing.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Examples:

Oxymoron: I watched with surprise as the fearless coward, James, leapt into the lifeboat first, ahead of the women and children.

Hyperbole: Cresting over the mountains of water and plunging down into the ocean's valleys, Sally felt as if her heart was in her mouth.

Metaphor: The washing machine spit me out, and at last I could breathe.

Upper Level Adaptation

- Follow the lesson outlined above.
- Ask students to choose one of their writing samples to transform into a poem.
- If time allows, have students create an illustration to pair with their poem.

Vocabulary

Oxymoron

A combination of contradictory or incongruous words (cruel kindness).

Hyperbole

Language that describes something as better or worse than it really is.

Connotation

The suggesting of a meaning by a word apart from the thing it explicitly names or describes.

Metaphor

A figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness.



SCORE LEVELS

CONTENT

PARTICIPATION

ORGANIZATION

PRESENTATION

<p>4</p> <ul style="list-style-type: none"> Is well thought out and supports the solution to the challenge or question Reflects application of critical thinking Has clear goal that is related to the topic Is pulled from a variety of sources Is accurate 	<p>Student was very engaged in class discussions and followed directions.</p>	<ul style="list-style-type: none"> Information is clearly focused in an organized and thoughtful manner Information is constructed in a logical pattern to support the solution 	<p>N/A</p>
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<p>3</p> <ul style="list-style-type: none"> Is well thought out and supports the solution Has application of critical thinking that is apparent Has clear goal that is related to the topic Is pulled from several sources Is accurate 	<p>Student was engaged in class discussions and followed directions.</p>	<ul style="list-style-type: none"> Information supports the solution to the challenge or question 	<p>N/A</p>
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<p>2</p> <ul style="list-style-type: none"> Supports the solution Has application of critical thinking that is apparent Has no clear goal Is pulled from a limited number of sources Has some factual errors or inconsistencies 	<p>Student was not engaged in class discussions and partially followed directions.</p>	<ul style="list-style-type: none"> Project has a focus but might stray from it at times Information appears to have a pattern, but the pattern is not consistently carried out in the project Information loosely supports the solution 	<p>N/A</p>
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<p>1</p> <ul style="list-style-type: none"> Provides inconsistent information for solution Has no apparent application of critical thinking Has no clear goal Is pulled from few sources Has significant factual errors, misconceptions, or misinterpretations 	<p>Student was not engaged in class discussions and did not follow directions.</p>	<ul style="list-style-type: none"> Content is unfocused and haphazard Information does not support the solution to the challenge or question Information has no apparent pattern 	<p>N/A</p>
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Lesson Ten

Writing: Short Story



Rembrandt van Rijn

1606-1669

Rembrandt was born in Leiden in South Holland. In 1631, he moved to Amsterdam and became the city's most thought after artist. His later years were marked by personal difficulties. His wife died in 1642 and he was left to care for his only surviving son. The woman he hired to care for his son became his lover but the relationship came to a bitter end in the mid 1640s. In 1647, another woman entered his household and became his lover but they were unable to marry because of the financial settlement linked to the will of Rembrandt's deceased wife. In 1656, Rembrandt declared himself insolvent and was forced to sell his house and collections. He died at the age of 62.

Saint Bartholomew (ca. 1657)

This painting depicts Saint Bartholomew, one of the twelve apostles who was flayed alive and crucified for his beliefs. In his right hand he holds a butcher's knife, a symbol of his martyrdom. The saint appears lost in thought, staring in the distance seemingly unaware of the knife that he holds in his hand. Rembrandt uses very dark colors in this painting highlighting only the apostle's face and hand. Thick areas of paint are visible on the saint's forehead, cuff, and hand.

Curriculum Connections

Grades 6-12: English Language Arts and Visual Arts

Common Core Standards Met

- WHSS.6-12.3-5

Note: This lesson will require more than one class period to complete

Objective

- Construct a fictional narrative about imagined events.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Develop and strengthen writing by planning, revising, and editing.
- Demonstrate an understanding of grade-specific language standards.



Process

- Project the paintings on the classroom wall and begin the lesson with the *Look, Talk, Listen, Connect* activity outlined on page 2. Refer your students to the supplement on page 55 to learn who Rembrandt Harmensz van Rijn was.
- As a class, read the definitions of the vocabulary words below.
- Ask students to point out examples in the painting that illustrate the words on the vocabulary list. For example: The knife was used to flay someone.
- Inform students that they will be writing a short story that details the events that led up to the scene shown in Rembrandt's painting.
- Pass out the short story organizer, found on page 56, and demonstrate to the class how to brainstorm and organize ideas.
- Once a first draft is completed, break students into groups (4-5 students) for peer editing.
- Write out or project a rubric on the board that addresses the content standards that the short stories need to meet (see the list of objectives on page 54).
- Ask students to evaluate peer work based on the specifications listed on the rubric.
- Instruct students to revise their writing and turn in a final draft.
- If time allows, have students draw a cover illustration for their short story.

