



PHILADELPHIA  
MUSEUM OF ART

# Looking to Write, Writing to Look

A TEACHING RESOURCE



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# INTRODUCTION

Great writers are great observers. They consider the world around them, notice overlooked details, and make connections. Looking carefully at art helps us to develop these observation skills. Art encourages us to slow down, look closely, and reflect on what we see. When we accept this invitation, we are rewarded with new thoughts and perspectives. These ideas and insights provide rich material for writing.

## **THIS TEACHING RESOURCE INCLUDES:**

### **Twenty-five image cards**

with a picture on the front and information on the reverse

### **This printed resource guide** with:

An introduction to talking about art with students

Information from the reverse of each image card

Suggested classroom activities, divided by writing genre and grade level

Worksheets

Glossary

Bibliography

### **A CD-ROM** with:

Digital versions of the twenty-five images on the cards

A PowerPoint slideshow with looking questions and details of each work of art

A digital version of this resource guide

Examples of poems written in response to art

These resources are available at [www.philamuseum.org/education](http://www.philamuseum.org/education).

In this spirit, *Looking to Write, Writing to Look* brings together twenty-five remarkable works of art from the Philadelphia Museum of Art's collections and uses them as inspiration for an array of writing activities for K–12 students. We hope that you and your students enjoy discovering the limitless potential of art to inspire writing in every form.

## **The goal of this teaching resource is two-fold:**

**To help students develop observation skills by responding to art through writing**

**To help students develop writing skills by using art as an inspiration**

Works of art were chosen for their capacity to inspire writing in several genres and to appeal to students of diverse ages and backgrounds. The writing activities were designed to encourage focused looking and offer opportunities for student collaboration as well as personal reflection. They emphasize different stages of the writing process and include a wide range of purposes and audiences. The images and activities may also stimulate your own ideas for the classroom and can be adapted and used in countless ways.

## **Alignment with Writing, Speaking, Listening, and Visual Arts Standards**

Both national and Pennsylvania educational standards served as guidelines throughout the development of this teaching resource and helped determine the forms and concepts explored in the suggested looking/writing activities. In addition, the National Council of Teachers

of English position statement, “Beliefs about the Teaching of Writing,” provided a foundational understanding of the nature of writing and the skills students need to develop for the twenty-first century (see Bibliography).

In particular, the looking/writing activities align with the following Common Core State Standards (College and Career Readiness Anchor Standards), which were adopted in 2010 by Delaware, New Jersey, Pennsylvania, and many other states:

**Anchor Standard for Writing 1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**Anchor Standard for Writing 2:** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

**Anchor Standard for Writing 3:** Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.

**Anchor Standard for Writing 5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

**Anchor Standard for Writing 10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

**Anchor Standard for Speaking and Listening 1:** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

**Anchor Standard for Speaking and Listening 2:** Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

**Anchor Standard for Speaking and Listening 4:** Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

The looking/writing activities also align with the following National Standards for Arts Education:

**Content Standard 2:** Using knowledge of structures and functions. (Students know the differences among visual characteristics and purposes of art in order to convey ideas, and describe how different expressive features and organizational principles cause different responses.)

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

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



### **Rubric for Assessment**

A useful assessment model for students' writing is the 6+1 Trait® scoring guide. It provides guidelines for evaluating ideas, organization, voice, sentence fluency, word choice, conventions, and presentation. Several versions of this rubric can be found online at [www.educationnorthwest.org/resource/464](http://www.educationnorthwest.org/resource/464).

### **Teaching Resources at the Philadelphia Museum of Art**

Visit [www.philamuseum.org/education](http://www.philamuseum.org/education) (click on "Teachers," then "Resources"), where you can browse the Museum's teaching resources including poster sets, teaching kits, and exhibition materials. Teacher resources are also available for purchase at the Museum Store or online at [www.philamuseumstore.org](http://www.philamuseumstore.org).

# GETTING STARTED

## TALKING ABOUT ART WITH STUDENTS

### **Why should students discuss a work of art before writing about it?**

Discussing a work of art as a group generates interest in and ideas about the image. Given the integral relationship between speaking, listening, and writing, these discussions also prepare students for successful writing by allowing them to rehearse the language they will use in their written work.

### **Must all of the suggested looking/writing activities begin with group discussion?**

No. Most of the activities will benefit from group discussions prior to writing, but you can decide what will work best for your class.

### **What questions should I ask to facilitate the discussion?**

**Look.** Begin by asking everyone to look at the image quietly for a few moments. This gives them an opportunity to digest the visual information.

**Describe.** Next, have students describe what they notice about the work of art. What do we see? What more can we find? Perhaps write the observations on the blackboard.

**Think.** Next, ask more analytical questions. What do we think about what we see? What do our observations tell us about the story, idea, mood, or feeling of the work of art? Select looking questions from those provided on the reverse of the image cards and in the PowerPoint slideshow (see enclosed CD-ROM) to guide your discussion, or ask questions of your own.

**Discover.** If factual questions arise, read the text on the reverse of the image card for more information. Then ask the group to consider what new thoughts they have.

**Respond.** Last, invite personal responses. How does the artwork relate to your own life experiences and prior knowledge? The suggested writing activities can build on these responses.

### **What if I don't know all of the information about a work of art or artist?**

Don't worry! Having a discussion about art is about sharing ideas, not giving a lecture. You do not have to be an art expert to facilitate a discussion with your students. The idea is to observe and respond together.

The primary objective of this teaching resource is to use art as an inspiration for writing, not to learn art historical facts. If you want information about a work of art, read the reverse of the image card.

