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ABSTRACT

Written by teachers from the United States and Canada, these lesson plans focus on integrating the teaching of history and art history. Seventeen lesson plans cover the topics of (1) Slavery, Henry Ossawa Tanner, and His Family--Grades: Elementary; (2) Chinese Landscape Painting--Grades: Elementary; (3) Regionalism: American Art of the Great Depression--Grade: 3; (4) The American West: Real and Ideal--Grade: 3; (5) The Art of Navajo Weaving--Grades: Intermediate; (6) Making Paint and Prehistoric Painting--Grade: 5: (7) Survey of African-American Art--Grade: 5; (8) Edgar Degas: Images of Working Women--Grade 5; (9) Kuba Ndop Statues from Central Africa--Grades: Intermediate; (10) Greek Art and Culture--Grades: Middle or High School; (11) El Dia de los Meurtos (The Day of the Dead)--Grades: 7 to 10; (12) The Sun and Art in History--Grades: Adaptable, Grade 3 to 12; (13) Jacques-Louis David and the Evolving Politics of 18th Century France--Grades: High School; (14) Beyond High School History Textbooks: Examining Visual and Verbal Interpretations about Christopher Columbus--Grades: High School; (15) Art and the Protestant Reformation--Grades: High School; (16) Art Around Here: Avenues of Acquaintance--Grades: High School; and (17) The American West: Image and Reality--Grades: High School. Each lesson features a preview of main points, curriculum connections, objectives, opening the lesson, developing the lesson, concluding the lesson, evaluation, key artworks, a bibliography, and, when appropriate, a narrative. (DB)

LESSONS ABOUT

ART IN HISTORY AND HISTORY IN ART

Mary Erickson, editor

Arizona State University
Tempe, Arizona

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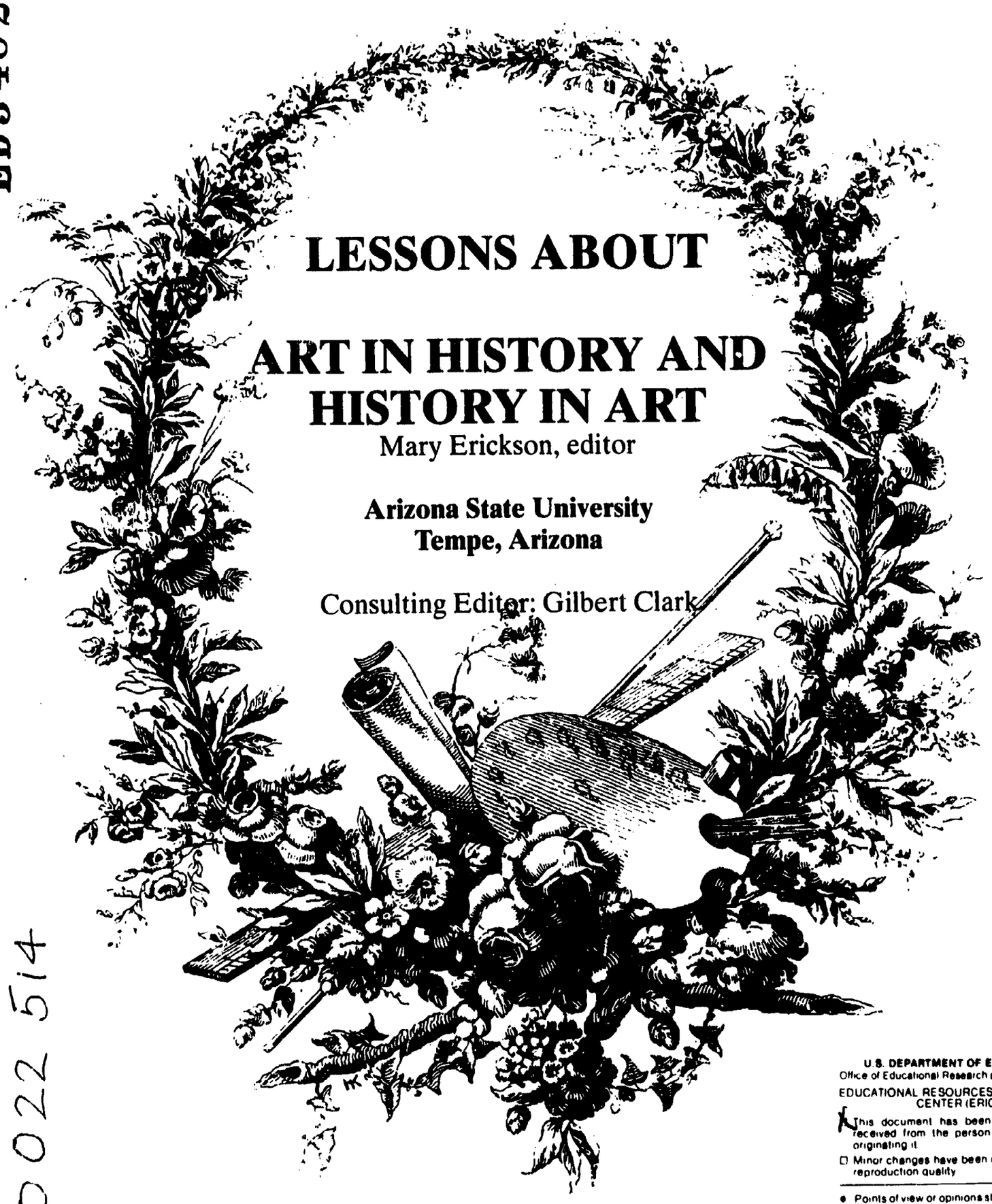

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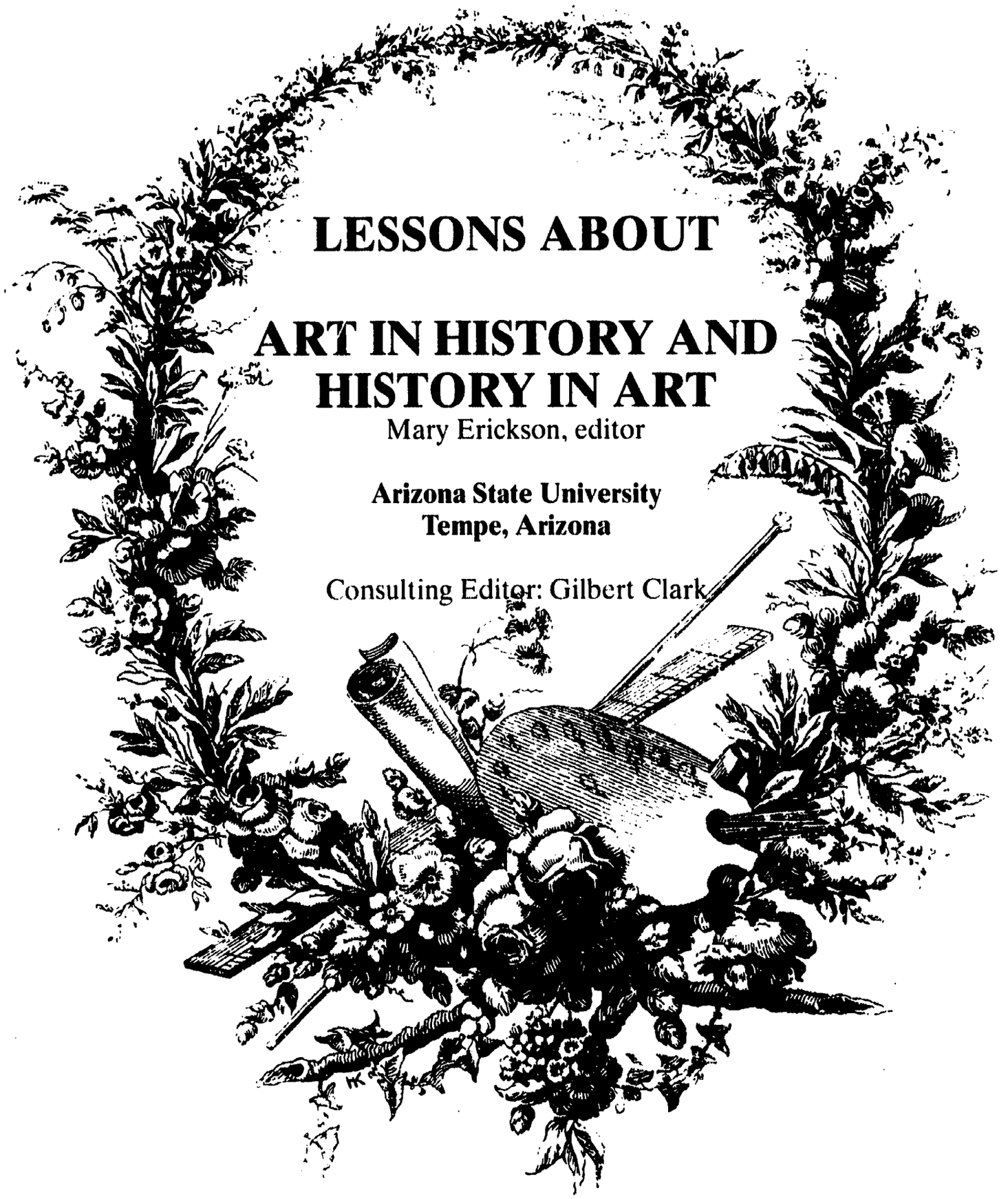

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INTRODUCTION: LESSONS THAT INTEGRATE LEARNING IN HISTORY AND ART HISTORY

Mary Erickson, Arizona State University, Tempe, Arizona

During the 1990s, shifts in beliefs about teaching history and teaching art history have made integrated planning particularly timely. Two traditional beliefs have worked previously against the prospect of integrating history and art history in elementary and secondary curricula. One belief is about art; the other is about history. Both beliefs have been challenged in recent years.

For many years, Modernism dominated beliefs about art and had considerable impact on educators' understandings about the essential nature of art. Notions about avant-garde artists commonly were used to explain developments in recent art history. Individual artists often were seen as virtually independent creators charting their own courses through time (Belting, 1987). For many decades in the twentieth century, formal qualities of a work of art were seen as its most significant characteristics while content of a work was considered secondary, if significant at all (Bell, 1913). Teachers educated in this tradition were not encouraged to recognize that understanding historical and cultural contexts was essential to developing an understanding of art. Creativity and aesthetic qualities (too often misinterpreted simply as the elements and principles of design) were seen as the necessary core of art education. Art history was viewed by many as an interesting and worthwhile supplement that might be included in the curriculum, but only if time permitted. In recent years, content and historical/cultural contexts have been recognized increasingly as significant to knowledgeable interpretation and explanation of works of art (Eaton, 1988). Serious consideration of the crucial role that art history plays in coming to understand works of art has come with this broader understanding.

During the same decades that contexts of art were seen often as peripheral to art education, study of art history was seen as developmentally problematic in social studies education. Authors of developmental studies carried out in the 1960s suggested that students' understanding of history was quite late to develop and probably inappropriate for serious inclusion in elementary curricula (Levstik, 1986). In recent years, this suggestion has been challenged and history has gained advocates for significant study in the elementary grades (Jenness, 1990).

These recent changes in beliefs about art education and social studies education make this an excellent time to pursue the mutually supportive studies of history and art history in elementary and secondary schools. Each discipline has much to gain from appropriate integration with the other. Study of world cultures and history bring cultural and historical contexts to the study of works of art from across nations, peoples, and times. Art history offers concrete, visual imagery to the often all too abstracted presentation of events and eras from distant times and places.

In the minds of many, both history and art history are understood, unfortunately, as massive collections of chronologically organized facts. In recent years, teachers of both social studies education and art education have argued for the need and value of going beyond this conception (Erickson, 1983, Freedman, 1991, Jenness, 1990). Although simplified narratives may be appropriate approaches to understanding historical and art-historical events and phenomena in the early grades, inquiry and critical and reflective thinking are considered increasingly appropriate for older learners studying history and art, as well as many other school subjects.

Art history can be introduced into elementary and secondary classrooms through a variety of routes: as a distinct art history course and component of an art program; as references in social studies or humanities courses or as units within interdisciplinary arts courses; as museum field trips or as talks by visiting community volunteers. One way art history can become part of every child's education is by taking advantage of the natural potential for integration between history and art history. It is this approach that is explored in this collection of lesson plans.

The focus of this collection is on paths that cross adjoining domains of history and art history. In each case, such trips on the paths offer significant insights into both disciplines. About half of the lessons, such as the Regionalist (#3) and Columbus (#14) lessons, chart a route through American History; the other half, including the Chinese (#2), African (#9), and Reformation (#15) lessons, wend their way around the globe and across time through territories sometimes defined in schools as world studies or geography. In addition to crossing paths with traditional social studies areas, a number of these lessons reach across borders of other components of visual arts curricula. The David lesson (#13) assumes art criticism skills; the Sun in Art History lesson (#12) can be used to raise issues in aesthetics; the Prehistoric Art (#6) and Hispanic (#11) lessons propose studio activities.

Lessons in this collection represent a wide range of approaches to learning about art history. Some approaches are traditional; the Tanner lesson (#1) is based on a biographical approach; the Regionalist lesson (#3), on a stylistic approach; and the Greek lesson (#10), a cultural approach. The Navajo (#5) and African-American (#7) lessons present broad, chronological approaches. New directions in art history also are represented in this collection. The Columbus lesson (#14) is focused on the audience of the artwork; the Degas lesson (#8) presents a feminist perspective; and the Local Architecture (#16) lesson requires an active inquiry approach.

Lesson planning that reflects different developmental levels also is illustrated by lessons in this collection. Planning for different age levels is evident particularly in two lessons that are both titled, "The American West" (#4 and #17). Similar objectives and some of the same works of art are used in these two quite different lessons planned for use in third grade and high school art classes.

Lesson plans in this collection were written by teachers from the north, south, east, west, and midwest of the United States and Canada. Over half of the writers teach in public schools; the others are university art educators and museum educators. Most of the lessons have been tested in classrooms; they have been taught and refined and taught again until they have been shown to be effective. Some of the lessons are more experimental than others. Many of the lessons were created by individual teachers and some were written by teams of art specialists.

These lessons are presented as models that other teachers might find useful in their own planning efforts. Even though a wide range of subject matters and approaches are included and lessons are provided from primary through high school grades, these lesson plans do not constitute an art history curriculum. They represent 17 of the hundreds of possible trips along paths, or stopping off points, a teacher might choose when planning an art history component for a district's art program. They illustrate a wide range of choices for integrating history and art history. Every school district, with its own teachers, students, and community, ultimately charts its own course on the path to making art history a significant part of its curriculum.

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LESSON PLAN 1

SLAVERY, HENRY OSSAWA TANNER, AND HIS FAMILY
GRADES: PRIMARY

Virginia Fitzpatrick, Wallingford, Pennsylvania
Beaver College, Cabrini College, Temple University: Ambler

Preview of Main Points

A brief study of the life of artist Henry Ossawa Tanner (1859-1937) is used to introduce students to how some African-American families responded to their participation in slavery and emancipation. Influences on Tanner's art and life included his upbringing under an influential and respected minister of the African Methodist Episcopal Church and his parents' involvement in abolishionist activities. There is a short description of the Underground Railroad as it involved Tanner's family, his introduction to art, and his father's position in the Philadelphia community.

Curriculum Connection

This lesson addresses family life as it reaches into a community through professional activities. It also relates to lessons about movement of people from state to state and from city to city. Extensions of this lesson can be developed about pre-Civil War slavery.

Objectives

Students will learn:
1. that artists often practice for many years before their work may be accepted
2. that artists sometimes are influenced in their career choice by seeing other artists at work
3. that artists are helped and/or hindered by their families
4. that slaves could escape from slavery at great cost to their families
5. how to use city and regional maps to trace activities of people
6. to be sensitive to histories of families' racial problems
7. to appreciate the work of Underground Railroad workers
8. to sympathize with those who made great sacrifices for their children

Suggestions for Teaching the Lesson

Opening the Lesson

Introduce/review different types of family structures, problems of maintaining a family under the conditions of slavery, and records of family histories.

Developing the Lesson

Tell (or read) the Lesson Narrative about the early history of Tanner and his family. Ask students to discuss the following questions:

- Why did the slave master not take Charles Miller's money?
- What did Elizabeth want for her children and what did she do about it?
- What negative or positive thoughts must Elizabeth have had?
- What did Reverend Tanner and Sarah do to show they were against slavery?
- When did Henry Ossawa Tanner decide to become an artist?
- How did he show that he was serious about becoming a good artist?

Ask students to trace the path of Sarah Tanner's trip on a map from Winchester, Virginia, to Carlisle and Pittsburgh, Pennsylvania, and of Henry Tanner's movements in Philadelphia.

Some artists work as illustrators. Encourage students to illustrate some aspect(s) of the Tanners' experiences. For student references, have students create pictures of people, horses, forests, wagons, farms, preachers, churches, parents and babies, and any other aspects of this history.

Concluding the Lesson

Students discuss, write about, and/or dramatize what they know about the experiences of the Tanner family. Make sure that some students include Henry and his activities as an artist.

Evaluation

Written work should reveal understanding of differences between slavery and freedom of activity in the Tanner family life.

Map work will indicate students' abilities to use maps to trace movements of the Tanner family.

Illustrations should depict a real activity in the Tanners' lives.

Students will be able to provide correct titles of three works painted by Henry Ossawa Tanner, describe these paintings, and tell the history of their creation.

Evaluation (Discussion Questions from Lesson Narrative)

- How did slavery affect Henry's family?
- Can you identify influences on Henry's development as an artist?
- What were some differences between the ways Bishop Benjamin Tanner and his wife Sarah encouraged Henry Ossawa Tanner?

Key Artworks by Henry Ossawa Tanner

The Banjo Player, 1893
The Annunciation, 1898
Christ and his Mother Studying the Scriptures, 1910

NARRATIVE: LESSON 1
SLAVERY, HENRY OSSAWA TANNER, AND HIS FAMILY

A long time ago, there were two people who loved one another very much. Their names were Charles Miller and Elizabeth and they lived in Winchester, Virginia. Charles was a freed slave. That means he had once been owned by a white slave master, but he had earned his freedom to leave his master; he could do what he liked, travel wherever he wanted, and keep money that he earned. Elizabeth was a slave and she had to do everything that her master wanted her to do. When they were old enough, her children also worked for the master as slaves.

Charles wanted to marry Elizabeth and buy her freedom. Elizabeth's master set an amount for her purchase and Charles worked a long time to save it. When he was able to, he brought the money, but the master changed his mind and asked for more money. Every time Charles brought more money, the master changed his mind because he also liked Elizabeth and needed the work of her children. Elizabeth loved Charles and wanted her freedom, but most of all she wanted freedom for her eleven children.

Finally, Elizabeth could see that her master had no intention of letting her or her children go, so she made some dangerous plans. Most of the slaves in Virginia knew that there were people, both black and white, who helped slaves escape in horse drawn wagons, trains, or by walking through swamps and forests to the Northern states. The escape routes were called the Underground Railroad. Those who helped the slaves run for safety and escape to freedom from their slave masters were known as "railroad workers".

One dark night, Elizabeth contacted Underground Railroad workers to meet her near the edge of the farm where she lived. She put her children in a horse-drawn wagon, covered them with hay, gave them food, and said goodbye to them forever. The workers took the children secretly through back roads and fields to Carlisle, Pennsylvania, where

the children were divided and sent to live with several different families. That way, they would be safe from slave hunters. One of these children was Sarah Elizabeth Miller and she went to live in Pittsburgh, Pennsylvania.

Sarah studied hard at school and went to Avery College where she met Benjamin Tanner. He was studying to be a preacher. Soon, they fell in love and married. In 1859, they had their first baby and named him Henry Ossawa Tanner. His special middle name was to remind them of Osawatomie, Kansas, where John Brown, an important anti-slavery speaker, lived.

When Henry Tanner was very young, there was still slavery, but on January 1, 1863, President Abraham Lincoln signed the Emancipation Proclamation stating that there would no longer be slavery. The Tanners were very glad and they hoped it would only be a short time before black and white persons would be equals and friends. Reverend Tanner continued preaching and writing and was hired to be the pastor of churches in Baltimore, Maryland and in Washington, D.C. In 1868, he moved his family to 631 Pine Street in Philadelphia.

Through his writings for church magazines and his preaching, Reverend Tanner taught many people to work against slavery and prejudice and to be kind to every one regardless of the color of their skin. Soon, he was made a Bishop in his church and became even more important to African Americans in Philadelphia. He and Sarah had six children and they taught them to work hard in school and to be proud of being Black.

In 1872, when Henry was 13, the family moved to a larger house at 2908 Diamond Street, near the new, large Fairmount Park. One day, Henry and his father were walking through the park when they saw an artist painting a landscape. Henry was fascinated and stood near the artist for over an hour so that he could watch the artist working. When they left the park, Henry told his father that he wanted to be an artist when he grew up. His father wanted him to be a businessman or a preacher. Henry, however, persuaded his mother to give him money to buy paints, brushes, and paper. When he got these, he walked back to the park and painted all day in the exact place where he and his father had watched the other artist working.

Once he made up his mind to become an artist, Henry spent all of his free time, after school and on weekends, painting and drawing. He walked down to Chestnut Street to study paintings hung in a jewelry store window. At first, he wanted to paint pictures of the ocean that he had seen on family vacations in Atlantic City, New Jersey. A friend told him that people liked paintings of animals rather than seascapes, so he walked across the bridge to the Philadelphia Zoo and taught himself to draw and paint the animals.

Henry Tanner studied art at the Pennsylvania Academy of Art where his work was so good that other students tried to sit next to him and learn from him. After working many years to earn money, and with other money given to him by his parents and their

friends, he went to Paris to study with important artists and teachers. He came back to America to visit, but liked France so much that he lived there for the rest of his life. One favorite painting of his, that was painted in 1893 while he was in America, is called The Banjo Player. The Annunciation, based on the Biblical story of Mary and the angel Gabriel, was painted in Paris in 1898. Christ and his Mother Studying the Scriptures was painted in 1910; the models for this painting were Henry Tanner's wife Jessie and their son Jesse.

Many important events happened during the Tanner family history. Henry's grandmothers were born as slaves; his mother had to escape by taking a dangerous trip before she found freedom with another family. His parents moved several times and were able to support their family so that all of their children could get as much education as they wanted. Henry became a well known painter in Paris and the United States.

Henry Ossawa Tanner died in 1937, in France, where he had helped many other American artists learn about art and become accepted artists. His paintings can be seen today in many American museums and in colleges and universities concerned about educating African American students.

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Travellers Among Streams and Mountains

Wan Shamglin. Courtesy of Phoenix Art Museum, Lent by Roy and Marilyn Papp.

