

## Spring Semester Vol. 9, No. 1

### Features

- **The Art-Centered School**
- **Transforming Education Through the Arts Challenge**
- **Presenting an Annual Fine Arts Day**
- **NCAMSC Completes its Program**
- ***The Web of Life: The Art of John Biggers* on ArtsEdNet**
- **Art-O-Gram: Texture Treasure Hunt**
- ***Ease*, by William M. Harnett**
- ***Ease*, Unit Summary**
- **Exploring Artists and Artworks Through Sequencing of Events**
- **Amon Carter Teaching Resource Center**
- ***Attention, Company!* Student Reproducible Page**

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Project Coordinators: **Nancy Walkup & Pam Stephens**

Co-directors: **D. Jack Davis** and **Melinda Mayer**

Please send submissions (manuscripts, photos, artwork) to:

North Texas Institute for Educators in the Visual Arts  
UNT PO Box 305100  
Denton, TX 76203

## Spring Semester Vol. 9, No. 1

### THE ART-CENTERED SCHOOL

*"Art Education is about helping students learn to use their senses, knowledge, and feelings to find meaning in their environment as well as in works of art."*

Eldon Katter, President-elect  
National Art Education Association

#### Art and School Reform

Since the early part of this decade it has become clear that comprehensive art education is making significant differences in Texas schools. These differences are often dramatic and readily noted by teachers; students are demonstrating abilities to think, read, write, and talk about art and artists and, in doing so, transfer that cognition to other content areas.

It appears that the time has come to focus upon an art-centered curricula for the entire school population. We make this statement because, in our opinion, few disciplines demonstrate the experiential and reflective intelligences in children as does comprehensive art experiences. In addition, recent brain research indicates that learning is both emotional and cognitive. Comprehensive approaches to art allow full ranges of creative expression; the true underpinnings of whole school reform.

Various school reform movements have attempted to reorganize the structures and curricula of public schools, starting with administration and working down through the ranks. If brain research is any indicator of human motivation, reform in schools should also be emotional and personal in addition to cognitive and objective.

Teachers must have an emotional commitment in order for reform to impact their classrooms positively. By the nature of the job, administrators are concerned with daily operations and basic cognitive growth of students as measured by tests. Together, teachers and administrators form a whole unit that can make reform work. Increasingly, our teachers have found art can alter entire school curricula when teachers and administrators have the opportunity to experience art as central to learning. This kind of reform is not divided into top and bottom but becomes a web of emotional and intellectual responses to student needs.

#### Discipline-Based Art Education and Its Place in School Reform

Discipline-based art education (DBAE) is a conceptual framework for teaching and learning in the arts. It is a comprehensive, sequential approach that draws its content from disciplines that lead students to understand the arts' role in time, place, and culture (**art history**); to make reasoned interpretations and judgments about works of art (**art criticism**); to understand the nature and meaning of the arts (**aesthetics**); and to create works of art (**production/performance**). As developed and refined by the National Arts Education Consortium, the research and development art education institutes funded by the Getty Education Institute for the Arts, the DBAE approach to arts education allows for a variety of effective interpretations and means for implementation.

Through a new initiative, *Transforming Education Through the Arts*, this approach to comprehensive arts education reform will be merged with effective school reform strategies to improve student achievement. In addition to providing a world-class program, the initiative will also bring together the most ambitious and effective school reformers in the United States with

nationally acclaimed arts education leaders who share many of the same visions of educational change and school improvement.

This effort provides an unprecedented opportunity to affect school improvement and raise student achievement through DBAE. The successful implementation of a comprehensive arts program will strengthen the efforts of schools already committed to substantive reform. Moreover, the initiative will demonstrate the transforming power of arts education on a national scale, and help ensure that the arts assume their rightful place as an integral part of the school curriculum, enriching and enlivening the education of millions of American schoolchildren.

## **Spring Semester Vol. 9, No. 1**

### **Transforming Education Through the Arts Challenge**

#### **National Initiative**

Thirty-six schools from around the country have been named to participate in *Transforming Education Through the Arts Challenge* (TETAC), a nationwide experiment to reform education funded by the Annenberg Foundation, the Getty Education Institute for the Arts, and the National Arts Education Consortium. The schools will serve as demonstration sites for implementing a comprehensive approach to arts education linked to whole school reform strategies to improve student achievement.

This five-year, \$15-million effort to reform education in and through the arts will provide professional development, implementation of arts curricula, school reform strategies, and the measurement of student achievement. Collectively, the schools will serve K-12 students in rural, urban, and suburban schools in eight states, including 14 schools that primarily serve at-risk students.