Upper Level Adaptation

(requires at least three class periods to complete)

- Follow the lesson outlined above.
- Ask students to get back into their peer editing groups and inform them that they will be creating a play inspired by one of their classmates' short stories.
- Have each group pick one short story to turn into a play, and direct students to:
 - assign character roles for one another
 - write dialogue
 - build a set with items in the classroom
- Provide class time for performances.

Vocabulary

Mood

The state of mind or feeling communicated in a work of art, frequently through color.

Symbolism

The use of symbols to express or represent ideas or qualities in literature and art.

Flaying

To strip off the skin.

Martyrdom

The suffering of death by a martyr.

Balance

The way in which the elements in visual art are arranged to create a feeling of equilibrium in a work of art.

Dominance

The importance of the emphasis of one aspect in relation to all other aspects of design.

Emphasis

Special stress given to an element to make it stand out.



Rembrandt Harmensz. van Rijn

Born: 1606 in Leiden, The Netherlands

Died: 1669 in Amsterdam, The Netherlands

Dutch Painter; Draftsman; Printmaker

The ninth child of well-to-do millers, Rembrandt Harmensz. van Rijn was born in Leiden on July 15, 1606. In 1620, after two years at Leiden University, Rembrandt became the pupil of Jacob van Swanenburgh. He subsequently moved to Amsterdam to apprentice with the leading history painter in the Netherlands, Pieter Lastman, absorbing his colorful palette and eloquent narrative approach. After six months, Rembrandt returned to Leiden and established his own studio. During the late 1620s, he enjoyed a friendly rivalry with the painter Jan Lievens, with whom he shared an ambition to become a leading painter of history subjects, and perhaps also a studio. Gerrit Dou was among his early students.

Moving permanently to Amsterdam in late 1631, Rembrandt established his studio in the art dealer Hendrick van Uylenburgh's premises. Their joint business venture capitalized on the growing market for portraits and history paintings by Dutch artists. Rembrandt immediately became the most prominent painter of portraits, introducing greater subtlety, presence and animation to the genre, as well as innovative group portraits. Many students came to the van Uylenburgh "academy" to be trained in Rembrandt's manner of painting, including Jacob Backer, Govaert Flinck and Ferdinand Bol. In 1634 Rembrandt married van Uylenburgh's niece, Saskia van Uylenburgh.

Rembrandt's success in the 1630s was reflected in his purchase of a grand house on the Sint-Antonisbreestraat in 1639, which also served as his studio for work and the training of students. Rembrandt successfully controlled the availability of his own etched and engraved works, actively working to create market demand for them. In 1642, Saskia, in ill health following the birth and death of three children, died, leaving Rembrandt with their sole issue, a son called Titus. By the late 1640s, declining portrait commissions and disastrous speculative investments created financial strain on the artist. Following the bitter end to his relationship with Titus's nurse, Geertje Dircks, Hendrickje Stoffels entered Rembrandt's household in 1647 and became his lifelong companion.

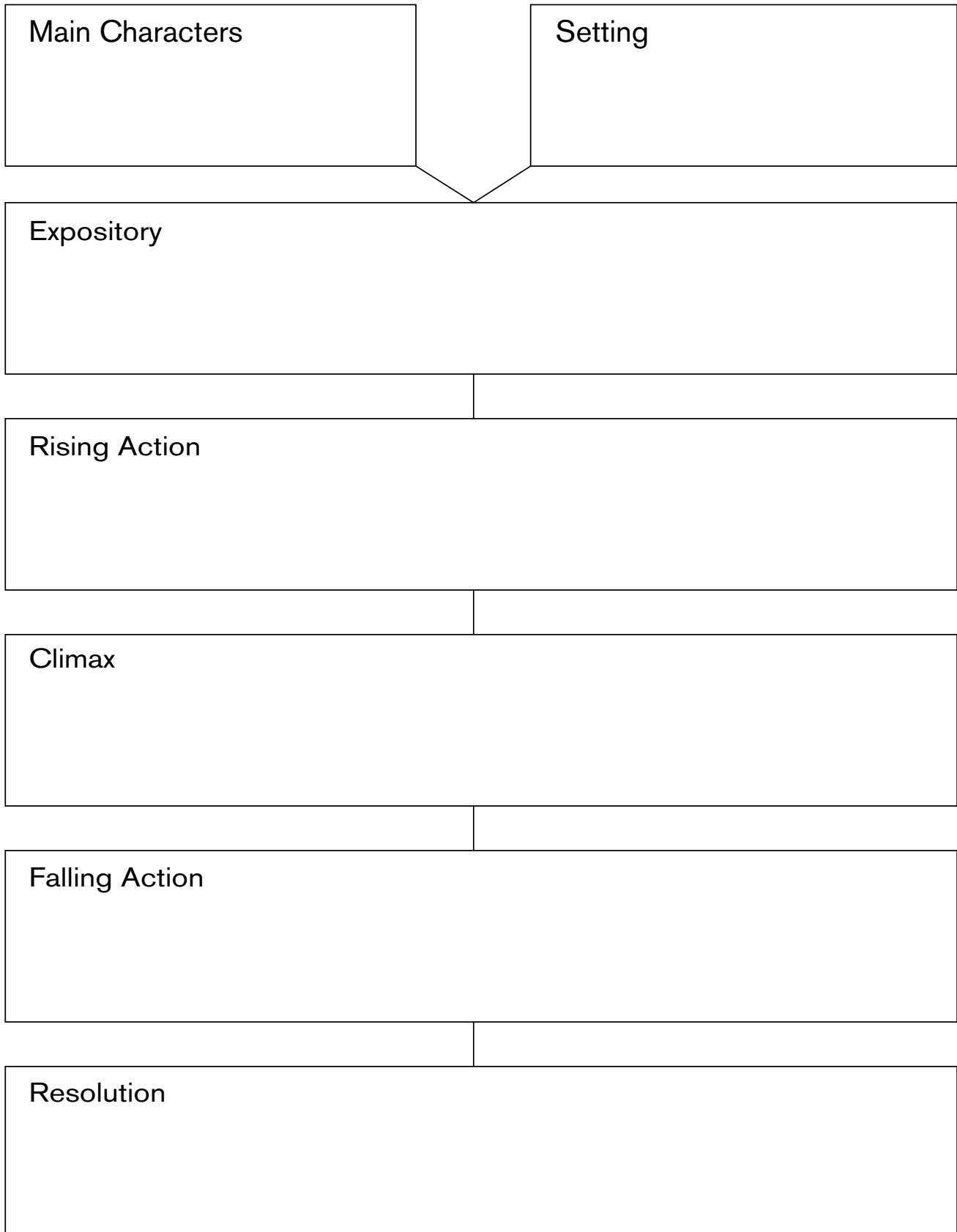
Returning to powerful religious subjects in his later years, Rembrandt created works of great psychological complexity and monumentality. It was also a period fraught with personal difficulties, including insolvency and the sale of his house and collections in a series of auctions in 1657 and 1658. Rembrandt took up residence in a far smaller house on the Rozengracht in the Jordaan area of Amsterdam, an area that was home to many artists. In order to protect his earnings, Rembrandt became the employee of a company run by Hendrickje and Titus instituted to sell his drawings, prints and paintings.