LESSON PLAN 2

CHINESE LANDSCAPE PAINTING
GRADES: PRIMARY

Mary Erickson. Arizona State University, Tempe, Arizona

Preview of Main Points

Students are introduced to China as an old country that is far away, where many people have religious beliefs, such as Confucianism and Taoism, that are different from those most students would consider familiar. Artworks from China are shown to reflect those different beliefs.

Curriculum Connections

This lesson can be used to support social studies objectives about geography (map reading) and understanding other people from other countries. Experiences with monochromatic color schemes or various shades of ink wash would be valuable art production activities prior to this lesson. A follow-up production lesson might involve careful observation and drawing of small natural objects. Follow-up art criticism lessons might involve examining works of art and comparing how light and dark contrast has been used in both Western (Rembrandt's or Impressionist paintings) and in Chinese portraits and landscapes.

Objectives

Students will learn:
1. that China is an old country in Asia with an interesting history and culture
2. that some Chinese people believe it is important to follow rules about how to get along with other people (Confucianists)
3. that some Chinese people believe it is important for people to understand how they fit into the large natural world (Taoists)
4. how to identify light and dark areas within a painting
5. how to identify large and small elements within a painting
6. how to identify natural objects and objects made by people

Suggestions for Teaching the Lesson

Introducing the Lesson

A map of the world or a globe should be used for geography references. Objects from Asia, especially Chinese, might be brought to class to help children become familiar with objects related to a distant culture. A Confucian painting (such as Tuning the Lute and Drinking Tea by Chou Fang) and a Taoist painting (such as Rain Storm by Hsai Kuei) should be shown to illustrate these two Chinese philosophies.

Developing the Lesson

Children are introduced to Sung dynasty landscape paintings as artworks that show different ideas about what was important in each person's life. They should discuss how size is used to show the importance of nature as compared to people. Call attention to how contrasting light and dark are used to show things close and far away. The teacher might illustrate such contrasts by using torn sheets of increasingly lighter paper (white, black, and shades of tan, gray, or brown) placed one on top of the other.

Questions such as the following can be used to lead students into looking and talking actively about the artworks:

- Can you find the people in the painting, on the bridges, in the buildings?
- What natural objects can you find in the painting?
- Which objects are bigger (people and the things people make, or natural things)?
- Can you point to a very dark place in the painting, a very light place in the painting, or a place that is a medium gray?

Concluding the Lesson

The teacher should reinforce the Chinese interest in nature through examination of intimate nature studies by showing and discussing a few carefully selected, small, natural objects, such as shells, nuts, rocks, or leaves.

Children might be asked to bring to school one object from nature and one object made by people. Differences and similarities among these examples should be discussed. These objects could then be sorted by members of the class into natural versus manufactured objects

Evaluation

When asked to identify areas that are Asian and given a choice of Canada, Mexico, China, or the United States, students should be able to identify China as Asian.

Given a collection of objects made by nature and by people, students should be able to sort them into natural and people-made categories.

Key Artworks

Tuning the Lute and Drinking Tea attributed to Chou Fang, 78-818 AD
Traveling Amid Mountains and Streams by Fan K'uan, 990-1030 AD
Brave Willows and Distant Mountains by Ma Yuan,1190-1225 AD
Rain Storm by Hsia Kuei, 1195-1224 AD
Five-Colored Parakeet by Emperor Hui Tsung, 1082-1155 AD
Persimmons by Mu-Ch'i, Early XIII Century AD
Bamboo by Wu Chen, 1280-1354 AD

Small reproductions of the paintings listed above can be ordered from University Prints in Wincester, MA. Several large reproductions of Chinese paintings also are available from Shorewood Fine Arts Reproductions, New York, NY.

NARRATIVE: LESSON 2
CHINESE PAINTING OF LONG AGO

Many, many hundreds of years ago (approximately 1000 AD, during the Sung Dynasty) was a great time for art in China. Artists in all cultures often show what they think is important in their paintings; during the Sung Dynasty, Chinese artists showed different ideas about what they thought was important. At that time, China was very highly organized. The Emperor was very important and had governors, tax collectors, police, and other official people who enforced and obeyed his rules. People who lived in cities, towns, villages, and farms followed the rules of the emperor's official people. Families also had rules that children followed very carefully. Younger children followed the rules of the older children. There were even rules about how friends should treat each other. Tuning the Lute and Drinking Tea,by Chou Fang, is a painting that shows people getting along well together (because they are following the rules of their culture). A very wise man in China, named Confucius, made up many rules about how people should live together that became popular with some people.

There was another group of people called Taoists (pronounced Daoist) who were not so interested in rules about people. They believed people should enjoy and respect all of the natural things around them. These people believed in Tao (Dao), or "the way to happiness."

One of the great Taoist painters of this time was Fan K'uan, who was a very religious man. He believed that the way to peace and happiness was by being close to nature. Fan K'uan lived all alone in the mountains so that he could find peace and happiness. Traveling Amid Mountains and Streams is a painting by Fan K'uan. Nature was very important to him. The size of things shown in an art work can sometimes tell us what is considered important. In this painting, pack horses in the lower right and temples below a waterfall are very tiny. The people and the things that people make look very

small in this painting. The things made by nature, such as mountains, trees, rocks, and a waterfall, are shown larger and are considered more important in the painting. The artist used lots of light and dark values and grays in this painting. The trees and rocks below are darker than the road where the pack horses are. The sky is lighter than the high mountain.

Bare Willows and Distant Mountains, by Ma Yan, and Rain Storm, by Hsia Kuei, are two more Chinese paintings about nature. Both paintings show trees, a river, a bridge, a person, and far away mountains. Like Fan K'uan, these artists used dark and light values and shades of gray in their paintings. Chinese artists of long ago showed nature so big that you could get lost in it. Sometimes we can show how important we think nature is by looking at little things. A Chinese emperor who lived long ago, Hui Tsung, loved nature. He studied it very closely and made a painting of a bird on a branch, called Five-Colored Parakeet. Another painter showed his interest in nature by making a simple looking painting of six fruit (Persimmons). Still another Chinese painter found beauty in a few leaves on a branch (Bamboo).

Like a Chinese emperor, we also can show our interest in the beauty of nature around us and we can depict our interest in drawings or paintings. Have you ever seen something from nature that you could look at for a long time because it was so pretty and interesting? We can find natural beauty in big natural things like clouds at sunset or canyons and mountains. Sometimes we find beauty in very small natural things, like a rain drop on a flower, sunshine on a leaf, or snow falling on pebbles.

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LESSON PLAN 3

REGIONALISM: AMERICAN ART OF THE GREAT DEPRESSION
GRADE: 3

Jeff Dietrich, Oley Valley School District, Kutztown, Pennsylvania

Preview of Main Points

The art of Grant Wood, Thomas Hart Benton, and John Stewart Curry are introduced and their individual styles are examined. The popularity of this Regionalist art is shown to have been influenced by economic, social, and political factors of the Great Depression.

Curriculum Connections

This lesson might best be offered in conjunction with third grade oral history lessons. Students will learn the causes of the Great Depression and some effects it had on the quality of life at that time in American history. Visual images of life created by artists during this era are used to extend the typical historical content offered in textbooks about this time and to relate these images to what was happening in the United States at the time they were created. Students are encouraged to speculate about ways their lives might be different if history were to repeat itself.

Objectives

Students will learn:
1. that regionalism was an American art movement that developed during the Great Depression era
2. that art often is used to document history
3. that events in history sometimes help shape the directions of the art world
4. how to attribute artworks to artists based on style differences

Suggestions for Teaching the Lesson

Opening the Lesson

Discuss effects of the Great Depression on the population of the United States. Ask students to speculate about ways their lives might be different if a similar depression were to occur at this time. Discuss European influences on art in the Americas prior to and after the Depression. Describe the Regionalist's attitude that theirs was a truly American art. If available, provide a human resource (grandparents) to talk to the class about their first-hand experiences during the Great Depression. The use of a human resource such as grandparents may not be practical, but certainly would help students understand and exemplify the concepts of family and cultural adjustments required during the Great Depression.

Developing the Lesson

Show slides or large reproductions of works by Grant Wood, Thomas Hart Benton, and John Steuart Curry. Emphasize style differences by grouping images by artist and pointing out similarities among, and differences between, the groups of artworks. Ask students to note and concentrate on the perfect, orderly, flat landscapes of Grant Wood; the gray, moody, and stormy skies of Curry; and the swirling landscapes with elongated figures in the work of Thomas Hart Benton.

Evaluation

Show visuals by these artists, in different order from when shown originally, and ask students to identify each artist based on the style.

Key Artworks

Slides or other visuals of Regionalist artworks by Thomas Hart Benton, John Steuart Curry, and Grant Wood. Key works might include:
Benton: Prize Bull,1938; Cradling Wheat,1938; Hailstorm,1940.
Curry: Baptism in Kansas,1928; Road Menders Camp,1929; Tornado,1929.
Wood: Stone City, Iowa, 1930; Paul Revere's Ride,1938; American Gothic, 1930.

NARRATIVE: LESSON 3
REGIONALISM: AMERICAN ART OF THE GREAT DEPRESSION

Peyton Boswell, Jr., an art critic of the 1930s, said: "America today is developing a school of painting which promises to be the most important movement in the world of art since the Italian Renaissance." He was writing about the popular American art movement called Regionalism. Although this quotation seems dated, Regionalism did

have an important impact on American art during the Great Depression era. Regionalist artists chronicled what they knew best, from the dry, barren Southwest to the crisp, orderliness of New England.

During this time, many people looked to various aspects of the past for reassurances that the people of the United States were of hearty stock and could withstand the hard times that the Depression presented. Writers and photographers combed the country documenting everything they found in an effort to help the people understand their country. Folklorists traveled to remote areas recording, documenting, and publishing folk songs and folk legends. The people of the United States were finding out about themselves and their histories.

There were many painters working during the 1920s, 1930s, and 1940s. Their works differed from the popular, European aesthetic of the time; theirs was an indigenous art of and for the people of the United States. Three of the most popular Regionalist painters were John Steuart Curry, Thomas Hart Benton, and Grant Wood. They were all Midwesterners and epitomized the spirit of the movement. Benton, Curry, and Wood may have risen to the forefront of this movement because of the recognizable, figurative subject matter in their paintings and their use of familiar events in the lives of families.

The devastating effects of the Great Depression lasted throughout the decade of the thirties and into the forties. During this time, Regionalist artists painted what was on the minds of most U.S. citizens—the country itself. Benton, Curry, and Wood painted promising pictures that restored faith in the United States and what it could be. Their portraits were of hard working individuals who would not succumb to the effects of bad times. They depicted midwestern people taming a weather-torn landscape and creating productive, fulfilling lives for themselves on the land. Most people could understand and identify with the images these painters created. Whether or not viewers agreed with what they saw, the accessibility of the images certainly was important in propelling the Regionalist painters to the immense popularity they enjoyed.

Regionalist artists asserted the importance of the "portrait of a place." Landscapes by Wood, Curry, and Benton always indicated some relationship between people and the place depicted: Stone City, Iowa, by Grant Wood, is typical of his "neat as a pin" depictions of Midwestern scenes. Hard working people obviously are responsible for the orderly, tree-lined roads that wind through the landscape past fields of crops that look like meticulously placed sugar dot candy on a strip of white waxed paper. The Hailstorm, by Thomas Hart Benton, is typical of his swirling, turbulent style. In this image, a farmer is depicted with his plow horses attempting to beat a storm while a farm-hand runs for cover. Like many of Benton's paintings, this scene shows rugged, determined people overcoming obstacles that the world placed before them. The work ethic Benton is known for depicting must have created a certain inspiration for Depression era people who were constantly struggling to regain lost ground.

Curry's painting, Road Menders' Camp, is an excellent example of the survival instinct of many displaced workers responding to the Depression. Several families of migrant workers are shown at a temporary camp they have set up for themselves between jobs. Some of the road menders seem comfortably settled, but, as in many of Curry's paintings, the sky indicates an impending storm. Their seeming lack of concern indicates a strong, assured spirit in the future, the true Regionalist image.

The place of Regionalist painters in American art history is an interesting one; Benton believed artists in Paris at this time were involved in "an academic world of empty pattern." Before Regionalism, most important art in the United States was derived from some aspect of European modernist movements that stressed continuous change and individual artists' art styles and experiences. Regionalists lacked a similar sense of development and saw no need for style changes. Many Regionalist artists, such as Benton, retained their thematic interests and personal styles long after the movement was no longer popular.

The decline of the popularity of Regionalism clearly coincided with recovery from the depression, the arrival in New York of a number of influential modernist painters from Europe, and the United States' involvement in World War II. U.S. citizens no longer saw European influence as necessarily destructive and renewed their interest in avant-garde art.

That Regionalism was important in the cultural history of the United States is clear. It bred a new and confident self-image that was expressed primarily in painting. For over a decade, Regionalist artists created a purely American art that was accessible to all and immensely popular because of this. Looking back on the movement, Boswell wrote: "the native painter had succeeded in dropping his last chains of French serfdom. The decks were swept clear, as the American discovered in some Midwestern tank town or New England textile mill the same powerful urge to create that Gauguin sought in exotic Tahiti and poor, mad Van Gogh found in windswept Arles. The American artist had come home." Out of this movement, American artists no longer bowed to European styles but developed approaches of their own, such as Abstract Expressionism and Color-Field painting.

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Klinkenborg, V. "Thomas Hart Benton came from Missouri — and he showed 'em." *Smithsonian*, 1982, 82-101.

Regionalism

1. What important event in the history of America played an important part in the development of REGIONALISM? **Circle your answer.**

   A. CIVIL WAR B. THE GREAT DEPRESSION C. 4TH OF JULY

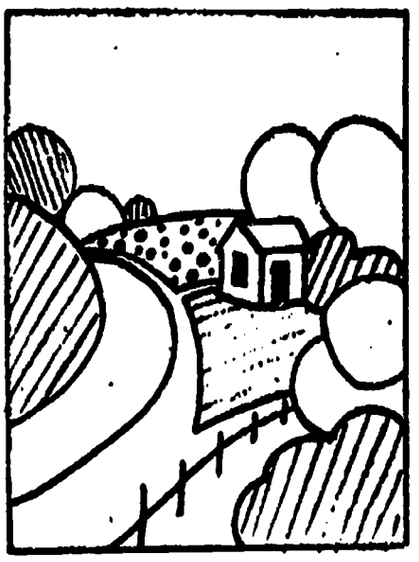
2. Circle the types of painting you saw in the slides of REGIONALIST ART.

   A. PORTRAITS B. STILL LIVES C. LANDSCAPES D. SCULPTURE

3. Draw a line from the name of the artist to the words which best describe his painting style.

Thomas Hart Benton	* perfect, orderly, flat landscape
Grant Wood	* gray mood with stormy skies
John Stuart Curry	* swirling, turbulent stretched people

4. Can you name the artists whose styles are shown in the drawings below?



_____ _____ _____

Courtesy of Jeff Dietrich

Mt. Hood From Near the Mouth of the Willammette

Cleveland Rockwell. Courtesy of Oregon Historical Society.

LESSON PLAN 4

THE AMERICAN WEST: REAL AND IDEAL
GRADES: 3

Jeffry Uecker, Oregon Historical Society, Portland, Oregon

Preview of Main Points

The purpose of this lesson is to show examples of interrelationships between art and history. It is intended to help students learn about the concepts of real and ideal and show how both realistic and idealistic works of art influence people's ideas about the world. The dictionary tells us that real means "not imaginary or made up," and ideal means "something that is perfect or the best possible." (American Heritage Children's Dictionary, 1986). The landscapes of Albert Bierstadt and other 19th century artists will be used to demonstrate the important role played by visual arts in the westward expansion of the United States.

Curriculum Connections

Many social studies lessons use art reproductions to illustrate their topics, but few analyze the power of the visual arts to record prevailing ideas of a culture or period. In addition to demonstrating differences between reality and idealized things, this lesson will provide historical background for art production, aesthetics, and art criticism activities. It also will introduce important subjects about American history, such as the myth of the West as a paradise or Garden of Eden, and Manifest Destiny, or the idea that it was the fate of the United States to spread across the entire continent. This lesson can be used as a departure point for integrating other disciplines with the experience of identifying and describing ideal experiences. As a science activity, students can be encouraged to compare attitudes about the environment held during various periods and in various cultures displayed in works of art from corresponding periods and cultures.

Objectives

The students will learn:
1. that real means "not imaginary or made up "
2. that ideal means "something that is perfect or the best possible "
3. that images by Albert Bierstadt and other artists encouraged westward migration and the myth of the West as a paradise or "Garden of Eden "
4. how to identify examples of idealism and realism in the works of the 19th century artists introduced in this lesson

5. how to recognize examples of idealism and realism in works of art and what steps an artist uses to create such images
6. to identify with the many landscape artists, including Albert Bierstadt and other 19th century artists discussed in the lesson, who experienced a sense of awe and wonder when viewing the large vistas of the West

Suggestions for Teaching the Lesson and Lesson Narrative

Opening the Lesson

Ask students to choose a "dream place" that they have never been to and that they would like to visit; encourage them to think of their wildest dream place—anywhere. Tell students to choose partners and, alternately, describe their 'dream place' in words, going into great detail and listing its characteristics or by drawing a picture of it.

After they have been given five to ten minutes to share their "dream places," briefly introduce the art works of Albert Bierstadt. You may begin by explaining that he was an artist who made paintings of beautiful, real places and made them look even more wonderful than the actual scenes, as though they were a 'dream place' or a fantastic vacation spot.

Developing the Lesson

Obtain large images, either as slides, overhead transparencies, posters, calendars, or book illustrations (for enlargement with an opaque projector) of Albert Bierstadt's 1869 painting "The Oregon Trail," James F. Wilkins 1849 drawing "Crossing the South Platte," and John Gast's 1872 painting "Westward Ho!"

Display the images created by Bierstadt and Wilkins. Pose questions for the students that will encourage them to compare the paintings:

- Which catches your eye first? Why?
- Which work of art seems more realistic? Why?
- Which seems more imaginary or idealistic? Why?
- How does the Bierstadt make you feel?
- How does the Wilkins make you feel?
- Is each artist trying to tell us something? What?
- How does each artist do this?
- What can you learn from Wilkins' drawing?

Encourage students to examine the Bierstadt more closely by including the following exercises:

Sensory properties:

- Point out shapes you see in this painting (Triangles, circles.)
- List colors you see (Green, yellow, purple, brown, white.)

Formal properties:

- Describe how shapes are repeated
- Describe the balance in this painting between the trees and mountains, the sun and mountain peak, the sky and animals
- Where do the shapes,colors,and light lead your eyes? (Toward the sunset)
- What is the central image in the painting?

Expressive properties:

- Examine the image more closely, what kinds of feelings do you get looking at this painting? (fear? hope? doom? security?) Why?

Ask students if they see any symbols in the Bierstadt painting. Where are the Indians? Are there any signs of death? Ask them what they would call this painting if they could rename it.

Explain that Bierstadt's "Oregon Trail" is a landscape painting more than a history painting. Tell them that not only does this place probably not exist, but that there are inaccuracies in the painting, such as horses instead of oxen pulling the wagon and the depiction of a large Conestoga wagon instead of a smaller, lighter design. Explain to them that Bierstadt painted this work fifteen years after the main migrations on the Oregon Trail and that, like many of his works, it most likely was finished in his studio in the East.

Ask students if they think Bierstadt's painting is more real or ideal. Ask them to explain why. If necessary, explain to them that the Bierstadt painting portrayed the idea of a "promised land" at the end of a trial and that the pioneers were somehow guided and protected by something greater than themselves. If they have not already discussed this, ask them how Bierstadt was able to do this.

Encourage students to examine the Wilkins more closely by asking:

Sensory properties:

- In what ways does Wilkins use line in his drawing? (the horizon, the line of wagons, the islands)
- List the colors you see

Formal properties:

- Are any of the lines parallel to each other? Which ones?
- How does Wilkins show balance in this drawing? (Sky and river, shores frame wagons, twin islands)

Technical properties:

- What tools did the artist use? (pen or pencil on paper)
- How large do you think it is? (it is small, slightly larger than a piece of notebook paper)

Expressive properties:

- What can this painting tell you about what it was like to travel the Oregon Trail and cross the South Platte River?
- How would people feel while making this trip? (Lonely, unprotected, frightened, brave, confused, overwhelmed)
- What feelings does the large, low sky give? (Heavy, smothering, unprotected)
- Does the wagon train look much different from the land around it?
- What kind of feelings does this give you about that experience?

Explain that this drawing probably was created during a journey on the Oregon Trail and that for this reason the materials the artist used needed to be portable. Ask students whether they think this painting is an example of the real or ideal. Ask them to list their reasons and explain their choices.

Display the Gast painting. Pose the following tasks or questions and others of your own:

- List some of the things you see.
- Where is the covered wagon now?
- Is this painting more like the Bierstadt or the Wilkins? Why?
- Are there any symbols in this painting?
- What do you think they mean?
- Is this a painting of a real event? If not, what good is it? Can we learn anything from it?

Explain that an important 19th century idea influenced this painting, the idea of Manifest Destiny. Many people believed that the people of the United States were meant to spread across the entire North American Continent, controlling the land as well as the peoples who were already there. Ask students how they think this painting shows this idea (celebration of American ingenuity and technology, march of civilization, etc.). Ask them how the Indians are portrayed.

Obtain large images, as slides, overhead transparencies, posters, or book illustrations (for projection with an overhead projector) of Albert Bierstadt's 1869 painting "Mt. Hood" and Cleveland Rockwell's "Mt. Hood from Near the Mouth of the Willamette," 1881. Ask students to examine the "Mt. Hood" image carefully and answer the following questions:

- What colors did the artist use? Point out tints (colors mixed with white) and shades (colors mixed with black) of some hues.
- What objects did Bierstadt choose to paint (deer, trees, river, waterfall, mountain, sunset).
- What shapes do you see (triangle, rectangle, square)? Are they repeated?
- What is the main shape in this painting (triangle)?
- Describe how this painting makes you feel about Mt. Hood. Have you ever been to a place like this? What was it like?

Explain to students that Bierstadt merely sketched images of Mt. Hood while he was in Oregon and that he completed the final painting in the East. Tell them that this view of Mt. Hood actually does not exist; the mountain is shown as if looking at it from the east, but the foreground is north of the mountain. Both are depicted from the Washington side of the Columbia River. Ask why they believe Bierstadt would do this?

Point out how the animals grazing quietly in the foreground appear to welcome a viewer into this picture that is dominated by a powerful and majestic mountain. Explain that this technique was learned by Bierstadt as part of his German romantic training.

Ask students to examine the Rockwell image carefully and ask:

- What colors did the artist use? Point out tints (colors mixed with white) and shades (colors mixed with black)
- What objects did Rockwell choose to paint?
- Are there shapes similar to those painted by Bierstadt?
- How does this painting make you feel about Mt. Hood?
- Have you ever been to a place similar to this mountain or river?
- Is it easier to imagine being at Rockwell's or Bierstadt's "Mt. Hood"? Why?