"The thirty-six schools represent great diversity in terms of geography, ethnicity, and socio-economic status. This diversity provides an ideal laboratory for exploring how a comprehensive arts education can serve as a viable focal point for school reform and for transforming the lives of students and teachers," notes D. Jack Davis, Co-Director of the North Texas Institute for Educators on the Visual Arts.

#### **NTIEVA Schools**

The six schools in the North Texas region chosen to work with NTIEVA include Mitchell Elementary School in Plano ISD, Shady Brook Elementary School in the Hurst-Euless-Bedford ISD, and Daggett Middle School, Greenbriar Elementary School, North Hi Mount Elementary School, and Oakhurst Elementary School in Fort Worth ISD. This issue of the NTIEVA newsletter provides an overview of the six schools and details some of the activities that are being developed through the grant. NTIEVA will continue to report the ongoing progress of the initiative and share effective strategies for integrating art across the curriculum.

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#### **E.M. Daggett Middle School**

E.M. Daggett Middle School is located in the Fort Worth Independent School District in Tarrant County. The principal is Elda Gonzales and the primary, full-time art specialist is Amy Holkesvik. Another teacher, Barbara Krishnan, also teaches art classes. With a teaching staff of 45, Daggett addresses the educational needs of more than 700 students from a school population that is predominately Latino.

Daggett has a fully equipped art room and a dedicated art faculty, but meaningful art connections are also addressed in other classrooms. Art resources available to Daggett teachers and students include an arts reference library, a large number of art texts, art prints, videos, multi-media CDs, slides, and teacher resource guides. Equipment within the school includes a video camera, slide projectors, audiotape machines, televisions and VCRs, a book binding machine, and a photography darkroom.

Six computer laboratories are available to students and all teachers have a personal computer with access to the school Intranet. Three Fort Worth art museums, the Amon Carter Museum, the Kimbell Art Museum, and the Modern Art Museum of Fort Worth, serve as art resources to the campus. Before applying for the *Transforming Education Through the Arts Challenge* grant, this campus took a closed ballot vote to determine teacher interest in the grant and 100% of the faculty voted to participate.

### **Greenbriar Elementary School**

Greenbriar Elementary School is the southern-most school in the Fort Worth Independent School District in Tarrant County. Greenbriar has a faculty of 40 teachers who serve a population of 850 students. The school is the most racially balanced school in the district with a population of African-American, Latino, Anglo, Haitian, Chinese, Korean, Laotian, and Vietnamese students. Seven different languages are spoken by the students at Greenbriar.

Six years ago the school made a major commitment to improve their academic status and reached out for parental and community support. Part of this reform was the inclusion of discipline-based art education (DBAE) across the curriculum. Principal Joyce Ford has made it possible for art specialist Val Franks to teach art full-time. Art was elevated to the status of a primary subject and funding, personnel, and staff development through art received priority.

At the end of the 1993-94 school year, Greenbriar earned a *Significant Gains Award* from the state, became a Texas Recognized School, and for the last two years, the school received an "inclusion grant" from the state for work with special education students. The school was also given the J. C. Penny High Performance Award and Outstanding Business/School Partnership Award for two consecutive years. Greenbriar is now ranked academically among the highest in the district.

### **Mitchell Elementary School**

Mitchell Elementary School in the Plano Independent School District has a student population of 662 students served by a faculty of 33. Principal Sandra Wysong is an advocate of technology in the classroom and interdisciplinary learning through the arts. Computer workstations in every classroom, individual teacher e-mail addresses, arts-based faculty in-services, an annual Cultural Arts Day with visiting artists, and student art throughout the school are but a few examples that evidence this commitment. Additionally, to promote quality interdisciplinary connections, Ms. Wysong has provided a flexible schedule to art specialist Angie Zarvell so that Ms. Zarvell can plan with each grade level team. Through this schedule, every student receives art instruction on a regular basis.

The campus furnishes a wide variety of art resources for teachers and students: art reproductions, books, slides, videos, as well as laser discs. The community also functions as an art resource for Mitchell Elementary. Partnerships with area artists, art galleries, community colleges, and art museums enrich learning at the school.

### **North Hi Mount Elementary School**

North Hi Mount Elementary is located in the Fort Worth Independent School District in Tarrant County. The principal is Patricia Rhinehart and the full-time art specialist is Cynde Riddle. The school has experienced dramatic changes in student population since adopting a year-round calendar and currently has 356 students and 19 teachers. Bilingual and English as a Second Language Instruction (ESL) is provided for any student requiring such a learning situation.