Rembrandt remained famous, although his vigorous, broad brushwork and glowing palette was at variance with the prevailing taste in the Netherlands for a smooth, elegant, courtly manner of painting. He continued to receive commissions for history subjects, private portraits, and important public works from local patrons and art dealers, as well as from collectors abroad. Due in part to the protection provided by Hendrickje and Titus's business, little is known about Rembrandt's studio in his late years. One student, Aert de Gelder, is recorded working with him in 1661 and there may well have been others. Among Rembrandt's very last works were self-portraits, painted with vigor and expressiveness, in which the artist alertly fixes his gaze on the viewer. Rembrandt died on October 4, 1669, and was buried in Amsterdam's Westerkerk next to Titus and Hendrickje.

Rembrandt Harmensz. Van Rijn. Getty.edu. N.p., n.d. Web. 20 Sept. 2013. <http://www.getty.edu/art/gettyguide/artMakerDetails?maker=473>



Story Map Graphic Organizer





Rubric

SCORE LEVELS	CONTENT	PARTICIPATION	ORGANIZATION	PRESENTATION
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Resources

ONLINE RESOURCES

Timken Museum of Art

www.timkenmuseum.org

Includes information on artworks in the Timken Museum of Art collection, the history of the museum, educational programs, and information on school visits.

Common Core State Standards Initiative

www.corestandards.org

Includes information about the standards, voices of support, resources and well as the standards in downloadable form.

Oxford Art Online

www.oxfordartonline.com

The gateway to multiple trusted online art reference resources that serve students, scholars, curators, and collectors alike. It is anchored by two major resources with complementary strengths; subscribers to both can cross-search them simultaneously.

Web Gallery of Art

www.wga.hu

A virtual museum and searchable database of European painting and sculpture of the Romanesque, Gothic, Renaissance, Baroque, Neoclassicism, Romanticism periods (1000-1850).

ARTstore

www.artstore.org

Image database, currently containing over one quarter of a million images, associated descriptions, and software to view and store images.

BOOKS

How to Talk to Children About Art

Barbe-Gall, Françoise. Chicago: Chicago Review Press, 2005.

The Art of Teaching Art to Children

Beal, Nancy. New York: Farrar, Straus, and Giroux, 2001.

Come Look With Me: Exploring Landscape Art with Children

Blizzard, Gladys S. Charlottesville, Va.: Thomasson-Grant, 1992.

Integrating Curriculum Through the Arts

Garriton, Jane. Melo Park, CA: Addison Wesley Publishers, 1979.

Teaching Color and Form

Tritten, Gottfried. NY Van Nostrand Reinhold, 1981.

The Penguin Concise Dictionary of Art History

Frazier, Nancy. New York: Penguin Reference, 2000.

Dictionary of Subjects and Symbols in Art

Hall, James. London: J. Murray, 1996.

Arts with the Brain in Mind

Jensen, Eric. Alexandria, VA: Association for Supervision and Curriculum Development, 2001.



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