Tell students that Cleveland Rockwell worked for the U.S. Coast and Geodetic Survey, whose duty it was to map and record the appearance of the coastal regions of the United States. Explain that, like Albert Bierstadt, he sketched on location and then finished his drawings and paintings in his studio. Because of Rockwell's job, it was important for his art work to be accurate. Tell students that Cleveland Rockwell may have been influenced by a style of painting known as luminism, which artists used as new ways of depicting light. The sense of stillness found in many of his works is an example of luminism. Ask students to list examples of idealism and realism in both the Rockwell and the Bierstadt images. Ask students which artist more successfully showed a real or an ideal scene. Ask them to explain why.

Concluding the Lesson

Explain that, like Bierstadt and Rockwell, many artists in Oregon and other parts of the West in the 19th century were scientists, surveyors, or adventurers. Their works of art often were the first views of the West seen by people in the rest of this country and in the world.

Ask students to pretend they have arrived in their state just a few weeks before. Ask them to create a work of art to send back home to their families that would show where they now live. After they have finished, ask them to identify examples of real and ideal in their images. Ask them to make comparisons between their works and those of Albert Bierstadt, Cleveland Rockwell, James Wilkins, or John Gast; they could be asked to do this orally or as a story or poem.

Ask students to exchange their own works with another student and find examples of real and ideal in their partner's work. Then, have these partners team up with two other students and respond to each other's questions about sensory, formal, technical, and expressive aspects of their work, as well as how successfully their work represented the subject. Ask students to think back to the earlier exercise when they described a "dream place." Ask them to share whether it was a real place or an ideal place. Perhaps there were aspects of both; can they list them?

Evaluation

Students will demonstrate their ability to refine the concepts of real and ideal and recognize examples of ideal and real in their own artworks and those of other artists.

Students will be able to explain how art may have served both as an expression of the sense of awe experienced by 19th century artists for the American West and as a stimulant for the westward expansion of the United States.

Key Artworks

Mount Hood by Albert Bierstadt, 1869. Oil on canvas. Portland Art Museum, Portland, OR

The Oregon Trail by Albert Bierstadt, 1869. Oil on canvas. Butler Institute of American Art, Youngstown, OH

Westward Ho! by John Gast, 1872. Oil on canvas. Library of Congress, Washington, DC

Mount Hood from Near the Mouth of the Willamette by Cleveland Rockwell, 1881. Watercolor. Oregon Historical Society, Portland, OR (For information about having a slide made of this work, contact the Curator of Collections at the Oregon Historical Society)

Crossing the South Platte by James F. Wilkins, 1849. Washington State Historical Society of Wisconsin, Madison, WI.

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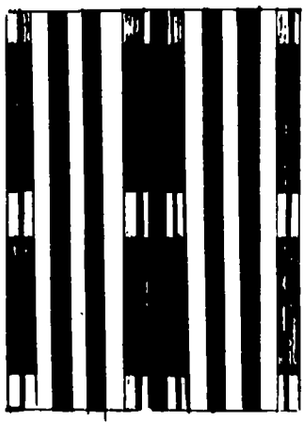
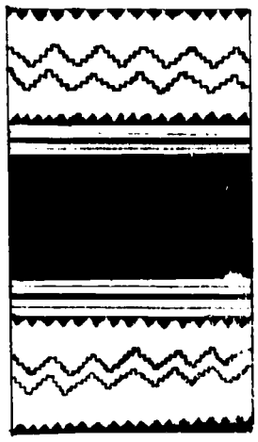
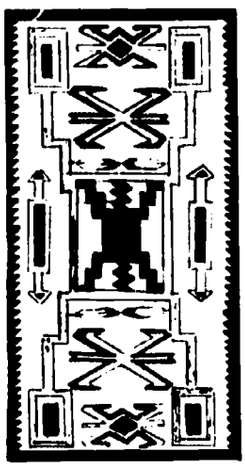


Chief Blanket

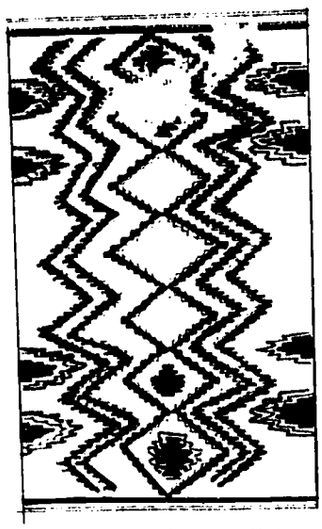


Womans Dress (front half)

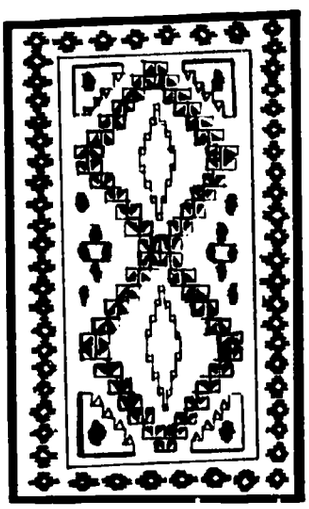
Two Grey Hills Pattern



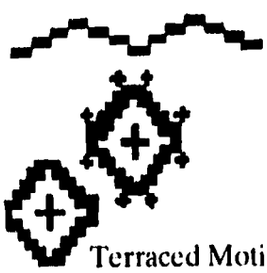
Storm Pattern



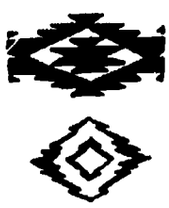
Saltillo Influence in Traditional Rug



Ganado Red Style Rug



Terraced Motifs
of Classic Period



Motifs from the
Saltillo-Style Blankets

Oriental Motifs
adapted to Navajo
Designs

Courtesy of Susan Raymond

LESSON PLAN 5

THE ART OF NAVAJO WEAVING
GRADES: INTERMEDIATE

Susan Raymond, Paradise Valley School District, Paradise Valley, Arizona
with Alita Bowen, Tuba City (Navajo Reservation), Arizona

Preview of Main Points

The purpose of this lesson is to establish a basis for study of Navajo weaving as it relates to the history of the Navajo people and of the Southwestern region of the United States. The lesson can be used to introduce and teach a partial history of the Navajo tribe, as seen through its effects on weaving. It is not designed to be comprehensive or detail the history of the Navajo people. The intention is to provide a history of Navajo weaving that shows how it has reflected the social, economic, and political history of the Navajo people.

Curriculum Connection

This lesson is designed to help teachers extend and enrich limited textbook coverage about Native American people, American Indian policies, and expansion and growth into the Southwestern United States. School textbooks about American history and social studies tend to have uneven coverage about these topics.

Objectives

Students will learn:
1. that ancient Navajo people were hunters and gatherers who learned to weave as they settled in the Southwest
2. that the Navajo people have used weaving for many purposes over the last 150 years
3. that Navajo weaving reflects the political history of Navajo tribal experiences
4. that the Navajo people weave on a vertical loom and that this kind of loom was developed by prehistoric Pueblo Indians
5. how to distinguish various types or styles of Navajo weaving
6. how to compare and contrast style changes in Navajo weaving
7. to appreciate the relationship of the Navajo people to their sheep, weaving, and the land

Suggestions for Teaching the Lesson

Opening the Lesson

Tell your students a history of this important tribe and use a map of North America to point out possible paths of migration from the north, to the reservation as it exists today in Arizona and the four corners region.

Developing the Lesson

Using slides, pictures, and examples, present a history of weaving by the Navajo people to your students . If possible, a loom should be set up, or a picture of a vertical loom should be on display, in the classroom. Students should be told how the Navajo people weave. Show examples of each type of weaving as style changes that have occurred through time and that mirror the social, economic, and political history of the Navajo people. A history of Navajo weaving is outlined for students in the Lesson Narrative. Students are asked to fill in a time line about Navajo weaving and should be able to explain the time line. Their reasons for time line placement could be social, economic or political. Students also should refer to the slides, examples, or pictures used in developing the lesson as they offer reasons.

Concluding the Lesson

Ask students to write a paragraph about the importance of weaving to the Navajo people. Suggestions to be considered could include: reasons weaving has changed throughout time; why Navajo people weave when they can buy cloth; what they feel the future of Navajo weaving might be; why the Navajo people are tied to the land, their sheep, and weaving.

Evaluation

Through discussions and written work, students should show that they understand the importance of weaving to the Navajo people. They also should be able to identify examples of Navajo weaving and relate them to the history of the Navajo people.

Key Art Works

Examples, or photographic reproductions, of Navajo weavings including: Classic (1650-1865); transition (1865-1895); and Rug (1895 to present).

NARRATIVE: LESSON 5
THE ART OF NAVAJO WEAVING

Navajo History

The Navajo People make up the largest Indian tribe in the United States today. There are close to 200,000 Navajo Indians and most of them live in the huge Navajo reservation, mostly in Arizona and New Mexico and also in Utah and Colorado. This is a country of desert and canyon, where pinyon pine trees dot the hillsides and red rocks stand through time against an intensely blue sky.

Dineh is the Navajo name for themselves. The name Navajo was used much later by other Indians and white neighbors. Whatever name they are called, it is clear this native tribe is unique in its abilities to make adaptations and to change. Time after time, they have seen new ways of living and made them their own.

Navajo are Athapaskan speaking Indians who wandered south, from western Canada, through the Great Basin, High Plains, and Rocky Mountains, until they reached what is now the southwestern United States. These wanderings occurred during 1300-1500 A.D.. They were hunters and gatherers when they arrived in the southwest, but quickly began to adopt agricultural techniques they learned from the Pueblo Indians they encountered in the Rio Grande Valley.

Relations of the Navajo people with Pueblo Indians in the area, and with Spanish settlers who came in 1598, were far from friendly. In the 1600s, Spanish settlers subjugated the Pueblo Indians and made them herd sheep and weave blankets. During this time, many Pueblo Indians went to live with the Navajo People and it is probable that the Navajo People learned to herd sheep and weave wool from Pueblo Indians who had been slaves or refugees.

Weaving became established as a woman's art among the Navajo People because of sex roles within their society. Men were engaged in raiding, trading, and hunting, which kept them on the move. More sedentary, home-based occupations, such as weaving, were the work of women. In 1680, the Pueblo Indians revolted against the Spanish and many groups of Pueblo Indians joined the Navajo People; the two tribes fused to form a new culture with weaving as an integral part.

Throughout the 1700's, the Navajo People expanded their trade networks with other Indians as well as with the Spanish. Woolen blankets played a major role in this trade. Problems with Ute and Comanche tribes and with Spanish settlers were common. Hostilities came to a head in 1804 with the killing of a band of Navajo women, children, and old men who had been hiding in what became known as "Massacre Cave," a shallow cave in a wall of Canyon del Muerto (Canyon of Death) in Arizona.

The Southwest was ceded to the United States by Mexico in 1848 and conflicts increased as white settlers attempted to take possession of Navajo lands. The United States Army established a number of forts in the area to help create and maintain peace. The U.S. government, however, decided to move the Navajo People with Mescalero Apaches on a reservation at Bosque Redondo, near Fort Sumner, New Mexico. Colonel Kit Carson led soldiers into the area in 1863 and Carson rounded up about 8,000 Navajo men, women, and children. For five years, the Navajo People endured captivity and major changes were made in all aspects of their culture. Army authorities issued commercial yarns to weavers (including cotton and aniline dyed wool yarns in new colors). With the availability of commercial cloth and blankets, the Navajo people became less dependent on their own woven products. Navajo women began to dress in calico skirts and blouses they could purchase and their own blanket dresses were reserved for special occasions.

In 1868, the Navajo People were allowed to begin a long trek home, but, when they returned, they were impoverished. Their first concern was to rebuild their sheep herds and they often traded goods for horses and sheep. Reservation traders were their link to the world of Anglo-Americans. A new railroad helped open new markets in 1882. A great demand for wool, after the Civil War, was profitable for the Navajo People. Many traded their wool for commercial yarns in bright synthetic colors. Larger herds created overgrazing by the 1890s and a drought and a drop in wool prices caused economic trouble. Traders urged weavers to return to traditional Navajo wools because they anticipated more economic value in making rugs than blankets. Between 1896 and 1911, several traders issued catalogues advertising Navajo weavers' work and rugs were sold to museums and collectors all over the country.

The Navajo economy never fully recovered from the collapse of the wool market in the 1890s. Increased population, drought, erosion, and overgrazing created great difficulties. In 1983, a study showed that a woman received only about thirty cents an hour for making an above-average quality rug; this income, however, contributed significantly to a family's income. For over 300 years, Navajo weaving has been appreciated by many people; some are captivated by its aesthetic qualities, its excellent designs, or its technical qualities. Others appreciate their style changes because they mirror the social, economic, and political history of the Navajo people.

Navajo Weaving

Navajo weavings often are classified in three style periods: Classic, 1650 to 1865; Transition, 1865 to 1895; and Rug, 1895 to the present. During **The Classic Period,** weavers produced clothing for their own people. They produced rectangular woolen blankets, wider than long, worn as wraparound dresses or shoulder robes as well as tunics, breechcloths, ties, garters, and belts. Contact with the Spanish led to the weaving of wool serapes. Surplus items were used in trade or were sent to Anglo markets. Chief blankets are the best known Classic weavings. These had a solid center and patterned

bands or borders; they were not only for leaders, but did connote a sense of power and affluence whenever they were seen. Classic weaving patterns consisted of colored stripes and rectangles.

Textiles of the Classic period reflect Navajo contacts with other cultures as well as the individuality of the weavers. Weaving was not an ancient art and traditions or established rules did not need to be followed.

The Transition Period began when the Navajo people returned from Fort Sumner. While in captivity, they had earned to wear Anglo clothing and Transition weavings included less clothing and more blankets and serapes for trade. Through the early years of Transition, Navajo women continued to weave most of the textiles they had made in Classic times, although new dyes and yarns brought an explosion of new patterns.

Colored weft stripes took the place of earlier, brown stripes. Diyugi (wearing blankets) were woven thick, with aniline-dyed woollen yarns. The motif seemed to float on a banded background rather than be a part of it. Traders made Germantown yarns available and many were bright purple. The main lines of popular designs were placed vertically rather than horizontally or a pattern was built around a dominant, diamond-shaped figure. The Transition Period saw both new sights and objects; new colors and yarns; and introduction of the first pictorial blankets. Technical innovations included development of the twill weave and the two-faced weave. Weavers initiated changes in their own work as they were introduced to new markets, ideas, and materials.

The Rug Period saw the market move to the east. Traders drew patterns they felt would sell and encouraged weavers to weave rugs in place of blankets. By the 1890s, Navajo weavers had stopped weaving clothing and shoulder blankets. They still wove belts, ties, and saddle blankets for their own use, but most weavers were committed to making rugs for sale to tourists. The opening of markets in the east by traders may have saved Navajo textiles from disappearing.

Weavings sold at the Two Grey Hills Trading Post were characterized by natural wool colors of black, brown, beige, white, and greys arranged in geometric motifs. A thin, light colored line always ran from the design area through the borders to the outer edge near one of the upper corners. This is the "spirit trail" or "weaver's pathway," intended to ensure that a weaver's energies and mental resources would not be trapped in the border.

A "storm" pattern has been associated with the western part of the Navajo reservation since the early 1920s. This is the only abstract Navajo design that is said to have symbolic meaning, although such meanings may have been attached by Anglo-Americans. A center box-like part is called the center of the world. Smaller boxes at the corners can be houses of the wind or four sacred mountains of the Navajo. These are connected to the center by zigzag lines representing lightning. The whole design is enclosed by a single or double border.

Yei, Yeibichai dancers, or sandpainting rug designs, also seem to have symbolic meanings. These rugs depict religious themes, but are not considered sacred or used in rituals. Yei are holy people as represented in Navajo sandpaintings. In the past, it was considered sacrilegious to create sandpainting designs permanently. Those seen today do not contain sacred images; the rows of figures represent Navajo dancers in ceremonial dress rather than holy people.

Today, these and many more styles of Navajo rugs are recognized as clearly defined styles. Weavers no longer produce only regional styles; they feel free to copy popular designs or create new ones. The number of rugs produced annually has declined since World War II, partly because many young women can find better ways to make a living. The demand for rugs exceeds the supply, which means that prices escalate steadily. The introduction in the late 1970s of single-ply wool yarn chemically dyed in a range of colors very like desert vegetable dyes has made it possible for women to bypass the tedious, time-consuming tasks of carding, spinning, and dying, and thus increase the hourly monetary return of those who still weave.

There has never been a time in the history of Navajo weaving when the artists were not aware of the needs of the marketplace. They always have been able to modify their work to suit the tastes of potential buyers. This special flexibility, matched with the introduction of new dyes and commercial yarns, has made great changes in Navajo textiles. Changes continue even today as weavers experiment with new materials and design motifs. Although the weavers today work for an outside market, the art is cherished as a true product of their traditional culture.

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LESSON PLAN 6

MAKING PAINT AND PREHISTORIC PAINTING
GRADE: 5

Barbara Bailey-Smith, Durham County Schools, Durham, North Carolina

Preview of Main Points

Students are introduced to the lifestyles of prehistoric peoples and possible reasons for the production of lifelike images of animals in prehistoric cave paintings.

Curriculum Connections

Study of some of the world's earliest painters is part of many social studies curricula about early cultures. Students should experiment with making their own paint and painting tools to help them better understand the processes and experiences of prehistoric cave artists. Painting tools and paints can be made from both natural and manufactured found materials. These lesson activities include discussion, viewing works of prehistoric artists, the basics for making paint from natural pigments, and planning and problem solving in the invention of their own painting tools. As a follow-up activity, students should work in groups and must collectively decide upon an image to create for their own planning of a hunting party. This group work is then continued with a writing assignment about the artwork and other follow-up work with the classroom teacher.

Objectives

Students will learn:
1. that there were artists during prehistoric periods
2. that the art they made can communicate information to us about their lifestyle
3. that prehistoric cave paintings are considered very important in the history of art and of human experiences

Suggestions for Teaching the Lesson

Opening the Lesson

The teacher must prepare the classroom so that, as students enter, there are a variety of bones, shells, sticks, stones, and fur samples spread about the room.

Photographs or drawings of large animals that have lived in the past, and their relatives, will be on display on the walls of the room. As students react to these objects and images, ask:

- What types of materials could have been used for the survival of early men and women?
- Does geography affect the availability of materials?
- Do some colors or materials have some special significance over others?

Explain to students that they are going to pretend to be prehistoric hunters and believe in the idea of painting an animal's image before a hunt will help overcome the spirit of the animal.

Developing the Lesson

After students have had a few minutes to touch and examine a variety of objects in the room, begin a discussion about what life could have been like thousands of years ago. Ask students to compare our culture today with the past in terms of food, resources, shelter, and survival. Have some students select one item in the room (i.e. shell, bone, etc.) and tell how it may have been adapted for uses in an ancient culture. Shells could be dishes; sticks and bones could be weapons, tools, or supports for shelters; fur could be clothing, shelter, or made into bags or other functional purposes. As students offer such suggestions, invite others to join the brainstorming, and others to record all of the responses.

Shift the focus from questioning to the animals pictured in the room and how early peoples trapped or killed, used, stored, trained, and protected themselves if necessary. Again, invite student brainstorming. Introduce discussion of a hunt and possible weapons and strategies that may have been used (lone hunter? group hunting? development of weaponry?, etc.).

Show students paintings (either prints, book illustrations, or slides) of images from the caves of Europe. Tell the story of the discovery of these cave paintings at Altamira or Lascaux by a young girl or by four boys and their dog. As the images are shown, ask students to identify the animals. Again, discuss hunting strategies. Explain the discovery of the caves and the paintings (including other cave discoveries in Spain and France) and the excitement these discoveries created. Ask students to speculate why and how prehistoric artists may have created these images.

Possible theories about why artists painted the images include to:
(a) serve a magical purpose to bring back the large animals for a big hunt
(b) represent the animal spirit, thus, the hunter could "kill" the painted image, in essence killing the spirit, and the hunt would then be successful
(c) be a part of a celebration after a successful hunt
(d) serve as images for "fun" or "play"
(e) for other unknown reasons

Many possible reasons have been discussed throughout the years. Explain that the most common one deals with the idea of magic related to the hunting process for survival.

Suggestions for Supplementary Painting Activity

Making paint is a simple three step process: (1) Grind a raw material (dirt, clays, charcoal, chalks, etc.) into a powder (pigment). (2) Add a liquid or paste to hold the pigment together (binder). (3) Mix until a desired consistency is achieved. Liquid dishwashing detergent can be used as the binder; the liquid soap gives it a creamy consistency, while the soap makes accidents easy to clean. Water and liquid glue also can be used, but clean up is not as easy. Simulation of a "cave wall" can be made with large sheets of kraft paper, cut from a roll, mounted on the walls of the classroom or cut to fit the length of the tables.

Paint Making Materials:

grinding tools (river stones, broken bricks)
raw materials (dirt, clay from riverbank, charcoal, chalks)
trays and dishes for grinding and mixing pigment
liquid dishwashing detergent (Ivory, Dove, Palmolive, etc.)
roll of paper for "cave wall"
scissors

Concluding and Evaluating the Lesson

As students complete their discussions of prehistoric art, reinforce the idea that art can help us gain information about people who lived at other times and places. Ask whether we have any rituals or traditions that we use today before we acquire our food or clothing? How can we compare prehistoric techniques with techniques of today?

Key Artworks

Reproductions of prehistoric paintings from Altamira, Spain, and Lascaux, France.

NARRATIVE: LESSON 6
PREHISTORIC ART: A BRIEF OVERVIEW

Evidence of the existence of early, prehistoric people has been found through the discovery of paintings, drawings, carvings, jewelry, household items, and weapons they created. This evidence sometimes has been discovered in the depths of caves, undisturbed for thousands of years. It is suspected that as early as 25,000 BC, early people's fight for survival was recorded through their paintings and drawings, mostly of animals, on the walls and ceilings of caves. These images are wonderfully expressive and

accurately drawn images of animals that roamed the earth before and during the Ice Age. There were several periods through which drawings and paintings in caves were made.

There are many theories that attempt to explain the existence of these paintings. Several of these are that:

(a) Early cave dwelling men and women believed both people and animals possessed powerful spirits. If a cave artist painted images of chosen animals for the hunt, then that picture could be "killed" during a pre-hunt ceremony or 'practice session'. Thus, if the animal's spirit was killed, the hunt would be easier on the following day and the hunter's spirit would be more powerful.

(b) Prehistoric artists may have painted these images as magic, but only to lure or invite animals to the region where hunting would take place.

(c) The paintings could have been made to record victories of the hunt, as a record and celebration of a successful hunt.