The student body has access to a computer laboratory and all classrooms have cable connections for television. Primary level students have their learning enhanced through programs such as *Writing to Read*, *Parents as Teachers*, *Connections*, and the *Early Literacy Network*. The school has strong collaborations with its Adopt-A-School partners, the Osteopathic Medical Center of Texas and the Fort Worth Museum of Science and History.

Additional resources include a well-supplied library, numerous large art reproductions, art journals (for teachers), videos, slides, postcards, film strips, CD-ROMs, museum-produced teacher resource guides, state-adopted art texts, and FWISDs art curriculum guides. In addition, North Hi Mount is within walking distance of the four museums in Fort Worth's art district and makes frequent use of this fortunate location.

### **Oakhurst Elementary School**

Located in the Fort Worth Independent School District, Oakhurst Elementary opened in 1928 with only four teachers and four classrooms. A graceful two-story, tile roofed building, Oakhurst now serves the educational needs of more than 800 students. High ceilings, cloak closets, alcoves, thick walls, and other architectural details from another era provide individualized teaching environments for each of the 39 faculty members.

Principal Jana Marbut-Ray promotes visual arts and interdisciplinary learning. Mrs. Ray states that art has always been a very important part of the curriculum on the Oakhurst campus. This commitment is seen in the school's *Writing Across the Curriculum* initiative that focuses upon art as a basis for writing in every content area. Recently, the entire fourth grade visited the Amon Carter Museum to investigate works of art through expressive-narrative writing. Numerous other educational student tours of Fort Worth art museums are planned.

Art specialist Elizabeth Willett, recognized as 1994 Texas Art Education Association Elementary Art Teacher of the Year, is instrumental in bringing an arts-based curriculum to Oakhurst. It is not uncommon to find Ms. Willett planning correlated activities with classroom teachers or working directly with them. Additionally, the Oakhurst art department is on the cutting edge of technology, with computer workstations and Internet connections for students (the first elementary art classroom in the district to have such resources). Ms. Willett views combining art with technology as a bridge to the global community. Under her direction, students are working with the local community to build a Japanese peace garden and tea house in what was once a concrete courtyard behind the school.

### **Shady Brook Elementary School**

Shady Brook Elementary, located in the Hurst-Euless-Bedford Independent School District in Northeast Tarrant County, has 24 teachers who serve the educational needs of approximately 470 students. Principal Russ Chapman, long an advocate of interdisciplinary learning, sits on the National Steering Committee for the *Transforming Education Through the Arts* project. Mr. Chapman is frequently a guest speaker on the topic of arts-based and interdisciplinary curricula in other districts around the country.

Art specialist Cindy Hermus uses a comprehensive approach for all art activities and acts as a resource for the entire faculty in developing and presenting correlated lessons. Under her direction, each grade level will visit an art museum this school year. Ms. Hermus' art room, a facility designed specifically as an art space, also boasts a technology center for students. With Internet capability, Shady Brook students can visit art museums around the world. The Shady Brook library houses additional resources for students and teachers.

These resources include art books, computer software, teacher resource guides, and audio visual equipment.

## **Spring Semester Vol. 9, No. 1**

### **Presenting an Annual Fine Arts Day**

Through the collaborative efforts of the art teacher, principal, and faculty of Greenbriar Elementary School in Fort Worth, Texas, students at the school have experienced an annual Fine Arts Day for the last four years. Greenbriar's Fine Arts Day, initiated by art specialist Val Franks and held every spring, is a day-long participation in arts activities by all students in the school. Over one hundred volunteers from the community spend the day at the school to present a variety of arts activities and experiences for every class.

As a school in the Fort Worth Independent School District, a consortium district of the North Texas Institute for Educators on the Visual Arts (NTIEVA), Greenbriar's art specialist and faculty have participated in NTIEVA teacher training programs for some time. The school has sent teachers to NTIEVA's summer institute and invited NTIEVA staff to conduct teacher inservices at Greenbriar for a number of years. This involvement has resulted in a unified commitment by the school and community to provide significant art education for the children in the school.

Over the years, visual artists, musicians, dancers, dramatists, architects, and other arts-related professionals have volunteered their time to work with students on the Fine Arts Day. Other presenters have included art specialists from within the district, faculty and art education students from local colleges and universities, and members of Fort Worth area symphony and dance groups.