(d) Painting the images could simply have been recreational.

(e) These cave paintings could have been done simply for decoration.

Ask students to speculate about these explanations and why they believe one may be more 'accurate' than another; be sure they understand there are no agreed upon answers as to why the cave paintings were made.

Although many theories vary, the most predominant theories relate the painting process with preparation for a hunt. All known cave paintings are located deep within caves and often have overlapping designs. A variety of techniques were used: carving, direct application of paint with a tool, drawing, "blowing" pigment on the wall, and scraping. Archaeologists and historians have dated the cave paintings and we now know the drawings were made successively from about 25,000 BC to 4000 BC.

The most fascinating story for your students may be the discovery of the caves. On September 12, 1940, four boys and their dog discovered the famous cave at Lascaux, France. During an afternoon outing, the boys' dog disappeared into a small hole in the side of the hill. When the boys went inside to find their dog, they made one of the most famous discoveries in the world, the Lascaux prehistoric cave paintings. In terms of quality, the most famous cave paintings are located near Altamira, Spain. These equally famous paintings were discovered by a nine year old girl whose father had taken her with him into the cave while he hunted for rocks. Other cave paintings have been discovered by adults, but the idea that children have made these great discoveries is very appealing to most students.

Prehistoric cave paintings in Europe indicate the use of a variety of techniques as well as images. Most of the images are only of animals; in Lascaux, however, human figure images also have been discovered. In addition, some prehistoric artists left signs that may be a 'signature'; in some areas, for instance, there are grids of colored squares that have no obvious reference to animals or people; these may be identifying marks left by individual artists (but this is only speculation).

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LESSON PLAN 7

SURVEY OF AFRICAN-AMERICAN ART
GRADE: 5

Nancy Light, Omaha Public Schools, Omaha, Nebraska

Preview of Main Points

It is important for students to understand that African-American artists have worked in a variety of ways throughout the history of the United States. Most of these honored the traditions of their African past while, at the same time, showing their involvement in the culture of this country. Students are asked to examine ways African-American artists have reflected the American way of life. They should come to understand that this country's society is richer because of its cultural diversity and recognize that art in the United States reflects its variety of cultures. In addition, students will explore some African-American artists' styles or schools of art and identify and examine their influences on American art.

Curriculum Connections

This lesson can be integrated with United States history taught in the fifth grade and can be used to trace the development of African-American art from the seventeenth through the twentieth centuries. Artworks are interpreted in relationship to changes in American culture through the centuries. Some basic historical themes found in the lesson are socialization, power, movement, and communication.

Objectives

Students will learn:
1. how to identify several varieties of folk arts created by African-American artists
2. how to recognize styles and contributions of several African-American artists who worked in the United States during the 19th and 20th centuries

Suggestions for Teaching the Lesson

Opening the Lesson

Ask students to guess when the first African-Americans began to work as artists in the United States: was it in this century, the last century, or earlier? Work backwards

through dates of major historical events that are familiar to your students (e.g.: the signing of the Declaration of Independence, etc.). Note that the first slave ship carrying Africans arrived at Jamestown, in 1619, one year before the Mayflower came to Plymouth Rock.

Developing the Lesson

After the introduction, pass out note-pads and pencils or pens to students and explain that they will be responsible for recording information as they view and discuss the slides. Information will be repeated more than once, but they will need to listen carefully. As the discussion proceeds, stop periodically to "review", calling upon pairs or teams of students to recall answers already covered (small rewards for good answers will help make the whole experience fun).

A list of slides and questions is presented in the Lesson Narrative; others may be added or substituted as long as the continuity and sequence of history is maintained. Once the twenty-five or so slides have been viewed and discussed, spot-check for correct answers on students' note-taking pads. Explain to students that they will be expected to make a time-line about the history of African-American artists later in this lesson.

Concluding the Lesson

Assign students to create a timeline of African-American artists working in the United States. Explain that their timelines will be saved and used as they learn more about individual artists, such as Romare Bearden, or time periods, such as the Harlem Renaissance. Remind them they will make art that reflects their understanding of the style and content of some of these artists or periods.

Evaluation

Students will list a number of ways that early African-American artists created art that carried on the traditions of Africa, such as basketry, woodcarving, quilts, dolls, pottery, etc. Students also will know the names of several African-American artists of both the 19th and 20th centuries and be able to recognize their works of art.

Key Artworks

Specific, chronologically-ordered artworks by African American artists are noted in the Narrative section of this lesson that follows. Many of these works are available as slides or reproductions from major school suppliers (SANDAK, Shorewood, etc.) or from the museums noted after some titles.

NARRATIVE: LESSON 7
SURVEY OF AFRICAN-AMERICAN ART*

Ancestor Figure from Zaire (Kimball Art Museum, Fort Worth, TX)

What do you suppose the slaves brought with them from Africa? They brought absolutely nothing they could hold in their hands, but they did bring something. Let's look at this Ancestor Figure for ideas. First, why do you think people would carve a figure to represent their ancestors? (to remember, out of respect, to honor...). Notice that part of the figure is more polished, more detailed than the rest? Which part? Why? What is important about the head? (it holds our identity, our minds...). In most African traditions, the mind is seen as the "seat of the soul," in other words, the most important part of a person. Most traditions of Africans honor their ancestors; the Africans who were brought here on slave ships brought these ideas about their families, their homes, and their traditions with them. They also brought important memories, their intelligence, and their skills as artists.

Drum (other musical instruments, optional). (St. Louis Art Museum, St. Louis, MO)

Most African cultures have a very strong tradition of making music. This drum is a musical instrument made in Africa. Slaves often gathered when their work was done to sing songs, make music, and tell stories of their memories and their families' histories. Slave owners did not like them to make music and they made a rule against slaves playing or even making drums. One of the many ways African slaves used their intelligence was by carving large wooden bowls, like this one, for carrying rice (and other purposes). It held rice during the day, but at night, in secret, the rice came out and a leather top was put on and tied with rope, to make a temporary drum. Of course, these were played very softly, after the slave owners were asleep. The musical tradition of drumming was important to the slaves, but they knew that they could be punished if they participated in this activity.

Relinquary Figure and Face Jug (St. Louis Art Museum)

This is a symbolic piece of art made in the central part of Africa. We know that in the 1700s, about 15,000 slaves were brought to North and South Carolina from this same area. It is in these states that we find many, many of these "face jugs". They were made to hold water for people working in the fields. Why do you suppose they put faces on their water jugs?

Walking Stick and Chieftain's Staff (St. Louis Art Museum)

Wood carving was another art form the slaves knew before they came to America. This walking stick was made by a slave, but it looked very much like this staff. What is the

difference between a staff and a walking stick? (a staff is a symbol of power). Can you think of a reason you might make your walking stick like this, if you were a slave?

Dahomey Cloth and/or Kente Cloth and Tennessee Quilt (St. Louis Art Museum)

In Africa, there are several groups of people who make cloth. Some cloth is made to wear and some is made for other purposes. The images on this cloth from Dahomey tell a story of the history of the people of Dahomey and it is a way of keeping this story alive. This quilt was made by a slave; it also tells a story, although in a different way. Can we "read" some things about this folk artist, by looking at her quilt?

Portrait by Joshua Johnston (Smithsonian Museum, Washington, DC)

All of the things we have looked at so far are called "folk arts." Folk artists, remember, are those who have had no art schooling; they have learned a traditional craft from a parent or another folk artist, or by themselves. It wasn't very long before some African-American artists wanted to get art training and make paintings. The first one who became well-known as an artist was Joshua Johnston. He painted this portrait of a wealthy sea captain in the early 1800s, after the Revolutionary War. Later in the 1800s, there were many, well-known African-American artists who painted in the traditional styles of their time.

Forever Free by Edmonia Lewis (Smithsonian Museum, Washington, DC)

This sculpture is carved in white marble in a traditional way, much like European artists had done for hundreds of years. The subject matter, however, is not traditional; it was carved by an African-American woman and the subject matter is her own. What do you think this sculpture is about? What do you think the two people are doing? Do they, or should they, look "humble?"

Fisherman Sea, Couple Looking at Lincoln and The Banjo Lesson by Henry Ossawa Tanner (Smithsonian Museum, Washington, DC)

Tanner often painted landscapes or seascapes and these were influenced by Impressionist painters in France, where he went to study. He also painted genre (everyday life) scenes, like this one. There are many paintings of genre scenes that show an older person, usually a man, teaching a child (as in The Banjo Lesson). Both Tanner and Lewis decided to stay in Europe for the rest of their lives, after studying there, because of prejudice against black people in the United States.

Landscape by Scott Duncanson (Smithsonian Museum, Washington, DC)
Newspaper Boy by Edward Bannister (Smithsonian Museum, Washington, DC)

These two artists were born or lived part of their lives in Canada, before coming to live in the United States. They both studied with the best artists of the time and were

accepted by them as very talented. They are not listed, however, in most art history books about the artists of this time. Can you guess why? At the beginning of the twentieth century, about 90% of all black people still lived in Southern states and were very poor. When World War I began in 1918, many factories were opened in Northern states and thousands of African-American families moved to cities such as New York, Chicago, Detroit, and Philadelphia to find jobs. In New York City, most families moved into an area called Harlem. By about 1920, they had formed a community of noted musicians, poets, and other educated people who caught the attention of the rest of the world; this period is called the "Harlem Renaissance." African-American music became very popular and there were many African-American philosophers who encouraged musicians and artists of all kinds to show the world the uniqueness of their creations and performances.

Lift Every Voice and Sing by Augusta Savage

This sculpture was made for the 1939 World's Fair in New York City by Augusta Savage. She was paid to do the original in plaster, but small copies of it were made out of nickel-silver and sold as souvenirs. When the fair was over, everything was removed from the grounds and the original sculpture was "bulldozed" and broken. Only the small replicas now exist. Ms. Savage wanted to encourage African-Americans to be heard, get educated, be active, and let others know about their strengths and talents. Unfortunately, a Great Depression throughout the country made success very difficult for most African-Americans. Black workers often lost their jobs first and were hired last. Harlem became a poor district. The U.S. government sponsored programs that helped black people, and others, who were without work with programs such as the Works Progress Administration or "W.P.A." One program, an after school community center for young people, graduated a number of students and teachers who became famous artists.

Summertime and Blue Interior by Romare Bearden

Collages about African-American life by Romare Bearden often show rituals of life, things people do with their families and friends, religion, and other common activities.

The Migrants Arrived in Great Numbers by Jacob Lawrence

Jacob Lawrence did many series of paintings; one was about Harriet Tubman and other famous African-Americans, another, including this image, was a series about "The Migration to the North."

Target Practice and Pensive by Elizabeth Catlett

Another artist who grew up in Harlem at this time was Elizabeth Catlett. She became a university professor (as did Lawrence). This piece, Target Practice, has a very

"heavy" message. What is it? What would make this man feel like a target? Have you ever felt like you were a target? Catlett is expressing the feelings one has when most of the world is prejudiced against him/her. Like that of many artists, her art expresses strong emotions and makes us think (even about things we may not want to confront).

Pensive by Elizabeth Catlett

Does Pensive resemble the ancestor figure in the first slide? How? (Simple, somewhat stylized, shows a feeling, seems to be looking somewhere). What does it mean to say? Does an ancestor watch over us? Would this idea appeal to you? Would you behave differently if you thought your great-great grandparents still cared for you and were watching to see everything you do?

SLIDES

Ancestor Figure, Zair

Drum
Rice Mortar
Reliquary Figure
Face Jug
Walking Stick
Chieftain's Staff
Dahomey Cloth
Kente Cloth
Tennessee Quilt

Portrait by Joshua Johnston
Fovever Free, Edmonia Lewis
Fisherman At Sea, Henry O. Tanner
Landscape by Scott Duncanson
Newspaper Boy, Edward Bannister

Lift Every Voice and Sing, Augusta Savage
Showtime and Summertime, Romare Bearden
The Migrant's Arrived in Great Numbers, Jacob Lawrence
Target Practice, Pensive, and/or Torso, Elizabeth Catlett

SOURCES

Kimball Art Museum
Fort Worth, TX

St. Louis Art Museum
St. Louis, MO
(Slide set comes with study guide prepared by Kathleen Walsh)
Exhibit:
Afro-American Tradition in the Decorative Arts

Smithsonian Institution
Washington, D.C.
Sharing Traditions Exhibit
(Reproductions come with study guide)

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Savage, A. Lift every voice and sing. Art education resource supplement: Harlem Renaissance, 1990.

LESSON PLAN 8

EDGAR DEGAS: IMAGES OF WORKING WOMEN
GRADE: 5

Jennifer Pazienza, University of New Brunswick, Fredericton, New Brunswick

Preview of Main Points

Most art history textbooks and art curriculum guides present information about Edgar Degas' images of women formally; substantive content is overlooked and the elements of line, shape, color, and value are discussed. Rarely, however, are students expected to interpret these artworks in light of historical, social, and/or cultural events that occurred during Degas' life. When studying this lesson, students are encouraged to interpret and question issues of gender and class embedded in Degas' art. This should lead to questions about life in 19th century Paris.

Curriculum Connections

Connections can be drawn to 19th century European history as well as social issues related to gender and class. Follow-up lessons can be used to examine Degas' Woman at her Bath and Women Ironing (and other drawings and paintings) as sources of information about social conditions of working women in 19th century France.

Objectives

Students will learn:
1. that Edgar Degas painted The Star, Women Ironing, and Woman at Her Bath as well as many other images of working women
2. that each of these paintings depict working class women
3. that the composition of Degas' paintings tell us about his responses to the rise of modernism and the working class
4. that knowledge of the historical, social, and cultural time period may be necessary for a comprehensive understanding of Degas' art
5. how to interpret and discuss The Star, Women Ironing, and Woman at Her Bath in the context of 19th century Paris
6. how to critically consider, discuss, and apply issues of gender and class in art and their own lives

7. to conceive of Degas' images of working women as representations of his responses to the time period and culture in which he lived
8. to recognize that single artworks may have multiple interpretations
9. to value artworks for the art-related and humanistic ideas they contain

Suggestions for Teaching the Lesson

Opening the Lesson

In order to establish a framework for teaching this and subsequent lessons, teachers should, if possible, introduce their students to the work of Edgar Degas through Meet Edgar Degas, a children's book published by Kids Can Press. Teachers should explain to their students that they have been asked to write a review of the book and that the publisher is specifically interested in whether or not they agree with the content of the text that accompanies each image. Although this lesson focuses on The Star, students will, in subsequent lessons, examine Women Ironing and Woman at Her Bath and decide whether or not the adjoining text (in Meet Edgar Degas) for each image should be rewritten.

Developing the Lesson

Show students **The Star**. Do not tell the title. Invite students to question and discuss the image. Have a student or several students record all responses. Create an atmosphere that assures students that each of their questions and responses is important. Ask them to imagine who the woman is. Is she rich? Is she poor? Is her work easy or difficult? Tell students the name of the painting and encourage them to speculate about the title and its meaning. Photocopy a list of students' responses to the painting and give a copy to each student. Ask students to write individual critiques, including speculations and questions, about The Star, based upon the list of their responses.

Concluding the Lesson

In Meet Edgar Degas, **The Star** is described as:

> We are watching the ballet from a box seat at the side of the theatre. From here we can look down at the dancer and also see what's happening beside the stage, in the "wings." The star is alone on the huge dark stage. She shimmers in very bright light, her outstretched arms forming an elegant curve. She seems to balance effortlessly on one leg. But, could this leg really support her? Perhaps not, but the artist is showing how light and shadow can make a figure seem to move. The other dancers are offstage, watching the magic of the dance. A man dressed in black also watches from the wings.

Give students a photocopy of this text from the book, Meet Edgar Degas. Read the text together and have students compare and contrast their written responses to the

text. Does the text answer questions they have about The Star? Do students agree with the title? Before too long, students will realize that there is much that the book's text does not tell them.

Ask students what they need to know to answer the questions they have. They probably will refer to a need for knowing about the time period. Have students speculate about conditions in 19th century Paris. Who were the ballerinas? Who attended the ballet? What was the ballet like? Was the ballet seen as the same kind of entertainment as it is today? What did people think of ballerinas then? What do people think of ballerinas today? Is the ballerina in The Star rich, poor, or somewhere in between? Why did Degas paint The Star from such an unusual perspective? Who is the man behind the curtain? Does the composition of The Star have anything to do with the overall meaning? As these and other questions arise, teachers can begin to introduce ideas found in Broude's and Lipton's accounts in the Lesson Narrative. Stress differences between these scholars' interpretations and the one found in the children's book.

Evaluation

Ask students why the text in the children's book omits many of the ideas that Broude and Lipton discuss (see Lesson Narrative). Finally, ask students whether or not they believe the original text should be rewritten. Have students write what they would recommend to the publisher and why.

Key Artworks
The Star by Edgar Degas
Women Ironing by Edgar Degas
Woman at Her Bath by Edgar Degas

NARRATIVE: LESSON 8
EDGAR DEGAS: IMAGES OF WORKING WOMEN

Art History and History Content: An Overview

Norma Broude (1982) explained that "an established convention in the Degas literature is that of seeing personal malevolence as the unavoidable implication of Degas' rejection of feminine stereotypes" (p. 247). Critics of the time believed that Degas wanted to humiliate and debase his subjects, particularly in his studies of nudes and this notion has been extended to include Degas' treatment of most of his images of working class women. Broude challenged the notion of Degas' "misogyny" and argued that the critics, bound by their own social myths, had no choice but to criticize Degas in this way. To do otherwise would have been to acknowledge women as something other than ideal and to upset the status quo. Degas chose working class women for his subjects and portrayed these women in the contexts and conditions where they worked and lived.

Seen in the new light that Broude shed on Degas and his art, Degas may now be considered by some people as an early feminist.

Eunice Lipton (1986) explained that Degas was a man caught between changing social conditions. For Lipton, Degas' art represented his own ambiguous position in society. "The pull between the pre-industrial, genteel [for the rich] past, and the burgeoning modernism of the Paris in which Degas lived, was social ambiguity, an inability to define oneself socially" (p. 190). Lipton interpreted compositional changes from Degas' early paintings to his later images of working women as a record of his responses to these changing social conditions. Although the "ambivalence of Degas' work was his own...it was also a phenomenon of the latter half of the nineteenth century, when ... the values of a preindustrial and postindustrial world, collided daily" (p. 4).

Lipton also challenged the long-standing charge of Degas' voyeurism. Normally dismissed as a kind of civilized lechery, Lipton argued that there is much more going on here. As in the artworks presented in this lesson, viewers are shown situations in which the subjects seem unaware of the viewer's (or artist's) presence. Why would Degas structure his compositions in this way? Lipton believes that "by disclosing these private moments...Degas gave the spectator access to a world that was beyond his reach, the world accessible only to men of privilege...To see what others could not see was to have power" (p. 99). The spectators in Degas' time were, of course, the privileged class. That Degas would compose his images in ways that revealed his subjects as realistically human was to subvert traditional conceptions of women generally and working class women particularly. How else could the rich know what life was like for the rising working class?

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Kuba Wood Sculpture

Courtesy of The Metropolitan Museum of Art, Gift of Lawrence Gussman.

LESSON PLAN 9

KUBA NDOP STATUES FROM CENTRAL AFRICA
GRADES: INTERMEDIATE

Jacqueline Chanda, The Ohio State University, Columbus, Ohio

Preview of Main Points

The purpose of this lesson is to help students examine style characteristics of Kuba Ndop statues from central Africa as a cultural phenomena. These examinations will help teachers and students understand who is represented and the functions and uses of these statues. Use of this lesson calls attention to style characteristics and icons that are particular to Kuba Ndop statues in order to draw information about their cultural contexts. At the same time, cultural information is used to interpret the contextual significance of the pieces.

Curriculum Connections

Brief descriptions of African cultures are found in some social studies and world history textbooks, but much of the information provided is generalized and sketchy. Use of this lesson can help teachers enrich the limited information provided in textbooks about African cultures and artistic heritage and provide specific information about the art of one of the great kingdoms of Central Africa.

Objectives

Students will learn:
1. that symbols have universal and specific meanings related to the particular context of a work of art
2. how to conduct a formal analysis to determine specific style characteristics of a three-dimensional work of art
3. to broaden their appreciation for the complexities of the traditional Kuba society and its art forms

Suggestions for Teaching the Lesson

Opening the Lesson (formal analysis)

Project an image of a Kuba Ndop figure on a screen upside down and ask students to describe the various parts they see. To project an image upside down leads to

non-interpretive descriptions. Ask students to draw and/or verbally describe the forms and shapes they see. In their descriptions, they must be encouraged to use specific adjectives, such as round or tubular arms, or "V" shaped voids. The main point of this part of the lesson is to establish stylistic characteristic of the Kuba figure.

Show several examples of Kuba Ndop figures with several examples of other types of figures and have students compare similarities and contrast differences. Finally, ask students to write a description of stylistic characteristics of Kuba Ndop figures and what they believe the Kuba Ndop figure represents.

Developing the Lesson

For the first activity, present students with another Kuba Ndop figure and ask them to isolate, note, and describe symbols (things that may be attached to the basic form of the image). These symbols might include things held in the hand or things worn. Such icons are selected for their possible symbolic nature. Then, present a more familiar image from European art, (i.e., Henry the VIII by Hans Holbein). Ask students to compare icons in the Kuba piece with those in the more familiar, European painting. Through such comparisons, encourage students to interpret possible universal meanings of symbols used in both works. Ask students to hypothesize about the specific functions and uses of icons on the Ndop figure.

For the second activity, ask students to formulate questions about the Kuba kingdom and culture, without asking about the art object. They should do this to establish the cultural context of the works of art and it can be done as a "twenty questions" game. Students must ask questions that can only be answered "yes" or "no". Tell students to make note of all questions that are answered "yes" to help them form ideas about contexts in the Kuba society.

Concluding the Lesson

Ask students to share their speculations about the culture and interpretations of symbols to determine the function and uses of Kuba Ndop statues.

Evaluation

To evaluate students' abilities to classify unknown Kuba wooden sculptures, present students with a series of slides, some showing Kuba sculptures, others of non-Kuba works. Ask students to identify those that are or are not Kuba and to explain why. Assign students to write an essay comparing and contrasting cultural functions and significance, in order to evaluate their understanding of similarities and differences between a Kuba Ndop sculpture and Holbein's painting of Henri VIII.

Key Artworks

Kuba Ndop figure, Metropolitan Museum of Art, 1979.
Kuba Ndop figure of King Misha Mi-Shyaang A-Mbul (formerly Bom Bosh), Brooklyn Museum of Art
Henri VIII by Hans Holbein, the Younger
Kongo Steatite from the Metropolitan Museum of Art,
Seated Buddha, Gandhara, Pakistan, Yale University Art Gallery.

NARRATIVE: LESSON 9
THE KUBA AND KUBA NDOP STATUES

Cultural History

The history of the Kuba kingdom has lasted for approximately three to four centuries. The Kuba kingdom lay relatively undisturbed until the latter part of the 19th century, a unique situation for an African kingdom. The first outside traveler to reach the capital of the Kuba territory was William Sheppard, a black American Presbyterian missionary.

Apparently, the Kuba culture fascinated Europeans and has always held a special place in the historiography of Central Africa. What fascinated early travelers was the size, originality, and complexity of their political structures, striking differences between them and the cultures of surrounding peoples, the pomp of their public receptions, the sophistication of Kuba legal procedures, and the presence of art everywhere in the kingdom.

In 1880, there were between 120,000 to 160,000 inhabitants in the kingdom. It consisted of a loosely organized federation of about eighteen subgroups in what is now called Zaire. The people who lived south and east of the Kasai River, and south and west of the Sankuru river, were called the Kuba. This was a name given them by their southern neighbors, the Luba. The various tribes that make up the Kuba kingdom were divided into numerous chiefdoms, each with its own internal autonomy. They were ruled by a central tribe, the Bushoong. As king of the royal clan, the chief of the Bushoong was king over all the Kuba people and exacted tribute from the other chiefdoms as a means of control.

The history of the Kuba, like the history of most African nations, is difficult to establish. What distinguishes the Kuba history from others is a strong oral tradition; stories of their history from the 16th century have been retained and are still told. From these oral traditions, western historians have been able to establish four important periods in the history of the Kuba: (1) an Archaic period before the tribes became the Kuba, (2) a Golden period when one unique kingdom was imposed on all people living

between the Sankuru and the Lulua rivers, (3) a Classic or stabilization period that includes the present dynasty, and (4) an acculturation period when European influences penetrated the kingdom.

According to Kuba mythology, **Mbwoom**, one of two principal gods, created the first man **Woot** and a woman, Woot's sister. All Kuba people are said to have descended from this first Kuba couple and they consequently are called "the sons of Woot." Other myths describe how the Bushoong become rulers of the Kuba people.

The first king recognized by European scholars was **Shyaam**, founder of the Matwoon dynasty. He was considered the first king in the true sense of the word. With him began a period of a structured Bushoong state and "The age of the Kings" or the classic period when the kingdom attained maturity. Many historians consider him to be the true creator of the Kuba culture.

Written history did not begin until 1880, when Antonio Da Silva Porto visited the Kingdom and began recording its history. Even though there were Portuguese slave traders west of the Kuba territories from the 15th to 18th centuries, and Arab slave traders to the east in the 19th century, the Kuba kingdom remained relatively undisturbed by Europeans until 1885. Apart from the earlier writing of Porto, those of Emil Torday, Leo Frobenius, and William Sheppard were the first records of Kuba life before colonization.

Much of the history of the Kuba kingdom is a history of political and structural changes that center on the ruler. To understand this, students must understand the distinct character of the kingship. The Bushoong king was metaphorically the god of the earth, as close as one could come to God. The king was the center of Kuba political life and was responsible for order and justice among the people. If there was too much illness or death, or too much or too little rain, the Kuba complained to their king.

The health and the well being of the king were very important. Because of his elevated state, he had to abide by a number of taboos. He had to eat alone, he could not walk for a long time, he could not exert too much energy because he might hurt himself, he was not to see a dead body or a tomb, and he could not sit on the ground or walk across a field.

Wealth was an essential part of the maintenance of the king's power. Members of the royal lineage were collectively called "moneyed ones." Even in 1953, the Kuba still believed that the king was fabulously rich. He owned a number of storehouses containing treasures, heaps of textiles of all types, pottery, hoes, ivory, and so on, all located within the inner palace. The uniqueness of the kingship was demonstrated in rituals that focused on the use of works of art accompanying the burial of a king and the installation of a new monarch. One in particular was the Ndop, which are dynastic statues representing Kuba kings.

History of the Ndop Figures

A Kuba Ndop figure is a royal statue. Approximately 21 of these important figures have been found. Seventeen were exhibited in Antwerp in 1937. This art form flourished from the 17th to early 20th centuries. An Ndop is represented as a seated, crosslegged male figure placed on a decorated base. He wears a royal headdress decorated with cowrie shells around a straight border and a belt with cowrie shells around the waist. The figures are about two feet tall. They usually are depicted carrying a ceremonial knife in the left hand with the other hand placed on the right knee. Through study of Ndop statues, historians and art historians have been able to establish a chronology of Kuba rulers. Each ruler is identified by the presence of a unique emblem; an object carved in full relief and attached to the front of each base is used to symbolize the reign of the king.

The use of Ndop statues is said to have been introduced during a stabilization period by **Shyaam**, a peace-loving ruler who introduced the production of raffia-work, smoking of tobacco, and a popular board game. It was during his reign that the concept of a divine kingship was developed. Divine kingship implies a royal descent (as in the English royal family), directly connected with a creator. One rule was that the Kuba king could never sit on the ground. Because of this, all Ndop figures are shown seated on a base elevated above the ground.

The statues are not meant to be exact portraits and that is why they all have very conventionalized features. Each Kuba Ndop was created to commemorate and house the spirit of the kingship and were considered a double of the king, reflecting the ruler's state of well-being. The king's Ndop functioned both during his reign and after his death.

Tradition has it that the Ndop of each ruling king was carved while he was still alive, but was kept hidden. When the king felt that his end was near, he had himself shut up with the statue so that it could take up his last breath. Each new Kuba king spent his first night with the statue of the preceding king; in this way, the portrait figures transmitted their sacred power from one king to the next.

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LESSON PLAN 10

GREEK ART AND CULTURE
GRADES: MIDDLE OR HIGH SCHOOL

Carol Scott Wicklund, Rocori School District, Sartell, Minnesota

Preview of Main Points

The purpose of this lesson is to show how ancient Greek culture and beliefs influenced works of art that were produced during its major time period.

Curriculum Connections

Textbooks that contain lessons about ancient Greek history tend to emphasize land usage, government, war, the people, and religion. Very little of this information is devoted to great works of art or Greek architecture. Teachers using this lesson can integrate art history and general history and extend the limited information available about the history of Greek art in social studies and history textbooks.

Objectives

Students will learn:
(1) that ancient Greek artists were influenced by that society's culture and beliefs
(2) how to identify and name the three decorative orders used in Greek architecture
(3) how to identify styles of sculpture used during the Archaic, Classical, and Hellenistic periods of ancient Greek history

Suggestions for Teaching the Lesson

Opening the Lesson

Using current social studies or history books, ask students to summarize what they have learned about ancient Greek society. Using the suggested visuals, explain that Greek artists were influenced by the culture and beliefs of their society. The principles of design (with emphasis placed on proportion, balance, unity, and harmony) also should be reviewed at this time. Maps of Greece and the Aegean, and a time line of ancient Greek history, should be on display during the entire unit. At the end of this class, students

should be assigned to read the Greek Art History Narrative (following this lesson plan) and complete the study sheet.

Developing the Lesson

At the beginning of this lesson, review ideas from the Greek Art History Narrative, using large visuals, slides, books, and other resources. Key art works should be used to help students identify different orders of column design and identify and distinguish differences between the three different orders used in Greek sculpture and architecture.

Concluding the Lesson

Students will be asked to complete an assignment sheet that involves two writing assignments plus an extra-credit assignment. The first assignment relates to architecture and uses things in the students' local environment to develop skills of identifying Greek architectural orders. The second assignment will help students review development of Greek sculptural styles and help them better understand cultural beliefs and their effects on a society and its art. Following a review session, a test will be administered to see whether the objectives have been met.

Evaluation

Four types of evaluations will be used:

(1) Identification activity
(2) Matching activity
(3) Written assignments, and
(4) Multiple-Choice, True-False, and essay tests.

Identification Activity

Prior to the second class meeting, images of significant works of ancient Greek art (without identifying labels) should be placed on easels throughout the room (there also should be a few images of other ancient artworks or architecture, such as the Roman Colosseum, as distractors). Such pictures can be obtained from old books and magazines (check with your school librarian or photocopy reproductions in books). They should be cut out, pasted to colored tagboard, and numbered or lettered. Ask students, in groups of three or four, to move from easel to easel and match the images to names by writing an identifying letter or number on a "Matching Sheet." Students should be encouraged to help one another by working cooperatively during this exercise. If enough pictures can be obtained, separate packets of key artworks can be created for each group. The Matching Sheet should look like this:

Matching Sheet

Together, take a few minutes to look at the pictures displayed in the packet on your desk or on the walls of the classroom. Using this worksheet, match the pictures with the following titles or descriptions. Each picture will be used only one time (not every picture will be used).

____ The Parthenon
____ Example from the Archaic period
____ Nike of Samothrace
____ Example of an Ionic Column
____ Pericles, elected leader of Athens almost every year for 30 years
____ Example from the Classical period
____ Example of a Doric Column
____ Calf Bearer
____ Example from the Hellenistic period

Assignment Sheet

Assignment One: Architecture Identification

You have already learned that Greek artists developed special orders used in construction of temples and buildings. Each of these orders used specially designed columns and the top part of each column is called a capital. Using the drawings of capitals you have made, find buildings or homes in your neighborhood that use capitals or columns similar to the three Greek orders. Make a list of these buildings and homes and the types of capitals that were used.

Assignment Two: Greek Sculpture

Using the library and information you have learned in class, write a short report about Greek sculpture. Your report should include answers to the following questions: (a) What things influenced ancient Greek artists and their works? (b) What different styles were used by ancient Greek sculptors? (c) How can you tell these styles apart? and (d) Include an example of each style.

Extra Credit: The Greek Alphabet

Today we still use letters of the ancient Greek alphabet for certain things in our society. Many fraternities, sororities, and secret societies use Greek letters for their names instead of letters from the English alphabet. With a pencil, try printing your name phonetically with Greek letters in the center of a piece of paper. Then look in some Greek art history books, available in the art room or library, and find Greek designs to decorate the edges of your paper. Using colored pencils or watercolor markers, color your name and design attractively.

Sample Multiple Choice Items Test

1. Ancient Greeks believed that (a) the human form was beautiful and perfect, (b) the nude figure was used to show perfection, (c) beauty was essential in everything, or (d) all of the above.
2. In which Greek art period were sculptures of humans shown in perfect form and portraying action just before or after a violent movement: (a) Archaic, (b) Hellenistic, or (c) Classical?
3. The Parthenon was built (a) so architects had something to do, (b) because architects wanted to experiment with the post and lintel method, or (c) for Athena, the goddess of the city?
4. Three most important things to the Greek culture were (a) the Doric, Ionic, and Corinthian orders, (b) balance, harmony, and beauty in everything, or (c) the Archaic, Classical, and Hellenistic styles of sculpture.

Sample True-False Items

1. Ancient Greeks had many gods and goddesses who, they believed, took sides in human affairs and had feelings like humans.
2. Greek thinkers were not very curious so they cared little for learning.
3. The ancient Greeks were citizens of free cities.
4. During the Hellenistic period, Greek sculptors were highly skilled and confident in their work.
5. The Greek alphabet, Olympic Games, and Aesop's fables play a part in our American culture.

Sample Essay Questions:

1. Now that you have studied some Greek art and history, what do you feel was the most important thing in the lives of the Greek people?
2. How do you think this one thing affected the work of Greek artists?
3. List five things that you remember about Greek architecture besides the names of architectural orders.

Key ArtWorks

ARCHITECTURE

Doric Order:	The Parthenon, Acropolis, Athens
	The Propylaea, Acropolis, Athens
Ionic Order:	Temple of Athena Nike, Acropolis, Athens
	The Erechtheum, Acropolis, Athens
Corinthian Order:	The Monument of Lysicrates, Athens

Slides also can be made of various homes and buildings found throughout the local community. An illustration of the post and lintel method of building construction also would be helpful.

SCULPTURE

Archaic Period	Head of a Votary, Minneapolis Institute of Arts
	Calf Bearer, Acropolis Museum, Athens
	Female Figure, The Louvre, Paris
	Kore? Acropolis Museum, Athens
Classical Period	Doryphoros (Roman copy after an original)
	Minneapolis Institute of Arts
	Poseidon (Zeus?), National Museum, Athens
	Three Goddesses, British Museum, London
	Pericles, Roman Copy, British Museum, London
	Restored sculpture of Athena by Phidas.
	Metropolitan Museum of A . New York
Hellenistic Period	Nike of Samothrace. The Louvre, Paris
	The Laocoon Group, Vatican Museums, Rome
	Dying Gaul, Museo Capitolino, Rome
	Tiber Muse, Minneapolis Institute of Arts
	Old Market Woman, Metropolitan Museum of Art, New York

NARRATIVE: LESSON 10
GREEK ART HISTORY

Major Periods in Greek Art

800-600 B.C. Geometric and Orientalizing Periods
600-480 B.C. The Archaic Period
480-323 B.C. The Classical Period
323-150 B.C. The Hellenistic Period

During early times in ancient Greece, people lived a nomadic way of life in which art or education hardly existed. In the 8th century, B.C., the Greek way of life began to change as towns grew into small independent city states and the people were called citizens of their free states. Not all the Greek people of these states were considered equal, however, and some had more power than others. About the same time, a new Greek alphabet was being developed and the first Olympian games were held.

The Greek culture was unique. Proportion, balance, and unity were considered very important and buildings, sculptures, paintings, and even life itself had to be harmonious or be considered "barbarian." Beauty was essential in everything. A great

leader, Pericles, proudly said that the buildings of Athens should "cheer the heart and delight the eye." Even the human form was considered beautiful and perfectly balanced. In order to show off this perfection, many Greek sculptures portray a perfect human nude form. Greek artists were free to experiment as long as they worked for the common goal of beauty and harmony.

Ancient Greeks practiced a religion that included many gods and goddesses. They believed that gods and goddesses were very much like humans and Greek artists often showed gods and goddesses slightly larger than humans and in perfect human form.

Architecture

The Greeks constructed temples as dwelling places for their gods and goddesses. They believed that gods and goddesses controlled the universe and the destiny of every person on earth. They also believed that having a perfect life was important and that they had to obey their gods and goddesses in order to have perfect lives.

The earliest Greek temples were built of wood or brick. Later, they were built with limestone and then marble. Even though the building materials changed, their basic designs for temples hardly changed at all. The Greeks felt it was not necessary to change a design that worked well and looked nice; they only made small improvements in order to work towards perfection.

One very famous Greek temple is called the Parthenon, located in the city of Athens on top of a very rocky hill called the Acropolis. During Pericles' time, the Athenians built this temple for Athena, the goddess of the city. Like most Greek temples, the Parthenon is a rectangular building constructed with the post and lintel method. Like all Greek buildings, all the parts of the Parthenon were planned carefully so everything could be seen as balanced, harmonious, and beautiful.

Because the Greeks were so concerned about harmony, proportion, and beauty, they organized their buildings into orderly arrangements of parts. They designed special styles for columns that were called orders. Columns in the earliest order, Doric, were very sturdy, had no base, and had no decoration on the capitals. Ionic columns were slimmer and more decorative; the top of the capital curled into a swirling scroll that looked like a ram's head and the base was more elaborate. The capitals of Corinthian columns look like leaves that form a crown. The Greeks used these three kinds of columns in their temples.

Sculpture

During an Archaic period, Greek sculptors were busy carving figures that looked very much like Egyptian sculptures. These sculptures were called either Kuroi meaning "youth" or Korai meaning "maiden". They had stiff bodies that faced forward with their

left feet slightly forward; both arms were held rigidly at their sides and they also had a faint smile on their faces. Compared to Archaic sculptors, artists during the Classical period became more bold and skillful. They showed the body as ideally perfect with restrained actions or movement. It was as if the movements were shown just before or after a violent action. During the Hellenistic period, sculptors became very confident and skillful; they showed the human body realistically with a lot of movement and drama.

Greek Study Worksheet

1. In chronological order name the three Greek orders used in the construction of columns.
2. With a pencil, draw the capital of a Doric column.
3. With a pencil, draw the capital of an Ionic column.
4. With a pencil, draw the capital of a Corinthian column.
5. How do the Parthenon and the Temple of Athena differ from one another?
6. What did the Greeks feel was the most important thing in their lives?
7. Why did Greek artists try to make sculptures of people perfect?
8. During what period of Greek sculpture were bodies of people shown as perfectly as possible with little feeling of movement?
9. During what period of Greek sculpture were bodies shown facing forward with the left foot forward and hands held rigidly at the sides?
10. During what period in Greek sculpture were bodies shown very realistically and with a lot of movement?

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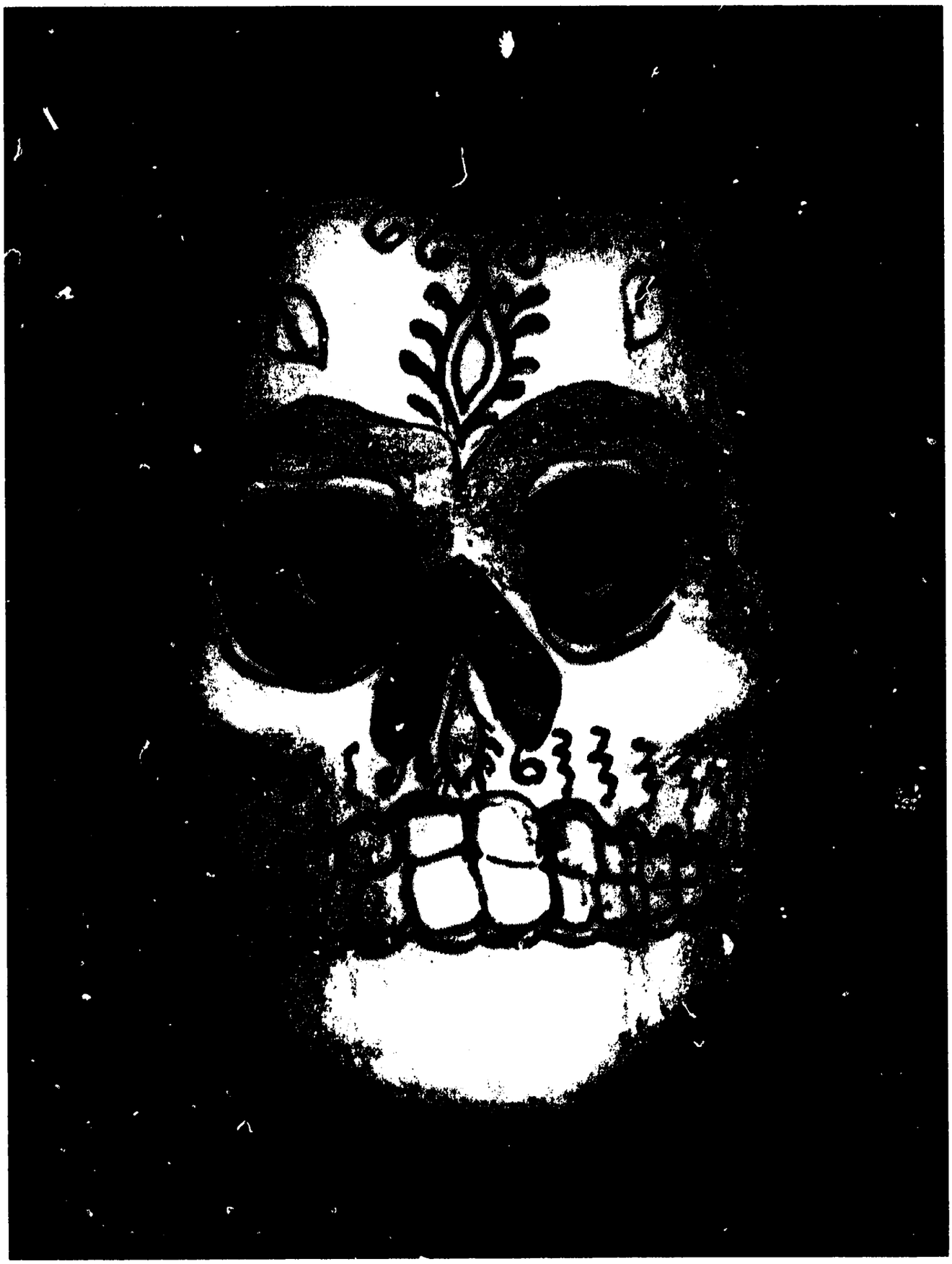

Skull Mask

Construction: Middle School Student Photography by Trisha Folk; Courtesy of Glenda Folk.

LESSON PLAN 11

EL DIA DES LOS MUERTOS (THE DAY OF THE DEAD)
GRADES: 7 TO 10

Glenda Folk, Interdisciplinary School of Arts, Scottsdale, Arizona
with Mario Mendia, Tempe School District 3, Tempe, Arizona

Preview of Main Points

Through the use of this lesson, students will be introduced to a popular art form that has a long and still evolving history. Mexican customs involving images used during celebration of the Day of the Dead (a local holiday in parts of Mexico) are introduced as both historical traditions and contemporary practices. Students will learn to analyze visual qualities in traditional Mexican motifs and imagery based upon death as a theme.

Curriculum Connections

Activities in this lesson can be coordinated with study of world cultures, particularly Mexican history and Native American cultures. A lesson involving mask making can be an important follow-up activity, as may be a Day of the Dead mural painting activity. This option has been effective in showcasing and developing group work skills of at-risk students. Lessons involving drama, dance, and music also are potential extensions.

Objectives

Students will learn:
1. how to compare their own culture's attitudes toward death with those of Indians of Mexico in Oaxaca
2. how to identify certain motifs from the Pre-Columbian period of Mexican history
3. how to distinguish symmetrical versus asymmetrical balance in Mexican designs
4. that color and color harmonies can be used to communicate moods

Suggestions for Teaching the Lesson

Introducing the Lesson

Begin the lesson by asking students how they would feel about (a) eating lunch or playing a game in a cemetery, (b) celebrating a Day of the Dead holiday, or (c) making

images of skulls and skeletons. Discuss their reactions to these choices. Help students recognize their ideas and attitudes about important matters such as birth, marriage, or death, and the understanding that these are shaped by cultural beliefs and experiences. Students should learn that people in other parts of the world often believe in—and value—different things and ideas, and behave in different ways. Through directed discussion, encourage further exploration of your students' attitudes and values about death.

Developing the Lesson

Display a map of Mexico and images (or examples) of Mexican ritual masks in the classroom. Talk with your students about the potential for personal growth, inquiry, and discovery that opportunities to travel and study in different cultures can afford. Lead the discussion toward examination of ritual masks. Tell students that Mexican ethnic art is a phenomenon of the Mexican culture and is influenced by religious, social, and aesthetic elements. Ask the following questions:

- Describe the mood of Mexican ritual masks. Do they seem scary, weird, comical, or sad?
- How are colors used to enhance the character of the masks?
- What sources do you think artists used for the decorative motifs painted on the masks?
- What might these motifs mean? Discuss the use of motifs in art, architecture, and ceremonial rituals. Show examples with an overhead or slide projector.
- How are the designs symmetrical or asymmetrical? Discuss these different kinds of balance.
- Speculate about what story each mask tells. Explore the use of symbols that reflect the dualism of nature and human desire to control life.
- How are the masks used? What purposes do they serve?
- When would the masks be worn?