Planning for the Fine Arts Day begins about two months before the chosen date as invitations are issued to artists and the master schedule for the day is developed. Scheduling is carefully planned for each grade level to experience a different arts discipline. For example, in Greenbriar's 1996 Fine Arts Day, assigned disciplines included dance for kindergarten, two-dimensional art for first grade, drama for second grade, music for third grade, photography for fourth grade, and three-dimensional art for fifth grade. Activities vary from year to year; in 1996, students developed dance movements, performed dramatic interpretations, listened to an opera singer, guitarist, and a harpist, designed floor plans for a house with an architect, created original prints, and developed three-dimensional designs with both traditional art materials and a computer paint program. Students also become aware of art careers as they meet and interact with adults involved in art-related professions.

Each grade level rotates through four classes of activities; morning and afternoon activities are divided by a picnic lunch, shared on the playground by students, teachers, and arts volunteers. Time is also scheduled to allow classroom teachers an opportunity to observe other classes for an overview of the day's offerings. Teachers are also encouraged to include appropriate preparatory and follow-up activities in planning for their own classes before and after the Fine Arts Day.

The Fine Arts Day at Greenbriar is a testament to the entire faculty's recognition of the value of the arts to all students. Former principal Sherry Harris and art specialist Val Franks both deserve special recognition--Ms. Harris, for allowing the Fine Arts Day to replace the regular school schedule and devote the entire day to the arts, and Ms. Franks for planning the master schedule for the day, enlisting the presenters from the community, readying the supplies, materials, and facilities needed by the visiting artists, and making every effort to ensure that the day runs smoothly. Joyce Ford, the current principal, has also continued to support this effort.

The success of this annual event is evident in the return each year of many of the same presenters and the teachers' and students' eager anticipation of the day. At the end of the Fine Arts Day, all want to know "when will it be next year?"



## **Spring Semester Vol. 9, No. 1**

### **NCAMSC Completes Its Program**

In December 1997, the National Center for Art Museum/School Collaborations (NCAMSC) completed the goals and tasks identified for its period of funding from the Getty Education Institute for the Arts. NCAMSC, established in 1994 as the national specialty program of NTIEVA, served as a three-pronged resource to the fields of art and art museum education by collecting, analyzing, and disseminating information about successful art museum/school collaborative programs; conducting research on learning from works of art in museums and schools; publishing in both print and electronic formats; and providing networking opportunities for art and art museum educators and administrators.

Led during its three and one-half year tenure by program Director Nancy Berry with the guidance of a national advisory committee, NCAMSC completed an ambitious program. In 1995 and 1996, the Center conducted four national focus groups in Dallas, Washington, D.C., Portland, Maine, and San Francisco to determine the needs and interests of its target audiences. In 1996 and 1997, a two-part national survey queried art museum educators and their school collaborators about the state of art museum/school collaborative programming and published a report on part one in 1996 and a second report on part two and a summary in 1997. NCAMSC and the Dallas Museum of Art co-hosted a five-state regional conference, "Learning from Works of Art Through Museum/School Collaborations," held at the museum in November 1996, with a report on these proceedings published in the fall of 1997.

Kris Westerson managed the Center's office, handling administrative responsibilities and requests from users, and three graduate research assistants, Cullen Clark Lutz, Laura Lee Utz, and Kay Wilson spearheaded research projects. Information about art museum/school collaborative programs gleaned from the surveys can be accessed through the NTIEVA web site (<http://www.art.unt.edu/ntieva>) and publications can be ordered from Nancy Berry at the School of Visual Arts at the University of North Texas (940-369-7235).

## Spring Semester Vol. 9, No. 1

### The Web of Life: The Art of John Biggers

*The Web of Life: The Art of John Biggers*, now online, is the most recent exhibition and discussion on *ArtsEdNet*, the web site of the Getty Education Institute for the Arts. This program concentrates on the life and work of the artist and art educator Dr. John Thomas Biggers. Biggers, Distinguished Professor Emeritus, Texas Southern University, Houston, is highly acclaimed for his complex, symbolic murals based on African American and African cultural themes.

Throughout his long career, Biggers continued to work as an artist while serving as the founder and head of the art department at Texas Southern University. Biggers, who studied under famed art educator Viktor Lowenfeld at Pennsylvania State University, recently was honored by a major retrospective that traveled to seven art museums around the United States.

*The Web of Life* features a biography and an extensive interview with the artist, an interactive symbol search for students, a gallery and chronology of Biggers' work, resources, selected readings, and an opportunity to talk to the artist via e-mail.

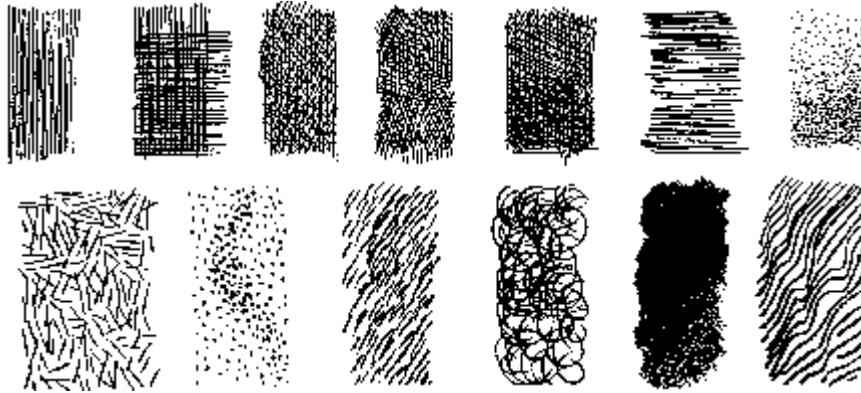
In addition, seven comprehensive lessons for both elementary and secondary students are provided. These include *Looking to Learn: An Introduction to John Biggers Through Starry Crown*, *Learning Through Comparisons: Starry Crown and The Upper Room*, *Big Questions About the Work of John Biggers*, *Art Making as a Thoughtful Process: More Questions for Discussion*, *Issues of Public Art and the Murals of John Biggers*, *The Shotgun Houses of John Biggers: African American Vernacular Architecture*, and *The Dematerialization of Form and the Evolution of Images*.

# Spring Semester Vol. 9, No. 1

## ART - O - GRAM

### Texture Treasure Hunt

Texture is an element of art that refers to the way objects or surfaces feel or look like they feel. Find an artwork to match each of the textures shown below.



## Spring Semester Vol. 9, No. 1

### *EASE*



William Michael Harnett

William M. Harnett, American, 1848-1892

1887, Oil on canvas, 48 x 52 3/4 inches

Amon Carter Museum, Fort Worth, Texas

#### **About the Artist**

William Harnett was born in Ireland and grew up in Philadelphia, Pennsylvania, after coming to this country with his family. During the 1860s and 1870s, he studied art at the Pennsylvania Academy of Fine Arts and at Cooper Union in New York.

In 1880, Harnett traveled to Europe where he painted and studied the 17th-century masters of still life painting. He spent most of this period in Munich, Germany. *Munich Still Life*, one of Harnett's paintings from this time, is in the Dallas Museum of Art. After studying and working there for six years he returned to New York, and *Ease* was painted in 1887. During the next few years, he produced his most important works, but by 1890 he began to suffer from arthritis, an affliction that troubled him until his death in 1892.

#### **About the Art**

The subject of this painting is a collection of objects that give us a "portrait" of the man who commissioned the work and that tell us about some of the values of his time. The patron, James T. Abbe, a wealthy Massachusetts business man, commissioned Harnett to do this painting of objects from his library. Except for the flute, which Harnett also used in other paintings, it is believed that most of the items belonged to Abbe.

James T. Abbe was the owner of the Holyoke Envelope Company and was the president of the company that published the *Springfield Daily Union*. Harnett has placed an envelope at the center of the painting, a newspaper symbolizes Abbe's other business interests, and the books,

sheet music, and musical instruments give the viewer more information about the life of this man and others during the last years of the nineteenth century. From the objects pictured, the viewer learns about an educated and successful man and about a time when value was placed on the activities and life style suggested by the objects seen on the table top.

### **Additional Information**

A report in the *Springfield Daily Republican* stated that Harnett spent seven months painting *Ease*. Mr. Abbe sold it a few months later to a wealthy California railroad tycoon, Collis P. Huntington, for \$6,000. After the sale, the location of the painting was unknown until 1971. Mr. Huntington was very wealthy and had at least three mansions, all of which were filled with art. When Huntington died, his art works were dispersed, and the only proof that Harnett had painted *Ease* was a photograph that had been taken of the original painting. One of Huntington's mansions was in San Francisco, and when much of that city was destroyed in the San Francisco earthquake and fire of 1906, the painting was assumed to have been destroyed as well.

In March, 1971, while working on a biography of William Harnett, Alfred Frankenstein received a telephone call from the owner of an art gallery in Castro Valley, California. She described to him a painting that had been brought to her for cleaning that she suspected might have been done by Harnett. Mr. Frankenstein asked her if the painting had a palm leaf fan on the right-hand side, and when she said, "Yes," he knew he had found the missing painting.