The use of masks by members of a tribe was far more than a ritual performance of homage to gods or supernatural powers; it was a method for establishing direct, mystical contact with spirits used by the people in a village. "Given the need for people in primitive conditions to merge with the animal and natural forces of the world, the invention and use of masks as a catalyst for that transformation was not only logical but probably inevitable (Cordry, 1980, p. 147).

Concluding the Lesson

Distribute copies of this paragraph from Frank Boas's great pioneering work, Primitive Art, dealing with the question of differences between 'primitive' art and 'high art' or the fine arts:

> The emotions may be stimulated not by the form alone, but also by close associations that exist between the form and ideas held by the people. When forms

> convey a meaning, because they recall past experiences or because they act as symbols, a new element is added to the enjoyment. The form and the meaning combine to elevate the mind above the indifferent emotional state of everyday life. Beautiful sculpture or painting, a musical composition, dramatic art, a pantomime, may so affe. t us. This is no less true of primitive art than our own. (Boas, 1955, p. 12)

Have students discuss the meanings they get from this paragraph. Keep the discussion "open" and try to get several, different interpretations. Boas concluded that while different cultures assign different meanings to forms, the processes of art are the same and the art of one culture is by no means intrinsically or structurally superior (or inferior) to that of any other culture. Through discussion, encourage students to clarify their own values in statements about distinctions between fine arts objects (usually associated with high spiritual values) and popular arts objects, utilitarian objects classified as crafts. Discuss differences in meanings between referring to a work of art as 'primitive' or 'fine' art.

Evaluation

Assign a written composition in which students demonstrate their understandings of comparisons between death traditions in parts of the United States and in parts of Mexico. Formal analysis skills can be demonstrated, and evaluated, in descriptive paragraphs written about Day of the Dead imagery.

Key Artworks

Bradley Smith's Mexico: A History in Art (Doubleday, 1968) and books in the bibliography provide some reproductions of artworks which can be used in this lesson.

NARRATIVE: LESSON 11
EL DIA DES LOS MUERTOS (THE DAY OF THE DEAD)

As in many cultures, the art making skills of the Mexican people have special characteristics, originating in their rich and ancient Indian traditions. The popular art of mask-making is alive today in Mexico, vividly expressing cyclic rhythms of life and death through brightly colored, traditional images and forms. A few celebrated mask artists, such as Isidro Rivera, and skeletal imagery artists, such as the Linares family, are well known throughout the country. These and other artists' works are expr .ssions of Mexican cultural patterns, including the need to create consumer goods that also serve utilitarian or religious purposes.

As a long established cornerstone to the culture, Mexico's popular arts provide strong visual and spiritual pleasures, act as elements of communication, and are

considered important means of national identity. The themes of life and death (brought forward from earlier cultures) are depicted in the popular arts in ways that are highly original and expressive of the personality of each artist. Popular arts are unlike the fine arts in the sense that popular artists work without restraints regarding the types of materials they use or the techniques they apply.

Why do Mexicans satirize the figure of death and joke about it when in Western culture it is considered tragic and unpleasant or feared? The theme of depicting death has been expressed from prehistoric times to the present and is still found in the fine arts, popular crafts, funeral rites, festivities, paintings, and poetry of Mexico. From the most remote times, archeologists have discovered evidence that villagers honored their dead. During a pre-classic period (1500 B.C. to 300 A.D.), the deceased were buried under the floors of homes or in cemeteries. Little is known about actual beliefs or ceremonies performed to honor the dead because there are no written records and few pictorial depictions of these events from prehistory.

Representations of skulls as death images are dated back into Classic times (3rd to 5th century A.D). For Aztecs and other early tribes in Mexico, art and religion were bound together and artful expressions of the skull motif for death have been found abundantly in their remains. Before the Spanish arrived, death was considered the germ of life; life and death were of the same indivisible process. Introduction of the Catholic religion by the invading Spaniards interrupted this belief; they taught that death is the only beginning of true life. The indigenous, native and the Hispanic, Catholic traditions in Mexico became fused and many popular celebrations in Mexico reflect some combinations of Indian and Spanish cosmogony and theology.

A death cult, emphasizing worship of ancestors, was an important part of the religion of the people of Oaxaco, one of the regions in Mexico where celebrations for the dead continue to this day. Preparations for El Dia des Los Muertos (the Day of the Dead) begin on October 31, with all night preparation of altars and cooking of foods. Church altars are decorated with clay pots, handmade candles, incense, marigolds, coxcomb, fruits, loaves of bread called "Bread of the Dead", tablets of chocolate, representations of skulls, and cherished prints of holy pictures. Places are set at the dining table for deceased members of the family. Early on the morning of November 1, the spirits of dead children arrive and adult spirits arrive later in the afternoon. In the evening, each family prays before an altar to honor the deceased. Guests arrive with small gifts called "Muertos". Ghost stories are told to the children by older members of the family. On the morning of November 2 (All Soul's Day in the Catholic calendar), masses are said. Adult spirits leave promptly at eight in the morning and, because the dead are now officially 'gone', people remove food from the altars and share it with their friends.

During the evening, villagers parade into the cemetery carrying flowers, candles, and incense to grave sites. A band accompanies the procession playing lively music more

conducive to celebrating than mourning. Children play games in the cemetery among the colorful, hand painted, decorated crosses and plaques that honor their departed loved ones. Sometimes a masked dance is performed honoring the oldest man in the village.

In Oaxaca, an old custom of making sand-paintings beside graves still is practiced, although it is seldom seen in other parts of Mexico. Although many pre-Hispanic customs and cultural traits, such as El Dia des Los Muertos still survive, they have been altered by such cultural influences as world-wide communications, modern means of transportation, and educational opportunities that have led to a secularizing of society.

Modern expressions of the mythic relationship between Mexicans and death are found in the works of Jose Guadalupe Posada. He illustrated many, popular skull verses (Calaveros) whose authors are supposed to be the dead. From the late 19th and early 20th centuries, Posada's imagery made skulls and skeletons into authentic, intimate, and popular expressions of the Mexican people.

During the Mexican Revolution, familiarity with death was universal. From 1910 to 1917, armed struggles took place in all of Mexico that intensified in some areas from 1917 to 1930 The average life-span of all people living in the countryside was thirty-four years. A new revolutionary mythology left the political arena and entered the popular culture. Imagery that used skeletons casually was predominant and it emphasized a contempt for death that marks many Mexicans:

> *The Mexican frequents death, mocks it, caresses it, sleeps with it, celebrates it; it is one of his favorite toys and his most permanent lover. It is true that in his attitude there is perhaps the same fear that others also have, but at least he does not hide his fear nor does he hide death; he contemplates her face to face with impatience, with contempt, with irony. (Paz,1950)*

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LESSON PLAN 12

THE SUN AND ART IN HISTORY
GRADES: Adaptable, GRADES 3 T0 12

Sharon Hill with Marie Denbow, Greta Jagar, and Jerry Tompkins
Norfolk Public Schools, Norfolk, Virginia

Preview of Main Points

The purpose of this lesson is to explore influences and relationships of the sun on people of all times as shown in the visual arts. Viewing a slide presentation, with images of the sun as a theme, students will realize that the sun has been a source of inspiration for artists, story tellers, religions, scientists, students, and children. Using this lesson will help students understand the many ways the sun has been interpreted in art.

Curriculum Connections

The sun is studied as part of a science unit about stars and seasons in the third grade, and more formally in the fourth and fifth grades as part of science units about the solar system. This lesson can be adapted to augment these science units and also can be adapted for middle and secondary levels to help teachers enrich science, social studies, and language classes with a new perspective on a familiar theme. In follow-up art production activities, students will create images of their own interpretations of the sun in paintings or drawings and discuss how their works resemble, or differ from, historical examples shown as part of this lesson.

Objectives

Students will learn:
1. that the sun influences many aspects of our lives and that these are reflected in works of art
2. how to examine, interpret, and discuss selected art, architecture, and artifacts as they are related to the sun
3. to develop awareness of the importance of the sun in art and everyday life

Suggestions for Teaching the Lesson

Opening the Lesson

Draw a simple sun symbol on the chalkboard and have several students come to the board and draw symbols of the sun in their own ways using colored chalks. Ask students to discuss what they know about the sun.

Tell the following story and have the class discuss it: Imagine you are a cave man or woman and you thought your life depended on the daily appearance of this bright light. What are some of the things you might do as a reaction to this bright light? (Create a religion and worship it; make images of it; try to learn what it is; observe its characteristics, such as if you looked at it too long, you would become blind.)

Concluding the Lesson

Show a kindergarten child's painting of the sun. Discuss its stylistic characteristics. Ask students whether or not it is "art". Offer reasons for and against this idea. Ask how the child's representation is like, and is different from, other artworks seen in the slide presentation.

Key Artworks

The survey of images that follows has been drawn from many sources. The sun has been an inspiration to humankind since the beginning of time. Songs, stories, and pictures have been created about the sun and its mysteries.

NARRATIVE: LESSON 12
THE SUN AND ART IN HISTORY
(Script for slide presentation)

Photograph of the Sun

Do you recognize the object that is represented by this symbol (the sun)?

Photograph of a Solar Eclipse taken with special camera

Color differences are due to temperature changes. The temperature at the core of the sun is 35 million degrees Fahrenheit and the surface temperature is 10,000 degrees Fahrenheit. It is 330,000 times larger than the Earth. Light and heat rays travel 93 million miles before they reach the Earth. The sun is a star, but not the largest in the solar system. Without the sun life as we know it could not exist.

Bone Calendar, Prehistoric Bone Shard, (30,000 B.C.)

This is the oldest artifact we know of that was inspired by people's observations of the sun. It is made of animal bone. Ask students why they think the dots were put on this bone (each dot represents a position of the sun and records a pattern of months and days)? From the earliest times, people have sought to understand how the world works. One of the most interesting mystery to them was the sun. Without the sun, crops would not grow and people would starve.

Solar Wheel of Vedic, Stone, India, (1500-500 B.C.) (Ions, p. 30)

What do you think this is? What do you think it is made of? Why might people living 3,000 years ago have made this? This is part of a set of 12, ten foot-wide, wheels set at the base of a large temple to the sun in India. It was meant to be a building, but it collapsed before it was completed because it was too high and too heavy. It was supposed to look like a chariot carrying the sun across the sky.

Stonehenge, Wiltshire, England (1400-1500 B.C.)

Ask several students to describe these stones. Stonehenge is a mysterious site in England that was used for prehistoric rituals by people of an ancient religion. It was build long before any historical records were kept. Today, we know the stones act like a sun-dial; the shadows of the stones mark time. Stonehenge is comprised of 30 massive stones, each weighing as much as 40 tons, that were quarried at least 24 miles away. It has been calculated that about 800 people would be needed to haul each stone that distance because, when it was erected, no carts, horses, or wheels could have helped move such heavy loads.

Chinese Astrolabe/Sun Signs, China

This is a diagram of the stars and the sun that was made in China. After many years of observing the sun and the stars, people learned to predict and recognize patterns. People could understand ways the sun and universe worked, but they were not sure why or what powered it. Those were still mysteries, so they invented systems in their attempts to understand. Notice how they connected the "dots" representing stars to create recognizable images (what we call "the zodiac").

Helios, the Sun God, on Greek Vase, (1000 B.C.) (Guirands, P. 57)

People's pictures and stories about the sun differ according to their time, culture, and geographical location. The sun has different meanings for people at the equator from those in cold, mountainous regions in the north and south. The ancient Greeks personified their sun god; they named him Helios and they imagined he rode a golden chariot drawn across the sky by a white-winged horse.

Apollo Belvedere, Roman marble copy of Greek bronze original made in 4th century B.C.

Later, ancient Romans called their sun god Apollo.

Viking Chariot of the Sun, 1000 B.C. (Thranheim Chariot of Denmark)

The Vikings in Scandinavia, the northernmost part of Europe, developed a symbol to help explain the mysterious sun they saw. They also envisioned a chariot as a symbol that could explain most aspects of the weather. Noise from the chariot pulling the sun across the sky, for instance, was thunder. Notice the shape of the sun. Ask students why people have used (and continue to use) a round shape to stand for the sun?
Ask why the symbols they drew on the board were round?

Sphinx and Great Pyramids, Egypt, (3000 B.C.)

This Egyptian Sphinx represents a God of the Morning (sunrise). The triangular-sided pyramids represented people's attempt to ascend to the realm of the gods. Rulers were buried in the pyramid-tombs to await the afterlife in which they believed.

Pyramid of the Sun, South America (100 B.C.-200 A.D.)

This pyramid looks similar to the Egyptian pyramids, but exists on the other side of the world, in Mexico. The Aztecs, in ancient Mexico, thought that the sun demanded sacrificial blood because they observed that the sun was born every morning in a flash of red dawn and died every evening in a bloody red sunset. Without sacrifices, the Aztecs believed the sun would not return to them each morning and would be angry.

Sculpture of Sun God, Inti, Peru (900-1460 A.D.)

The Incas of South America worshiped the sun and named it Inti. They thought that the sun plunged into the sea every evening and swam under the earth all night long. He returned the next morning, refreshed by his bath, ready for each day's journey across the sky. Ask students why they think the sun's hat is made in a halo shape? Point out the dots and ask where else they have seen the use of dots to represent the sun's movement across the sky?

Hare stone sculpture, Mexico (500 B.C.)

In Mexico, the hare (rabbit) is a widely used symbol in connection with Mother Earth. This sculpture shows the head of the sun god emerging from the body of the rabbit representing the sun's rebirth from earth every morning. Ask students to identify the round object to the right.

Sistine Chapel, by Michelangelo, detail of God Creating Light (1508-1512)

In this famous representation, from the Old Testament of the Bible, God is shown creating light during one of the first seven days. Ask students to discuss what shape they see just above the main person's body and what does it symbolize?

Photograph of a Contemporary Sunset

This is a modern photograph of the setting sun. Once the camera was invented, people's ideas and concepts about drawing and painting images of the sun took on new and innovative qualities.

The Sower by Vincent Van Gogh, (1888) and The Plains Near Arvers by Van Gogh, (1890)

Vincent Van Gogh was mesmerized by how sunshine reflected on the land in different parts of the French countryside. He used a lot of paint to capture just the right feel for the effects of the sun. Ask students to look closely at this painting and describe the temperature of the day, describe how many colors he used, and how he put the paint on canvas.

Glow by Alex Gottlieb, (1966)

This is a non-representational painting that provides just enough information for viewers to interpret a meaning in their own ways. Ask students what they believe the red represents and what the black shape stands for?

Two Discs by Alex Gottlieb, (1963)

This is another abstract interpretation of the sun. Ask students (a) why did the artist included two circles? (b) what might they represent? and (c) what do the other shapes symbolize?

Black and White Sunrise, Roy Lichtenstein, (1964) (Waldman, p. 92)

This artist used no color, perhaps because he wanted to depict the sun in a way that had never been done before. He borrowed his ideas from something we see very often. Ask students what inspired the artist? (a sunset) and how the artist painted this sunset? (black and white, comic book style).

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LESSON PLAN 13

JACQUES-LOUIS DAVID AND THE EVOLVING POLITICS OF 18th CENTURY FRANCE
GRADES: HIGH SCHOOL

Tom Laudenslager, Palisades School District, Kintnersville, Pennsylvania

Preview of Main Points

The purpose of this lesson is to help students examine several important artworks by the French painter Jacques-Louis David and examine the significance of these works as benchmarks in French history (from the final years of Louis XVI's reign to the coronation of Napoleon as emperor). Attention is focused on David's paintings with respect to political events during his career, the popularity of ancient Greek and Roman themes in what was later to be called the Neoclassic style, and the influence upon his work of past artists, especially those of the Renaissance and Baroque periods. This lesson is not intended as a thorough history of late 18th Century France nor is it a comprehensive study of David's artistic career. It serves, however, as a brief and general overview of the prevailing ideologies of this time and their effects on David and political events during his lifetime.

Curriculum Connections

This lesson is designed to be used in a high school art history class, although it can be adapted as a social studies unit or a history lesson. Typically, history textbooks provide one David painting as an illustration of events in the late 18th century in France. High school art history texts usually are brief as well, devoting one or two pages to David. Use of this lesson can help a teacher augment textbook descriptions in ways that provide cultural context and a deeper understanding of David's artworks.

Follow-up lessons might include a comparison of David's work to the politically oriented art of 18th century America. Looking to more recent themes, students might investigate when artworks have been used as political tools in the 20th century (world wars, development of communism, Vietnam era, the peace movement, or recent world events); the influence of Neoclassic ideas in evidence in the world today (architecture, furniture, government); and the concept of nostalgia in students' lives (resurfacing styles in fashion, art, architecture, and popular music).

Objectives

Students will learn:
1. that personal and popular ideologies had a profound effect on the subject and treatment of David's paintings
2. that David's artworks were used as a political tool by the Revolutionary movement and by Napoleon Bonaparte
3. that David, and artists in general, often draw upon the works of past artists in development of their own personal styles
4. that late 18th century European society experienced a revival of ancient Greek and Roman tastes that impacted on many aspects of the culture
5. how to assess control that a society places on the functions of works of art
6. how to assess the importance of some works of art in facilitating events in history
7. how to use art history information to recognize and describe influences of past artists in artworks
8. to investigate artworks on several levels by applying relevant political and historical knowledge

Suggestions for Teaching the Lesson

Opening the Lesson

Assign students to read the opening pages of a chapter in an art history textbook about Neoclassicism of 18th century art as an overview of political and historical events in late 18th century Europe. High school history textbooks often provide brief coverage of this topic and may have a timetable that can help establish contexts for the students. Conduct a brief class discussion to summarize these events. Indicate that the main point of this lesson is to study several works by the painter David as images of historical events and as reflections of beliefs and ideologies in 18th century Europe. Finally, provide a brief review of earlier art styles that were dominant in much of Europe before Neoclassicism.

Developing the Lesson

Distribute a brief biography of David as an artist, using the Lesson Narrative provided. In a class discussion, relate events in David's life to events reviewed in the opening activity. For this lesson, the slides have been arranged to show David's works in three phases, based upon changes in political regimes (two examples are suggested for each phase). See list of Key Artworks .

Additional artworks are suggested to help illustrate the influence of artists of the past on David's painting. If possible, use two projectors and project these images as pairs. You may wish to show these artworks after students have searched for artworks that

influenced David's paintings. The suggested artworks (corresponding to the Key Artworks listed) are:

1. Francois Boucher - Triumph of Venus (1740)
2. Nicolas Poussin - Et in Arcadia Ego (1638-1639)
3. Raphael Sanzio - School of Athens (1510-1511)
4. Caravaggio - Deposition of Christ (1602-1604)
5. Equestrian Statue of Marcus Arelius (artist unknown) (161-180A.D.)
6. Peter Paul Rubens - Coronation of Marie de Medici (1621-1625)

Assign students to write complete sentences as answers to the following questions. The questions might be distributed as worksheets to be completed by students while studying the artworks in class:

(a) Describe the narrative (story being depicted) or the subjects of a major painting by David.

(b) Explain the political implications (the underlying message to the French people of the time) of this painting, if any.

(c) Identify aspects of this painting that were inspired by styles of other painters in the past.

(d) Discuss any unique properties of this work (including organizational (design, composition), technical (size, painting method), or expressive (emotional, intellectual, conceptual properties) that identify this work as Neoclassical.*

*Adequate handling of this question may require preliminary activities about art criticism; skills of art criticism may be viewed as a foundation for the investigation of historical artworks.

Concluding and Evaluating the Lesson

Have students summarize David's career and the role his art played in the events of 18th century France, citing important artworks and major historical developments. This can be done as a class discussion or as a short writing assignment based upon questions (a) through (d) in "Developing the Lesson." Alternatively, a test question might be used to ask students to write a paragraph comparing characteristics of an early work by David (Oath of the Horatii) to a later one (Napoleon at St. Bernard) or to compare David's painting style to that of Francisco Goya (Third of May, 1808) or Eugene Delacroix (Liberty Leading the People).

Key Artworks

Aristocratic:	1. Funeral of Patroclus (1779)
	2. Oath of the Horatii (1784-1785)
Revolutionary:	3. Oath of the Tennis Court (Salon of 1791)
	4. Death of Marat (1793)

Napoleonic: 5. Napoleon at St. Bernard (1800)
6. Le Sacre (The Coronation of Napoleon) (1805-1808)

NARRATIVE: LESSON 13
JACQUES LOUIS DAVID AND THE EVOLVING POLITICS OF 18th CENTURY FRANCE

Events in France. In the middle of the 18th century, Europe was governed largely by monarchies. In France, the Bourbon family had been in power for generations and the current ruler was Louis XVI. The American Revolution, having successfully established a popular independence from Britain, had a rippling effect in France. Frenchmen who had supported and fought with the colonists returned home with ideas of freedom to an unchanged homeland. France's economy, already burdened by years of fiscal mismanagement, was worsened by new debt from supporting the United States' war for independence. Prices for essentials soared and uprisings of the common people (called the Third Estate) brought about the beginnings of the French Revolution in 1789.

The monarchy had been virtually dissolved by the end of 1789, and after much jockeying for power, a National Assembly was established and a Constitution was written in 1791. The First French Republic, formed in 1792 when France was at war, lasted only two years. During that time, Robespierre, a supporter of democracy, imposed a dictatorship that in turn was followed by a "reign of terror" in which thousands of aristocrats, officials, and sympathizers were killed. A new constitution was written in 1795, drawing to a close the more radical aspects of the Revolution and putting the middle classes in control. Napoleon's successful Italian campaign eventually led to his increased influence and, by 1799, he became First Council. His power steadily grew and, in the midst of wars and establishment of the largest empire since antiquity, he was named Council for life in 1802. He had himself crowned "Emperor" in 1804. Eventually, after numerous campaigns and conquests, Napoleon's power waned and the nations of Europe united against him. In 1814, Napoleon abdicated the throne and the Bourbon aristocracy was restored. In 1815, Napoleon was defeated at the Battle of Waterloo.

David's Beginnings. Jacques Louis David, born in 1748 as the son of a Parisian tradesman, enrolled in the Academie Royale in Paris at age 18. When he was 27, he won the opportunity to study in Rome. During the five years he spent there, he studied the great painters of the Renaissance and Baroque and sketched extensively from sculptures, monuments, and artifacts from ancient Rome (excavations had begun in 1748 at Pompeii and Herculaneum). David returned from Rome an established artist, able to exhibit at the Salon (an officially sanctioned Paris exhibit), and, by 1784, he was elected a member of the Academie.