As Frankenstein pieced together the story of the many years since the painting had last been seen, he discovered that it apparently had been damaged in the famous fire. It had been trimmed on all sides, probably to remove the smoke or fire damaged areas. The original signature that had been in the lower left corner had been removed when the canvas was trimmed. The painting had been in the possession of one family for several generations and had been in the basement of one of the family members for many years. She had inherited it, and when she began to think that it could be a lost masterpiece, she decided to contact someone who might be able to identify it.

A New York Gallery owner was very excited when he received a letter telling him that the painting had been found. Until that time *Ease* had been a "known unknown," a lost painting of which proof existed only in the form of a photograph. The photograph let experts know what it had originally looked like, but they had not known where it was for all of those years!

### **About the Time and Place**

The writer Mark Twain called this era "The Gilded Age." During this period, industry and business flourished. Many people enjoyed wealth and prosperity, but the years following the Civil War were a time of many changes and numerous problems. Workers formed unions in order to gain better wages and working conditions. A few states were beginning to allow women to vote, and reformers called for changes to reduce poverty and to improve the living conditions of the poor.

The newly rich citizens built large mansions and filled them with artworks, books, and decorations. They spent their leisure time attending operas, visiting luxurious resorts, and participating in activities that they felt were signs of their social position. Those with less money were involved in less extravagant pastimes. They attended circuses, fairs, and sporting events. They enjoyed songs played on parlor pianos or from records on the early, crude phonographs. Many read magazines filled with pictures, and "dime novels"--inexpensive books that told stories of adventure and the value of hard work and courage--were popular.

Kay Wilson

**More works by William M. Harnett are available at these sites:**

[AFTER THE HUNT](#)

[A WOODEN BASKET OF CATAWBA GRAPES](#)

[BANKER'S TABLE](#)

[EMBLEMS OF PEACE](#)

[MORTALITY AND IMMORTALITY](#)

[THE CINCINNATI ENQUIRER](#)

## Spring Semester Vol. 9, No. 1

### UNIT SUMMARY

**Title:** *Ease*, William Harnett

**Objectives:**

Students will:

1. Evaluate the visual clues in *Ease* to deduce a "portrait" of the person represented.
2. Compare and contrast *Ease* to other still lifes by Harnett and other artists.
3. Compare and contrast *Ease* to other kinds of portraits.
4. Draw and assemble a still life using objects that are meaningful to and expressive of the maker.

**Materials and Preparation:**

- 12" x 18" light-colored construction paper, one per student
- oil pastels or colored pencils
- found objects (objects brought from home)
- pencils
- glue
- scissors

**Resources:**

- *American Art: Paintings from the Amon Carter Museum*, by Sarah Cash
- print or slide of *Munich Still Life*, by William Harnett (collection of Dallas Museum of Art)

**Motivation:**

Lead students through examination and discussion of *Ease* to deduce a "portrait" of the person represented. Discuss how objects in the painting tell us about the culture and time in which it was created. Explore the concept of portraits and compare and contrast *Ease* with other still lifes and traditional portraits. Compare *Ease* with *Munich Still Life*, another Harnett still life, and contemporary work such as that of Audrey Flack. Relate portraits to self-portraits. Have students each make a list of personally meaningful objects. Ask students to bring objects from home to draw or use for assemblage.

**Vocabulary:**

- still life
- Gilded Age
- portrait self-portrait
- trompe l'oeil
- assemblage

**Procedure/Production:**

Students determine at least 5 objects that describe themselves to be drawn or collaged to drawing.

On light-colored construction paper, plan placement of the 5 objects so that there is a definite pattern of arrangement with some objects overlapping (or even extending off the page). If desired, first lightly sketch the basic drawing in pencil.

Use oil pastels or colored pencils to draw and color the work. Objects such as photographs, cards, ticket stubs, etc. may be glued on, if their arrangement is considered during the original design.

**Extension:**

Choose a famous person and create a still life "portrait" illustrated with objects meaningful to the subject's life.

**Evaluation/Outcomes:**

Did students:

1. Deduce a "portrait" of the person represented in *Ease*?
2. Compare *Ease* to other still lifes and portraits?
3. Create a still life that depicts objects that are personally meaningful?

**Interdisciplinary Connections:**

**Language Arts**

Write a persuasive paragraph about the characteristics of the person portrayed in *Ease*, giving supporting reasons.

**Mathematics**

Categorize and count the objects in *Ease*, then create a graph or table to show the results.

**Science**

Use observation and deductive analysis to discover clues about the person and time depicted in this "portrait."

**Social Studies**

Research the objects shown in *Ease* to determine when, where, how, and by whom they were used.



## **Spring Semester Vol. 9, No. 1**

### **Exploring Artists and Artworks through Sequencing of Events**

Artists and others who work with art objects (such as curators or conservators) generally go about their jobs in some sort of a logical order. Investigating the various steps that people in the arts utilize to complete tasks assists students with learning about sequencing of events. This activity demonstrates one method for exploring how or why art is made, researched, and preserved.

It also addresses a Texas Essential Knowledge and Skills (TEKS) objective for social studies skills. In this objective the student applies critical-thinking skills to organize and use information acquired from a variety of sources. The student is expected to analyze information by sequencing, categorizing, identifying cause-and-effect relationships, comparing, contrasting, finding the main idea, summarizing, making generalizations and predictions, and drawing inferences and conclusions.

#### **Materials and Preparation**

Select art reproductions that you wish to use. Images of Egyptian artifacts were used for the field testing of this activity because students were preparing to visit an Egyptian exhibition at the Dallas Museum of Art.

After the reproductions are chosen, an envelope will need to be prepared for each image. Label each envelope with an art job (e.g., artist or curator) and the title of one work of art. Inside each envelope, place 6 – 8 sequence cards. Each card should relate one event in the sequence of events that a particular art job would follow. For example, an artist who carved tomb walls might have these individual events cited on cards:

- Somebody needs a decorated tomb wall.
- A wall is designed.
- Artisan helpers are found.
- Tools are selected.
- Materials are found.
- A tomb is built.
- The wall is created.
- Payment is made to the wall designer and artisans.

Note: Better small group and class discussion will result if some events can be arranged in a variety of chronological orders. For example, ask students to think if an artist would create a design and then determine the tools and materials or would the tools and materials be selected prior to creating a design? Subsequently, students should be able to justify why their chosen order makes sense.

#### **Motivation**

Display in front of the class a large art reproduction. Facilitate a brief discussion about the artist and the artwork. Model the activity by using 9" x 11" sequence cards. Randomly arrange the cards by pinning them to a bulletin board, taping them to a chalkboard, or asking students to hold them. Read the information on each card aloud and then ask the class to arrange the cards in a logical order. Encourage students to contemplate alternative chronological orders and to justify their choice of sequence.

### **Pre-writing Activity**

Place students in small collaborative groups. Distribute the art reproductions and envelopes that contain sequence cards. Ask each group to review their sequence cards and then arrange them in a sensible and logical order. Encourage each group member to consider thoughtfully the order of the sequence cards and to rearrange the cards if necessary. Provide ample time for students to discuss why the cards were arranged in the selected sequence.

Sequence cards allow students freedom to think about a realistic sequence of events as well as provide an opportunity to rearrange the sequence before they are required to formally state the order. When a group is pleased with its sequence of events, ask a recorder from the group to write the ordered sequence onto a piece of paper. If time is an issue with this portion of the activity, provide a handout that lists in random order each event. This sequence of events, in whatever format you choose, will become an outline for writing a story.

### **Writing a Story**

After creating an outline from the sequenced events, ask each collaborative group to write a story based upon the events that includes: (1) a description or reference to the person whose point of view is contemplated in the sequence of events; and (2) a narrative that incorporates each event in the sequence that the group arranged. Encourage students to be descriptive, to elaborate upon their sequential story, and to go beyond the wording of the sequence cards. This activity also addresses the language arts TEKS that state that students are expected to exhibit an identifiable voice in personal narratives and in stories, and write to discover, express, record, develop, and reflect on ideas.

### **Closure and Extension**

At the conclusion of the activity, ask a reporter from each group to share the story the group has produced. Other students in the class should try to determine, based upon the clues in the story, whose point of view is being discussed. Outlines, stories, and art reproductions can be displayed where other classes can compare ideas.

*This activity was developed by Robin Shaddix, Marcus Fellow and graduate research assistant for NTIEVA.*

## **Spring Semester Vol. 9, No. 1**

### **Amon Carter Teaching Resource Center**

The Amon Carter Education Department is pleased to announce to area educators the addition of a new Teaching Resource Center. The Center offers over 100 free loan materials on American art in a wide range of formats: teacher slide packets, study print sets, video programs, laser discs, CD-Roms, and *ArtLinks* poster sets. The Teaching Resource Center is also a regional distributor for the National Gallery of Art extension programs.

Educators are invited to visit the Teaching Resource Center in the Museum's education department to browse through the rich variety of materials on American art, preview CD-Roms on art, and search the Internet for additional resources. All materials are available year-round and may be borrowed for up to two weeks. Materials may be mailed to schools or picked up at the Museum, 3501 Camp Bowie, Fort Worth.