Aristocratic Phase. During the second year of his study in Rome, David sent a large painted sketch back to the French Academy for review. This Funeral of Patroclus

serves as an example of David's work still partially influenced by Rococo painters. The crowded composition, florid brushstrokes, and picturesque treatment of sky, landscape, and figures seem influenced by the works of Boucher, Fragonard, and Rubens. David had departed from convention in this Greek scene of the hero Patroclus, friend of Achilles who was killed by Hector at Troy. The artist included a chariot with Hector's corpse, to be dragged around the walls of Troy, and the sacrifice of a dozen Trojan princes. The seriousness of David's approach and his sense of drama and righteousness anticipated his work to come. David received a royal commission seven years later for the painting of Oath of the Horatii. This interpretation is of a moment when three brothers pledge their allegiance to Rome before their father, who stands at center, offering them their swords. In this painting, David realized his vision of Roman perfection; his symmetry and clarity virtually established the character of Neoclassic painting with its sparse and uncluttered environment, dramatic placement and lighting of subjects, and treatment of figures, devoid of brushstroke, solid and almost chiseled as classic sculptures.

Revolutionary Phase. David was an avid supporter and participant in the French Revolution and was a natural choice to document one of its most significant events. In Oath of the Tennis Court, members of the three classes of French society (the clergy, nobility, and commoners) join hands in symbolic equality. A tennis court was used as a meeting place because commoners had been barred by the king from meeting in any public places. On this unprecedented occasion, when all the classes deliberated together, the group swore not to disband until France had a constitution. David's sketch of this political milestone is filled with all of the figures leading to the picture's focal point. In Death of Marat, David abandoned such classical comparisons. The stark simplicity of composition and presentation of subject in this painting almost predates modern realism. For inspiration, he turned to Caravaggio who had used extremely low vantage points, dramatic foreshortening, strong sidelighting, and a monumentality of his figures. Marat is elevated to the status of martyr by his similarity to Caravaggio's Deposition of Christ, or Michelangelo's Pieta. Perhaps David's most memorable painting, Death of Marat depicts the assassination of Jean Paul Marat, a friend of David and a propagandist writer and leader of the revolution. Forced to work in a medicated bath because of a skin disease, he is shown holding the letter used to gain entrance by his political adversary, Charlotte Corday, the woman who stabbed him to death.

Napoleonic Phase. David found hope for political stability in Napoleon Bonaparte as did most of his countrymen. Napoleon at St. Bernard is a propagandist painting that shows the French leader as a conqueror. Following his successful campaign in Italy, Napoleon is seen crossing a dangerous mountain pass on a powerful war horse (he actually crossed the Alps by mule). The artist casts Napoleon in the tradition of Roman equestrian sculptures. He is seen facing the viewer, his swordless right hand leading the French people to greater glory. Napoleon calmly masters his horse and they dominate the scene, dwarfing both legions and mountains. Le Sacre (The Coronation of Napoleon) was painted shortly after David was appointed First Painter; it was one of his largest and most demanding projects for Napoleon. In this case David looked to Rubens for his treatment

of ceremony and in the choice of dominating warm colors. Rubens' Coronation of Marie de Medici served as a direct inspiration. The artist chose to depict Napoleon crowning his wife, Josephine, although the Pope's authority in France had been usurped just moments before when Napoleon decided to crown himself. With the restoration of a monarchy in 1814, David no longer felt welcome in France, having shifted alliances too many times. He spent the rest of his days in exile in Brussels, painting commissioned portraits, as he had for years, and receiving visits from friends still loyal to him.

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Columbus at Hispaniola

Theodore de Bry.
Courtesy of Rare Books and Manuscript Division, The New York Public Library; Astor, Lenox and Tilden Foundation.

Indians Committing Suicide

Theodore de Bry.
Courtesy of Rare Books and Manuscript Division, The New York Public Library; Astor, Lenox and Tilden Foundation.

LESSON PLAN 14

BEYOND HIGH SCHOOL HISTORY TEXTBOOKS: EXAMINING VISUAL AND VERBAL INTERPRETATIONS ABOUT CHRISTOPHER COLUMBUS GRADES: HIGH SCHOOL

Paul Bolin, University of Oregon, Portland, Oregon

Preview of Main Points

Through use of this lesson, students are challenged to examine critically various interpretations about Christopher Columbus presented in high school history textbooks. As lesson activities, students investigate visual and verbal interpretations about Columbus from current history textbooks and compare them with artworks and quotations from books about Columbus included in the Lesson Narrative. Visual and verbal information about Columbus presented in this lesson typically is omitted from high school history textbooks. This lesson does not offer a comprehensive account about Columbus and his explorations in the "New World," but is designed to help high school students investigate and question educational materials about Columbus presented in their history textbooks. The lesson is intended to model types of activities an art teacher can use to help students examine a range of people and/or events as reported in high school history textbooks.

Curriculum Connections

Almost all American history textbooks contain visual and verbal depictions of Christopher Columbus' discovery and exploration of the "New World." Works of art about Columbus in these books often are reproductions or appropriations of well known paintings, prints, and sculptures. These visual portrayals often reinforce the textbooks' narrative of Columbus as a "great sailor and a brave and determined man" (Garraty, 1982, p. 23). Works of art seen in these textbooks frequently are as forceful as words in communicating a view of Columbus as "founder" of the "New World" and noble carrier of religion and culture to its inhabitants. Use of this lesson will motivate students to question traditional visual and verbal interpretations about Christopher Columbus presented in high school history textbooks and in works of art.

Objectives

Students will learn:

(1) that during his expeditions, Christopher Columbus and his men committed terrible atrocities toward the native population they encountered

(2) that all history is based on interpretation, and that there are multiple interpretations of people and events in history

(3) that artworks are interpretations that can be as strong or stronger than words in communicating ideas and beliefs about history

(4) how to question and analyze critically visual and verbal materials included in history textbooks and to recognize the selectivity of interpretation these visual and verbal portrayals may bring to a reader

(5) how to construct and present visual and verbal interpretations about Columbus that are based on what is encountered in history textbooks and materials included in this lesson

(6) to question and investigate what they see and read in history books

Suggestions for Teaching the Lesson

Opening the Lesson

Ask students to discuss what they know about Christopher Columbus. Ask whether any of the information offered by students conflicts? If so, ask students to (a) suggest what factors might lead to this disagreement and (b) how such differences might be resolved. Assign students to read and summarize the information about Christopher Columbus presented in their history textbooks. Ask whether this information conflicts with any views about Columbus presented in the opening discussion? If so, ask whose interpretation of Columbus is "correct" or whether one view should be given priority over another? Ask several students to talk about what they are able to "read" about Columbus from the artwork included in their textbooks.

Developing the Lesson

Ask students to read the material in the Lesson Narrative that follows this lesson plan. Ask the class to discuss how these written interpretations of events in the life of Christopher Columbus compare with those presented in their textbooks. In what ways do works of art in this material differ from depictions in their textbooks? Ask why there is such a contrast between how textbook authors describe Columbus and his men and what we read about them in this lesson? Ask students to discuss what the outcomes are when a complete range of information about Columbus is excluded from their textbooks?

Concluding the Lesson

Assign students individually to (a) rewrite the section about Columbus in their textbook, using information they learned from their history textbook, this lesson, and any other resources and (b) to depict visually one or more aspects of the interpretation they have written.

Evaluation

When their visual and verbal interpretations are completed, display them so they can be shared with the entire class. Evaluation should be based on discussions of the following questions:

- How do these visual and verbal interpretations differ from one another?
- What might account for these differences?
- Which of these visual and verbal interpretations seem to be most powerful in communicating ideas about Columbus and why?
- Do all historical accounts of a particular person or event coincide or agree? Should they coincide?
- Is it right or wrong to have differing viewpoints about history and why?
- What may be some reasons for such differences of interpretation?

It is important that students recognize this lesson has been about multiple viewpoints of events in the life of Christopher Columbus and that it is crucial that history always be studied from a variety of perspectives. Thus, students should be encouraged to question, investigate, and analyze whatever they read and see in history books.

Key Artworks

Works of art depicting Columbus displayed in textbooks and elsewhere. Note the books listed in the bibliography of this lesson as sources.

NARRATIVE: LESSON 14
VERBAL AND VISUAL INTERPRETATIONS RELATED TO CHRISTOPHER COLUMBUS

The following texts and images are adapted from a variety of publications about Christopher Columbus. Information is presented about Columbus that typically is not found in most history textbooks. This includes descriptions of cruelties Columbus and his men inflicted on the native population. These images and accounts are intended to be used in conjunction with a current history textbook, so students are presented with more

than one interpretation concerning events in the life of Columbus. Much of the written material is adapted from books with reading levels appropriate for secondary school students. Teachers are encouraged to acquire and read these publications; they contain many other ideas and information for classroom discussions.

How interpretations from images and records often are products of cultural experiences:

A well-known American Indian author has written, "What we call things largely determines how we evaluate them. What we see when we speak of 'reality' is simply that preconception—that cultural package we inherited at birth." American Indian children are taught to see and name things based upon the cultural package of white people; the children of white Americans, however, rarely are given opportunities to know the world as others, such as American Indians, know it. Many American Indians believe they look at the world differently than white people do and that the differences are simply variations in the words they use to name things. Both systems are "correct" for the people who use them, but they are different from each other.

A sixteenth-century anonymous engraving depicted Columbus being greeted warmly by native people; the old engraving [figure 1] shows three sailing ships anchored offshore and a landing party of elegantly dressed men erecting a cross on the shore while their leader, Columbus, is being offered a rich tribute by natives. This is white man's idealized history; the natives do not look at all like Indians. A Choctaw Indian artist, Asa Battles, made a drawing of the same event from his perspective as an American Indian. His drawing depicts an unfamiliar scene: an Indian gasping in amazement as a floating island carrying odd creatures with hairy faces and tall defoliated trees approaches.

White people, shown these two pictures argue that what the Indian depicted was in his imagination and not really there at all; in other words, there wasn't any island and no defoliated trees, but a ship from Spain. American Indians, looking at the same pictures, argue that, after all, a ship looks like a floating island and masts of a ship are the trunks of tall trees. In other words, what the Indians see is real in terms of their own experiences. Artists of all cultures and peoples have known for years that 'reality' depends on how things are seen. An American Indian teacher has written, 'The apple is very complicated, but for the apple tree it is easy' " (Highwater, 1978, pp. 10-12).

Columbus demonstrated poor skills as an administrator among his own people and inflicted much pain, suffering, and slavery upon the native population:

Columbus was known to be an inept administrator of the colony and community he established at "La Isabela." He ruled by the gallows, hanging many men, and antagonized his own men so much that some officers tried to seize ships and get away with a load of gold. He also goaded the native Tainos people into bloody rebellion. Thousands of them were raped, tortured, and killed and their villages were burned. Right from the beginning, Columbus captured Tainos people and shipped them to Spain as

slaves; unfortunately, slavery was a common practice in Europe as well as among the people of pre-Columbian America (Wilford, 1991).

Michele de Cuneo, a member of Columbus's second expedition, described how the Spanish slave trade functioned:

When our ships were to leave for Spain, we imprisoned one thousand six hundred male and female natives and, on February 17, 1495, we loaded five hundred and fifty of the healthiest males and females onto our ships. Of those we didn't take, we announced that anyone who wanted to take them could do so and this was done. After all of our men were provided with slaves, there were still four hundred natives, including many women with children, and we granted them to go wherever they wished. Because they were afraid, some fled so far that they found themselves seven or eight days away from our community. After sailing with our load of slaves, "when we reached the waters off Spain, around two hundred of these Indians died....We cast them into the sea....We disembarked all the slaves, half of whom were sick'" (Todorov, 1984, pp. 47-48).

Natives were murdered and enslaved by Columbus and his men:

Before our return voyage, we seized hundreds of natives and tortured and executed them. Then we kidnapped thirty others, including their chief. We kept these prisoners naked, cold, and crowded into small spaces, and almost starving. They suffered during the trip. Food was scarce and some of crew members suggested killing the Indians and eating them, but we did not. "Most died en route....The few who survived in Spain were sold into slavery" (Levinson, 1990, pp. 69-70).

Concerning the extermination of natives by Columbus:

Columbus sailed back with an invasion fleet of seventeen ships, to install himself as 'viceroy and governor of the Caribbean Islands and the mainland' of the new lands, a position he held until 1500. He established a colony on the island he called Espanola (now Haiti and the Dominican Republic) and immediately enforced policies of slavery *(encomiendo)* and a systematic extermination of the native Taino people. "Columbus' programs reduced Taino numbers from as many as 8 million...to about 3 million in 1496. Perhaps 100,000 were left by the time of the governor's departure" (Churchill, 1991, p. 29A).

Over time, Columbus lost his authority over his own men and he turned his back on atrocities they committed against the natives:

Relationships between Columbus' men and the Indians deteriorated badly. Columbus was afraid to punish his own men because he feared the public criticism such actions might bring in Spain. He intended to treat the natives honorably and well, but this became increasingly difficult. As Columbus lost control of his men and his colony, he tried to display his power by ordering punishment of the natives.

As slaves, natives were forced to work mines and, under threat of cruel punishments, were required to produce a specific quota of gold dust. There wasn't enough gold in the mines, however, to meet the quotas. The Indians were overworked and hungry and, in a short time, they began to die. Many felt hopeless and saw no way out but suicide [figure 2]. "Under such circumstances, Columbus began to lose control over his own men. They stole shamelessly from the Indians and committed atrocious acts" (Levinson, 1990, p. 68).

Native slaves were expected to fulfill unreasonable work quotas or they received severe punishment or death:

A tribute system, instituted by the Columbus in 1495, became a simple and brutal way of satisfying the lust for gold of the Spanish while serving their distaste for labor. Every Taino person over fourteen years old had to supply the Spanish rulers with a specific amount of gold every three months (or twenty-five pounds of spun cotton where there were no mines). Indians who met the quota were given a token to wear as proof they had made their payment. Those who did not were, as Columbus's brother, Fernando, said discreetly, "punished." Bartolome de Las Casas described this 'punishment' less discreetly as "having their hands cut off" and being "left to bleed to death" (Sale, 1990, p. 155).

Many cruel acts were committed by Columbus and his men against the native population:

Many thousands of deaths were caused by frequent murders, having to pay tribute and work as slaves, starvation, suicide [figure 3], the destruction of families and communities, and forced resettlement onto *encomiendas*. One Spanish official described how great outrages and the slaughtering of many people were carried out. Whole villages were destroyed The natives saw that their kingdoms, lands, lives, liberties, wives, and homes were being destroyed. Every day, destroyed by cruel and inhumane treatment from the Spanish, crushed by the conquerors' horses and cut by their swords, eaten and torn by dogs, many suffering all kinds of tortures, some of the natives abandoned themselves to their enemy without struggles, "placing themselves in the hands of their enemies that they might do with them as they liked." (Sale, 1990, pp. 158-159).

In 1500, Columbus was relieved of his position as Viceroy and Governor of the islands and was chained and brought back to Spain, where he was to stand trial.

Columbus wrote that while he was expecting ships to take him back to Spain with "triumph and great tidings of gold, in great joy and security", he was arrested and chained within a ship, naked and treated very badly. "Without being brought to trial or convicted....All that was left to me and my brothers has been taken away and sold, even to the cloak that I wore, without hearing or trial, to my great dishonor" (Sale, 1990, p. 183).

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LESSON PLAN 15

ART AND THE PROTESTANT REFORMATION
GRADES: HIGH SCHOOL

John Stinsmen, Whitehall-Coplay School District, Allentown, Pennsylvania

Preview of Main Points

When using this lesson, students will confront such concepts as art and history are linked inexorably and that each reflects society's mores, prejudices, and values. The Protestant Reformation and its antithesis, the Catholic Counter Reformation, produced some of Europe's most famous artists, including Rubens, Bernini, Vermeer, and Rembrandt. Why are paintings from the Netherlands generally small and mundane and those from Italy, France, and Flanders large and grandiose? How have religious attitudes of Protestants and Catholics affected their art? How has art been used by these competing theologies to enforce their views? Finally, how have the forces and events triggered by the Reformation affected our lives as citizens of the United States? Why are the art-related traditions of the eastern region and the southwestern region of the United States so different from one another?

Curriculum Connections

Ideas and events discussed in this lesson are directly related to European as well as American history and the cultural orientation makes it appropriate for inclusion in a social studies or humanities course.

Objectives

Students will learn:
1. that the Protestant Reformation altered not only the course of European history, but also that of the United States
2. that the course of European art was drastically altered by the Protestant Reformation
3. how to distinguish Northern Protestant European art from Southern Catholic European art
4. that religious attitudes can directly affect art produced within their spheres of influence

Suggestions for Teaching the Lesson

Opening the Lesson

Organize and lead a discussion about major social, cultural, and regional differences between the Eastern and Southwestern regions of the United States and ask students to speculate about how these differences came to be.

Developing the Lesson

The major portion of this lesson is to be presented as a slide/lecture. Actively involve your students as they complete the "Art of the Protestant Reformation" worksheet. Comparative questions on the worksheet require students to examine works of art in depth and to draw logical connections and conclusions. Answers should be discussed as a class activity. Posing controversial questions and advocating unpopular views are two ways students can be provoked into discussions they might otherwise avoid. Digressions help generate student enthusiasm, although students should be lead back to the primary topic while maintaining their interest levels.

Student Worksheet

Art and The Protestant Reformation: Comparison Questions

1. List four visual differences you can see between the Protestant church of Groote Kirk and the Catholic church of Il Gesu.
2. List three similarities between these two churches.
3. When comparing portraits by Rubens and Rembrandt, which seems more realistic or more idealistic? Explain your answers and cite examples.
4. How are religious attitudes from the Protestant North and the Catholic South in Europe reflected in choices of subject matters by their respective artists?
5. What compositional elements and colors are similar in the works of Northern European artists? List three and explain how they are similar.
6. What compositional elements and colors are similar in the works of Southern European artists? List three and explain how they are similar.
7. What compositional elements and colors are different in the works of the Northern Protestant and Southern Catholic artists in Europe? List three and explain how they differ.

Student Worksheet: Vocabulary

Write a definition for each of the following terms:
A. Realism
B. Idealism

C. Genre painting
D. Subject matter
E. Compositional elements

Concluding the Lesson

Pose the following questions, based on information in the Lesson Narrative, to be discussed or written about to conclude the lesson:

1. Are the attitudes toward art of both Protestants and Catholics still reflected in church art today? If so, how are they manifested?
2. It was not uncommon during the Renaissance and Baroque periods for church art to contain nudes. Should nude paintings be displayed in churches today? Explain your answer.
3. Do contemporary works of art still reflect religious attitudes and prohibitions as did works of art in the past?
4. Are there different parts of the United States that still bear imprints of the Protestant Reformation or the Catholic Counter-Reformation in the attitudes and art of the people? List and explain any examples you can think of.

Key Artworks

Interior of Groote Kirk by Job Berckheyde
Church of Il Gesu by Vignola
Self Portrait as Saint Paul by Rembrandt Van Rijn
The Artist and His Wife by Peter Paul Rubens
River Scene in Winter by Aert VanderNeer
The Pantry by Pieter de Hooch
The Defeat of Sennachherib by Peter Paul Rubens

NARRATIVE: LESSON 15
ART AND THE PROTESTANT REFORMATION

Asked to name significant dates that marked major changes in European history, students might choose 476 AD (the fall of the Roman Empire) or 1066 AD (the Norman Conquest of England). Another date heralds an equally significant event, however, and its effects are still being felt in our world today. On October 31, 1517, Martin Luther nailed his 95 Theses to the door of the cathedral in Whittenberg, Germany. His intention, he claimed, was to provoke a discussion about questionable practices and beliefs, in the Catholic Church, that he felt were contrary to the text of the Bible. Luther's intention was to change the church from within, not to start a separatist movement, but these intentions were thwarted by an unyielding Pope and a clerical aristocracy who resisted all changes.

By 1530, Luther's theses had become 'law' in the Augsberg Confession that defined Lutheran theology and denounced other Protestant movements as heretical. By 1618, irreparable differences in their doctrines separated Protestant and Catholic churches as well as Protestant and Protestant churches and congregations. The resulting intolerance led ultimately to the Thirty Years War, the Catholic Inquisition, and the persecution of believers by their fellow Protestants.

Luther's theological precepts affected religious art in several ways. The belief that salvation was a gift from God, not something to be earned, precluded the practice of donating works of art to the church to atone for past sins. Lutherans believe they can pray directly to God, without intermediaries such as Saints or the Virgin Mary. Consequently, statues and pictures of saints or Mary, usually associated with Catholic churches, were no longer needed. In addition, Luther's translation of the Bible into German provided a wealth of opportunities for graphic artists, such as Durer, to create lavish illustrations.

The reforms instituted by Martin Luther were only a trickle compared with the deluge created by such subsequent reformers as Calvin and Zwingley. John Calvin's theology forbade all forms of pleasure Calvinists believed that to suffer on earth was to assure the promise of heavenly pleasure. Calvin believed all art should be innocuous and inconspicuous. In accordance with the commandment forbidding graven images, Zwingley purged all of the Dutch Reformed Churches of any representational art in an orgy of desecration and vandalism that left the churches without color or decoration.

As a consequence of this new religious austerity, artists in northern Germany and the Netherlands were forced to seek other markets for their skills than the church. Although some royalty of the Germanic states still provided commissions, it was middle-class merchants who became the primary patrons of Rembrandt, Vermeer, Hals, and other famous artists. Works of art were made smaller to fit into homes rather than palaces; subject matter became more commonplace to reflect the interests of the Dutch burgers or merchants.

Works of art created for the Catholic Churches in the south were vastly different in conception, size, and execution. The attitudes of the Catholic church were reflected directly in its art. The Counter-Reformation, started by the Catholic Church in the second half of the 16th century, was an effort to win back Protestant converts and reestablish the dominance of Catholicism in European affairs. A fundamental belief in counter-reformation thought was that faith was not revealed through intellectual speculation, but through spontaneous personal experience. This attitude was reflected clearly in works of art designed to appeal to the emotions of viewers. This art swirled and rose to the heavens on clouds filled with gilt angels and emphasized dramatic and monumental events. Catholic leaders believed "If Protestants encourage the intellectual, let us emphasize the emotional; Let our suppliants envision within the walls of our Cathedrals a bit of Heaven on Earth."

A direct lineage connects Catholic Counter-Reformation thought with the works of Rubens, De Cortona, and Bernini, and these art traditions are manifested in some western and southwestern art traditions in those regions of the United States. There also is a direct lineage that connects Protestant Reformation thought with traditional attitudes toward the arts of people on the east coast and the midwest regions of the United States.

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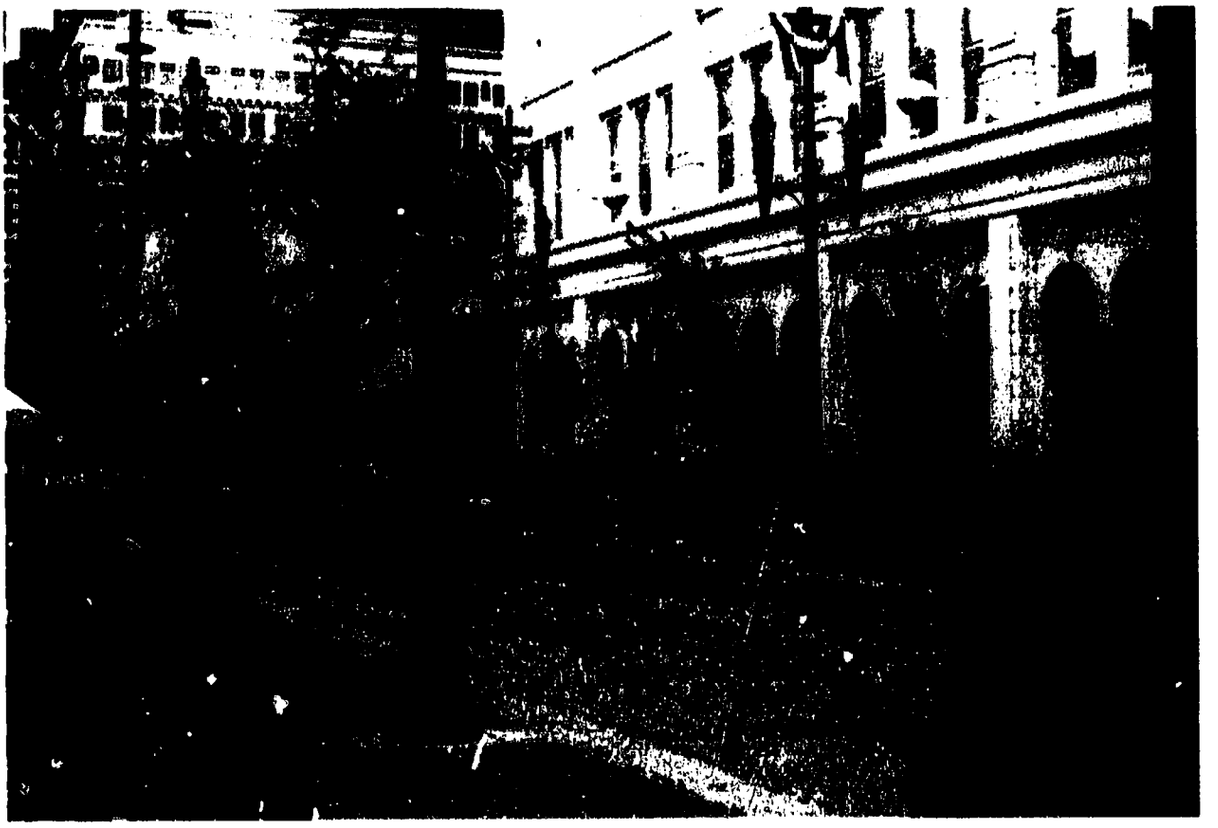
Looking West on Stephen Avenue Mall at 1st Street (Calgary, 1897)

Courtesy of Glenbow Museum.



Looking West of Stephen Avenue Mall at 1st Street (Calgary, 1991)

Jim Williams, photographer. Courtesy of Ann Calvert.

LESSON PLAN 16

ART AROUND HERE: AVENUES OF ACQUAINTANCE
GRADES: HIGH SCHOOL

Ann Calvert, University of Calgary, Calgary, Alberta

Preview of Main Points

When using this lesson "Interviewing the Artwork", students are asked (1) to inquire into the production processes through which a local artifact or artwork came to be and (2) to inquire into the purpose(s) that artifact or artwork served in its own cultural/historical context.

Curriculum Connections

This lesson has been used as part of a larger unit called "Art Around Here." In that unit, it is preceded by two lessons: (a) an introduction to art-history inquiry processes focusing on form, production, purposes, and significance and (b) another lesson requiring students to analyze the forms of several local artifacts and artworks by observing, discussing, and collecting initial information. This lesson is then followed by another in which students are asked to consider how several local artifacts or artworks act as symbols and reflect beliefs and values of the group of people for whom they were produced.

These four introductory inquiry lessons precede four research lessons focused on setting up a research context, designing research questions, doing the detective work, and making connections. In a ninth, culminating lesson of this unit, students present their research processes and findings and reflect about their research. Connections with critical and analytic thinking experiences can be drawn with several disciplines in the high school curriculum including English and history.

Objectives

Students will learn to:

1. apply questions about purposes and production to local artifacts and artworks
2. observe, discuss, and collect information about the production of local artifacts and artworks
3. observe, discuss, and collect information about the purposes of artifacts and artworks

Suggestions for Teaching the Lesson

Introducing the Lesson

The teacher should begin by reviewing questions used in the inquiry process, such as:

Form: Describe the images or features. Talk about recognizable objects; characteristics; moods.

Production: Who made it? When was it made?

Purposes: What is it? Why was it made? How was it used? Did it have more than one purpose?

Significance/Synthesis: How is the object used now? What meaning has it now? What symbols can you identify? What caused the artist to make this work?

Remind students that initial observations and questions can lead to further questions for later research, such as:

- What else would you need to know to have a satisfactory explanation of this work?
- How would you go about finding out these things?
- What would you be interested in knowing about this work or the artist?

A collection of local artifacts and artworks are required for this lesson. These might include old and recent photographs of local streets and buildings, old and recent paintings or sculptures made by local artists, and traditional craft objects made by various ethnic groups from the area. Students will need to examine the form of these works by asking what they look like, what they're made of, and what images and features they have.

Developing the Lesson

For each of the local artifacts or artworks in the collection, the teacher will ask students to quickly run through the following questions about production or form:

1. Who made it?
2. When was it made?
3. What process/medium/materials did the artist use?
4. Why did the artist choose those?
5. What are the techniques used?
6. How much time did it take?
7. What else would you like to know about the creation of this work?

It soon will become evident that students need specific information to answer these questions and that such information is not always available when looking at the work. Students should jot down unanswered questions as possible research questions in a research file to be used later.

Next, have students select one of the works in the collection of local artifacts and artworks. Using the following scenario, they can begin to explore the purposes of the work:

You are part of an archaeological expedition from the 23rd century. You have unearthed an unusual object at the site of a ruined museum. In preparing your report for the 326th annual meeting of the World Archaeological Society, you must provide an explanation of how this object is related to the culture and time in which it was made.

You will need to do some consultation with other experts and some in-depth research to establish the exact function of the object. For now, record all the information you can muster from your preliminary analysis, and keep any unanswered questions in your research file. You should record answers to the following questions:

1. What is it?
2. Who made it?
3. Why was it made?
4. Who asked for it?
5. How is it used?
6. Does it have a practical use?
7. Is it an object of contemplation?
8. Does it present an imaginary view?
9. Is it intended to record an event, explain an idea, carry a message, evoke a response, or describe a person, place or thing?
10. Does it have a unique purpose?
11. What else would you like to find out about the purposes or functions of this work?

Concluding the Lesson

Point out to students that the kinds of information they are seeking, and the methods required to get it, are becoming more complex as they move through the inquiry stages. In small groups, ask them to compare their answers to their questions about creation and purposes for one or two of the objects.

New and subjective elements begin to enter the process as personal responses and opinions. Suggest that these elements are intriguing aspects of art-history inquiry and that they must strive to collect all the facts they can to help support their particular explanations of art-related and historical events.

Evaluation

At the conclusion of this lesson, students will:

1. understand and apply a critical framework for art-history inquiry
2. identify aspects of local and regional artworks with elements of their own experience

3. identify some relationships between artifacts and the cultures in which they were made
4. synthesize information gathered from research sources with their own observations

Key Artworks

The key artworks used during this lesson must be collected locally. Assemble old and recent photographs of the same buildings or streets (these usually are available from local title companies). Bring in old and new two-dimensional artworks made by local artists if possible. Photograph local two-dimensional and three-dimensional artworks in the community; both slides and prints can be useful. Bring in and photograph traditional craft works made by local artists who are members of ethnic groups, such as quilts, embroidery, boxes, or carvings.

NARRATIVE: LESSON 16
ART AROUND HERE: AVENUES OF ACQUAINTANCE

Assembling sources of information to support learnings in this lesson, "Interviewing the Work", is part of the principle activity. The following information is called "Doing the Detective Work" and is intended to help you 'interview the work'.

WHERE DO YOU GO FOR INFORMATION?

When art historians want to answer questions about an art-historical event, they consult a variety of sources. A key source is the work of art itself. From the work, you can collect formal and style information, something about the content or meaning of the work, and something about the medium or material used. Other aspects are harder to discover without looking at other sources. Research involves the discovery of documents, including records, descriptions, accounts, stories, pictures, announcements, letters, or contracts that relate to the artist and the artwork. Art historians use such documents to help explain a work of art and its meanings.

Primary sources are documents that are directly related to the art-historical event. Some examples include:

- a letter from the artist to her patron
- an announcement of a showing of the work
- a journal or diary entry by the artist
- an eyewitness account of the unveiling of the work
- a taped interview with the artist
- a bill of sale

Primary sources give you a direct glimpse of the artwork's past. They are often hard to find because they often only exist in someone's private papers or in a museum.

Secondary sources are documents that result from other people's investigation of the same art historical events; they are indirectly related to the art-historical event. Some examples include:

- letters from a friend or contemporary of the artist, describing the work
- a newspaper article by a critic, reviewing the work
- a biography of the artist
- an art history textbook that explains the work
- a catalogue from an exhibition where the work was shown

Both primary and secondary sources produce valuable information. When you use secondary sources, however, you must remember that other people's explanations of events already are at least one step removed from the actual event and be aware of the need to distinguish them from your own. Secondary sources are usually easier to find, because multiple copies exist, or they are in a public library or on your teacher's bookshelf. Primary sources, however, always are considered more reliable and trustworthy sources of evidence than secondary sources.

HOW DO YOU COLLECT INFORMATION?

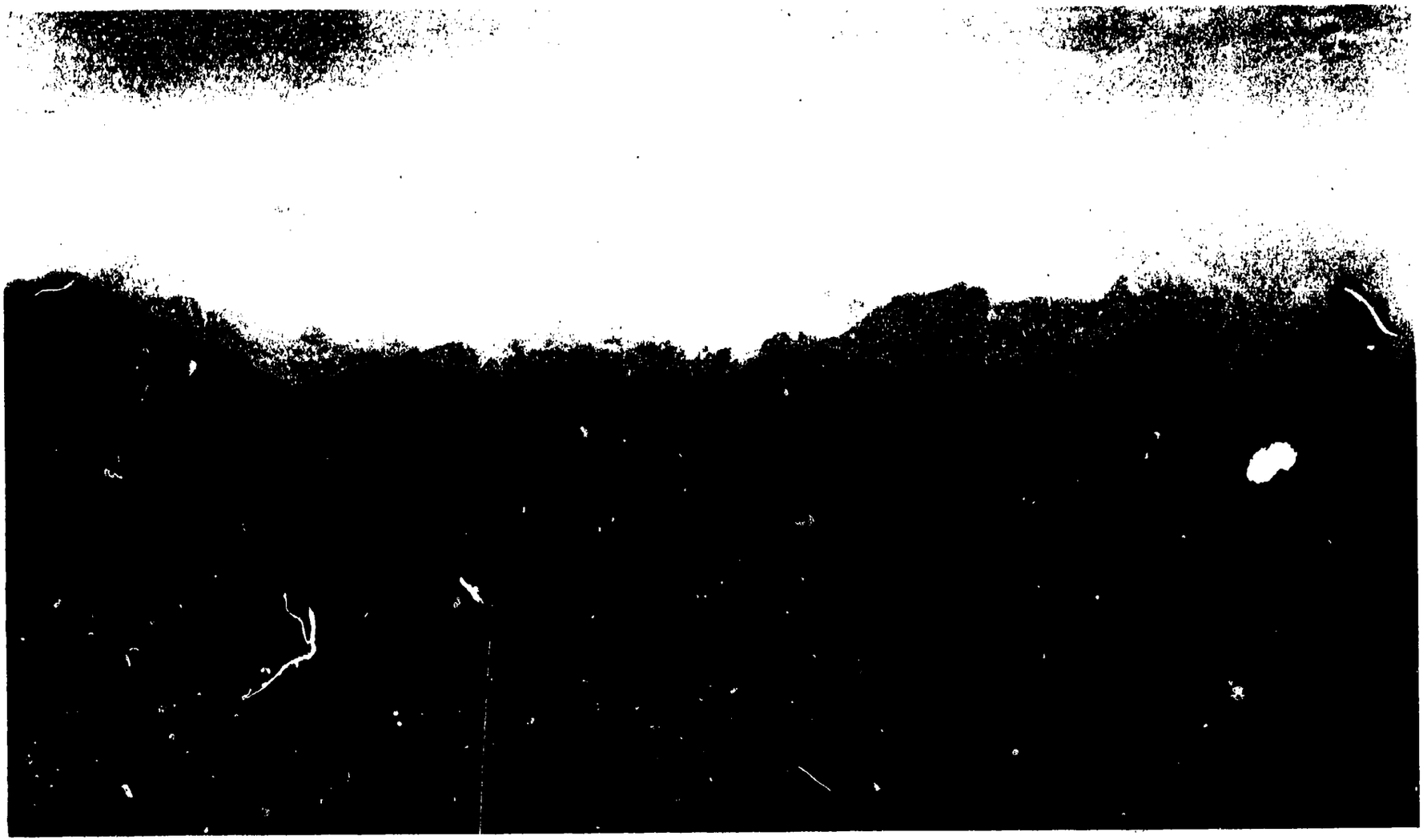
Now the object of the game is to find the best and newest answer to your questions. Once you have decided on the questions you want to answer, you will have to begin some detective work. You should begin with a personal visit to the original artwork. You also will want to find as many references to the work in the local library as possible. If possible, you may want to interview members of the community who knew the artist or the patron, or members of the artist's family. Review the sources that are most obvious, writing down any bits of information that relate to your questions. Keep a record of each of the sources you find most useful, because you might want to go back with more questions.

Sometimes one source will lead you to another source, like a surprise witness. Textbooks, catalogues, and biographies often have reference sections where you can find the names of additional sources to look up. A library search, looking up the name of the artist and the artwork, may give you some unique sources.

Keep your questions in front of you, so you can periodically check to see whether you are on the right track. Follow-up all leads, like a good detective, noting and writing as you go. When you feel you have answered your questions or exhausted all leads, stop and review your evidence.

WHAT EVIDENCE IS MOST INTERESTING?

Sort your information so you can see what relates best to your questions and ideas. Put aside the things that you don't think are useful or relevant. See if you have a story emerging; if so, you can begin to synthesize your information and speculations. If not, you may need to go back and do more detective work.



Mt. Hood

Albert Bierstadt. Courtesy of The Portland Art Museum, Gift of Mr. Henry F. Cabell.

LESSON PLAN 17

THE AMERICAN WEST: IMAGE AND REALITY
GRADES: HIGH SCHOOL

Amy Boyce Osaki, Portland Art Museum, Portland, Oregon

Preview of Main Points

The purpose of this lesson is to help students understand some interrelationships between history and art as reflected in settlement of the American west. The lesson is used to introduce aspects of the philosophy and ideals that supported the Westward Movement, including the myth of the west as a paradise or Garden of Eden, and Manifest Destiny, or the belief that it was the fate of the United States to settle westward across the continent. Then, the lesson is used to explore roles that artists, such as Albert Bierstadt, played in fueling such myths. In contrast to these ideals, students are exposed to realities about the west as depicted by Cleveland Rockwell. The lesson is not intended as a full biography of Bierstadt or as a treatise about the art of the nineteenth century. It is designed to serve as a catalyst for inquiry and discussions about settlement of the west and the power of images to shape our perceptions of the environment.

Curriculum Connections

While many lessons about the westward movement include images created by artists, few analyze the power of such images as records of prevailing views of the period. On one level, Bierstadt's work can be compared to modern advertising in its ability to create the desire for a "product," in his case the product was "the west." Yet he also showed people's awe of nature and simultaneous desire to tame nature. Use of this lesson will enrich a history program, as well as provide historical backgrounds for art production, aesthetic analysis, and art criticism activities related to Bierstadt's paintings. In addition, the lesson can be used as an interdisciplinary base for a unit on people and their environment, leading to discussions about contemporary environmental concerns. A literary discussion about works by Thoreau and Emerson also would be an appropriate follow-up.

Objectives

Students will learn:

1. that belief in manifest destiny and the myth of the "Garden of Eden" influenced people's decisions to move westward

2. that images created by Bierstadt and other artists fueled myths about the west
3. how to recognize ideals and realities and the choices artists may make in translating their experiences to art
4. how to recognize their own translations of reality into ideals and what steps they use to accomplish this
5. to comprehend the sense of wonder and awe some artists felt for the west

Suggestions for Teaching the Lesson and Lesson Narrative

Opening the Lesson

Establish a context for the westward movement by reviewing textbooks and maps that demonstrate growth and expansion of the American territories. Display strong visual images illustrating contrasts between 17th and 13th century colonies, 18th and 19th century states, and a familiar 20th century map of 50 states. Briefly review the multitude of other countries who once claimed the land now incorporated in the United States and discuss what arguments were used to justify westward expansion.

Developing the Lesson

Assign students to study their textbooks about American History to establish major ideas behind the westward movement, including Manifest Destiny and the 'myth of the west.' Discuss the concept of Manifest Destiny, the argument that it was the unalterable fate of the United States to spread westward across the continent of North America. Discuss the myth of the west as a paradise or "Garden of Eden." Talk about how these ideas would influence someone's decision, in the mid-1800s to migrate westward.

In writing or orally, have students develop a rationale for settlers in the 19th century for migrating westward. They should describe why they would move west, how they would learn more about the west, and what they would find when they arrived in the western territories.

Have students summarize their arguments in a general discussion. Discuss how settlers developed their ideal images of the west. Explore the realities of trips west and of life on the frontier in contrast with myths of a "Garden of Eden." Discuss previous claims that Native Americans, and English, French, and Spanish groups had made on western lands, referring to maps in their textbooks.

In the mid-nineteenth century, prospective settlers idealized the western territories as a "Garden of Eden" and American artists, such as Albert Bierstadt, were attracted by the impressive, wild geography of the western regions. After studying, travelling, and painting in Europe, Bierstadt travelled into the American west three times, sketching and

photographing the landscape. When he returned to his studio in the east, he painted large, idealized canvases of the regions he had visited. Following his second trip west in 1863, when he travelled to California, Oregon, and Washington, Bierstadt completed a major painting of Mt. Hood by composing and putting together parts of his studies. In the foreground, carefully detailed plants and animals are nearly hidden in the darkness. In the background, Mt. Hood looms majestically, bathed in alpenglow, and seen through a hazy atmosphere. Mt. Hood looks as it would if seen from Portland, Oregon, but it is painted above Multnomah Falls in a setting that could only be seen from the Washington side of the Columbia River. Topographical landmarks, such as Lone Rock, are shifted to appear together in a single composition.

Bierstadt's painting of Mt. Hood was exhibited for thousands of national and international visitors at the Centennial Exhibition in Philadelphia in 1876. It later was purchased by an American collector and eventually was given to the Portland Art Museum. Partly because of the impact of photographs and of paintings such as Bierstadt's, the U.S. Congress established the country's first national parks to preserve the grandeur of the west.

Ask students to analyze carefully the Bierstadt painting of Mt. Hood, identifying the processes and techniques used to create the work. Explore how these processes were important in translating reality into an image. Ask students to identify the source of light, the time of day, and the weather and ask how these contributed to romanticizing the subject matter. Identify the color values used by Bierstadt, locating both tints (colors mixed with white) and shades (colors mixed with black). Ask students to point out objects he chose to represent, such as deer, trees, river, waterfall, mountain, and sunset, examining the details used. Describe how this composition draws an observer's eye through the painting using contrasts of dark and light hues. Ask what shape dominates the work? (triangle). Ask students to imagine and describe the conditions under which Bierstadt did sketches for this painting; compare those with how he worked in his studio with oils on canvas. Evaluate the importance of hues he selected and discuss the impact of these or other colors he might have chosen to use.

Have students examine Cleveland Rockwell's painting "Mt. Hood from Near the Mouth of the Willamette". Identify the medium used (watercolor) and analyze the work, comparing it with Bierstadt's Mt. Hood. Ask students to list hues in Rockwell's painting and locate tints and shades of these. Ask other students to identify objects depicted in the painting, such as boats, oars, fishing net, people, sea gulls, trees, river, and mountain and describe their location in the foreground, middleground, or background. Ask students to describe lines Rockwell used and to decide which line dominates the work. Ask some students to imagine what the people in the painting are saying to each other and how they feel about where they are. Have a group of students role-play such imagined dialogues. Evaluate whether or not Rockwell painted this watercolor in his studio or at the river, basing the arguments on what students can observe in the painting.

Cleveland Rockwell worked for the U.S. Coast and Geodetic Survey, whose duty it was to map and record the appearance of the coasts of the United States. Between 1868 and 1891, Rockwell meticulously charted the hydrography and topography of the Columbia River, including the positions of notable mountain peaks and ridges in view of the river. His charts were furnished to the U.S. Corps of Engineers for river improvements. In addition to his charts, Rockwell painted landscape scenes for friends and family, including this view of Mt. Hood. Because of his profession, accuracy and detail were important to Rockwell and he strove to show the Columbia River and Mt. Hood realistically.

Concluding the Lesson

Introduce an art production exercise by asking students to create an image, using torn papers, based on their memories of a favorite place they have been. Set criteria of using several tints and shades of color and three or more major shapes arranged to create a sense of movement. After completing this activity, have students stand with their own work responding to critiques from their classmates about the sensory, formal, technical, and expressive qualities of their images, as well as the success of each work in relation to the criteria and proposed subject.

Evaluation

1. Success of the students' artwork in meeting the criteria established for the program (skill)
2. Ability to identify the philosophy and ideals of the westward movement (knowledge)
3. Ability to express the awe and wonder felt by the early travellers to the west (attitude)

Key Artworks

Mt. Hood by Albert Bierstadt (American, 1830-1902), 1869. Portland Art Museum, Portland, OR

Mount Hood from Near the Mouth of the Willamette by Cleveland Rockwell, 1881. Oregon Historical Society, Portland, OR.

(to order slides of these images, contact the Portland Art Museum, Education Department, 1219 SW Park Avenue, Portland, OR 97205 and the Oregon Historical Society, Curator of Collections, 1230 SW Park Avenue, Portland, OR 97205)

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