For further information, please call Barbara Maldonado, Teaching Resource Coordinator, at (817)738-1933, ext. 234 or 235 or send e-mail to [barbara.maldonado@cartermuseum](mailto:barbara.maldonado@cartermuseum).

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### The *ArtLinks* Inquirer



*Attention, Company!*

### A Student Newsletter of the North Texas Institute for Educators on the Visual Arts, Winter 1998

#### The Artist

William Harnett was an American painter who lived from 1848-1892. During his career as an artist he became the master of the technique called *trompe-l'oeil* (tromp-loy), which means "fool the eye." He included many realistic and carefully-painted details in his artwork. The objects in his paintings look photographically realistic.

Harnett began working as an artist when he was seventeen. He later studied in New York and Philadelphia. At about the age of 27, he completely devoted himself to painting. Harnett's still life paintings combine objects that give information about himself, other people, and nineteenth-century America.

#### About the Art

Although he was best known for his still-lives, Harnett created at least two portraits. A portrait is an artwork that depicts a person. The portrait shown on this page is called *Attention, Company!* It belongs to the Amon Carter Museum in Fort Worth. While *Attention, Company!* pictures a different subject than most of his other work, Harnett's typical style and techniques can be seen in the portrait of this young boy.

## Questions

Look carefully at *Attention, Company!*, then answer the following questions on a separate piece of paper. Think about the clues the artist gives you.

What is the boy in the painting doing?

If he could talk, what do you think he would say?

How old is the boy?

What name would you give him?

Do you think this boy is pictured in the past or the present? Give reasons for your answer.

Contrast and compare *Attention, Company!* to *Ease*, another painting by the same artist. What is the same? What is different?

Why do you think the artist chose to paint this child's picture?

Through the collaborative efforts of the art teacher, principal, and faculty of Greenbriar Elementary School in Fort Worth, Texas, students at the school have experienced an annual Fine Arts Day for the last four years. Greenbriar's Fine Arts Day, initiated by art specialist Val Franks and held every spring, is a day-long participation in arts activities by all students in the school. Over one hundred volunteers from the community spend the day at the school to present a variety of arts activities and experiences for every class.

As a school in the Fort Worth Independent School District, a consortium district of the North Texas Institute for Educators on the Visual Arts (NTIEVA), Greenbriar's art specialist and faculty have participated in NTIEVA teacher training programs for some time. The school has sent teachers to NTIEVA's summer institute and invited NTIEVA staff to conduct teacher inservices at Greenbriar for a number of years. This involvement has resulted in a unified commitment by the school and community to provide significant art education for the children in the school.

Over the years, visual artists, musicians, dancers, dramatists, architects, and other arts-related professionals have volunteered their time to work with students on the Fine Arts Day. Other presenters have included art specialists from within the district, faculty and art education students from local colleges and universities, and members of Fort Worth area symphony and dance groups.

Planning for the Fine Arts Day begins about two months before the chosen date as invitations are issued to artists and the master schedule for the day is developed. Scheduling is carefully planned for each grade level to experience a different arts discipline. For example, in Greenbriar's 1996 Fine Arts Day, assigned disciplines included dance for kindergarten, two-dimensional art for first grade, drama for second grade, music for third grade, photography for fourth grade, and three-dimensional art for fifth grade. Activities vary from year to year; in 1996, students developed dance movements, performed dramatic interpretations, listened to an opera singer, guitarist, and a harpist, designed floor plans for a house with an architect, created original prints, and developed three-dimensional designs with both traditional art materials and a computer paint program. Students also become aware of art careers as they meet and interact with adults involved in art-related professions.

Each grade level rotates through four classes of activities; morning and afternoon activities are divided by a picnic lunch, shared on the playground by students, teachers, and arts volunteers. Time is also scheduled to allow classroom teachers an opportunity to observe other classes for an overview of the day's offerings. Teachers are also encouraged to include appropriate preparatory and follow-up activities in planning for their own classes before and after the Fine Arts Day.

The Fine Arts Day at Greenbriar is a testament to the entire faculty's recognition of the value of the arts to all students. Former principal Sherry Harris and art specialist Val Franks both deserve special recognition--Ms. Harris, for allowing the Fine Arts Day to replace the regular school schedule and devote the entire day to the arts, and Ms. Franks for planning the master schedule for the day, enlisting the presenters from the community, readying the supplies, materials, and facilities needed by the visiting artists, and making every effort to ensure that the day runs smoothly. Joyce Ford, the current principal, has also continued to support this effort.

The success of this annual event is evident in the return each year of many of the same presenters and the teachers' and students' eager anticipation of the day. At the end of the Fine Arts Day, all want to know "When will it be next year?"