If looking at a work of art inspires further investigation or research, that's terrific!

### **What if everyone has a different opinion or understands the artwork differently?**

Art is multilayered in its meaning and everyone comes to it with their own life experiences. Therefore, everyone will respond a little differently. It is important to validate all ideas equally and without judgment. If visual details are misunderstood, it is fine to clarify for clarity's sake.



### BACTRIAN CAMEL

618–907 (Tang Dynasty, 618–907)

Earthenware with *sancai* (tricolor) glaze

Height: 32 inches (81.3 cm)

### CENTRAL ASIAN GROOM

618–907 (Tang Dynasty, 618–907)

Earthenware with *sancai* (tricolor) glaze and traces of painted decoration on head

Height: 17 inches (43.2 cm)

### CHINA

#### LET'S LOOK

Describe the poses and expressions of the camel and the man.

What do they tell you about each?

How would you describe the camel's behavior?

What textures and colors do you see on each figure?

#### LET'S LOOK AGAIN

What material was used to make these sculptures? How can you tell?

These figures were found in ancient tombs in China. Why might tombs have been filled with such things?

## TOMB FIGURES: BACTRIAN CAMEL AND CENTRAL ASIAN GROOM

These **ceramic** figures of a Bactrian camel and **groom** were made over one thousand years ago in China for the tombs of wealthy aristocrats or merchants. Objects such as these, along with figures of guardians, soldiers, and entertainers, were placed in tombs so that the spirit of the deceased person might have a rich and full **afterlife** similar to the life he or she had lived on earth.

China was the eastern end of the Silk Route (also called the Silk Road), some five thousand miles of roads linking Asia, the Middle East, and Europe, along which traders exchanged not only goods and services but also customs and languages. Two-humped Bactrian camels were ideal for carrying the trade goods. Standing seven feet tall at the hump, they can carry great weight, walk on varied terrain with their large feet, and store fat in their humps, converting it to energy or water on long journeys.

The unknown artists who made these sculptures filled them with a lively spirit. The camel twists its neck and opens its mouth to bray loudly. The groom raises his arm as if to control a stubborn camel with invisible reins. Attached to the camel's saddle you can see a water flask, a slab of smoked meat, and a saddlebag with a fanged guardian face.

The figures were coated with cream, amber, and green **glazes**, which still shine brightly after a thousand years. The groom's face and legs were not glazed, but instead were originally painted with **watercolors**, which have faded away over time.

Camel: Philadelphia Museum of Art: Gift of Mrs. John Wintersteen, 1964-9-1  
Groom: Philadelphia Museum of Art: Gift of Charles H. Ludington from the George Crofts Collection, 1923-21-12

## HORSE AND MAN ARMORS

These armors, one for a horse and one for a man, were made over five hundred years ago in Germany. Constructed of steel plates that fit tightly together, they were designed to provide protection in battle.

The horse armor was made for Duke Ulrich (OOL-reesh) of Württemberg, Germany, when he was just twenty years old. It was made for a special journey he planned to take with Maximilian I of Austria to Rome, where Maximilian was to be crowned Holy Roman Emperor. The armor protected the horse and showed the duke's wealth and status, since only high-ranking noblemen could afford armors as fine as this one. Its decoration conveys important ideas as well: a golden-winged dragon on the chanfron (horse's headpiece) shows fierceness, and elegantly dressed women hold banners with the duke's personal **motto** (see CD-ROM for additional images). A literal translation of the motto is, "I have it in mind." Duke Ulrich's contemporaries would have understood this phrase to mean, "I can accomplish what I set out to do."

This horse armor is extremely rare because it is one of the earliest complete examples in the world and its pieces have remained together for centuries. Its gold decoration also adds to its uniqueness. It was made by a famous master armorer, a person who specialized in making armor. The man armor was not made for Duke Ulrich, but it is from the same region and time period. Made by another master armorer, it was beautifully decorated with designs in gold.

Philadelphia Museum of Art: Gift of Athena and Nicholas Karabots and The Karabots Foundation, 2009-117-1,2



### HORSE ARMOR OF DUKE ULRICH OF WÜRTTEMBERG

1507

[Armor] embossed, etched, and partially blued and gilded steel; brass; leather [saddle] birch bark; steel; leather and textiles

Weight (with saddle): 89 lb. (40.37 kg);  
weight (without saddle): 63.2 lb. (28.67 kg)

### WILHELM VON WORMS THE ELDER

German (active Nuremberg),  
master in 1499, died 1538

### MAN ARMOR

c. 1505

Etched and partially blued and gilded steel; leather; textiles

Weight: 58.5 lb. (26.53 kg)

### MATTHES DEUTSCH

German (active Landshut),  
first recorded 1485,  
last documented c. 1505

## LET'S LOOK

How would these armors protect a horse's or man's body?

Describe the designs on the armors.

## LET'S LOOK AGAIN

Imagine wearing the man armor. What would it feel like?

How would you breathe?  
See? Move?

What do these armors tell us about the men who owned and used them?



1623–25

Wool and silk with gold and silver threads

15 feet, 11 inches x 24 feet, 5 inches  
(485.1 x 744.2 cm)

**FIGURAL COMPOSITION  
DESIGNED IN 1622 BY  
PETER PAUL RUBENS**

Flemish (active Italy, Antwerp, and England), 1577–1640

Woven at the Comans–La Planche tapestry factory (Paris)

**LET'S LOOK**

Describe the action in this scene.

What is happening?

Who is winning? Who is losing?

How can you tell?

What details tell you about the time period when this event took place?

**LET'S LOOK AGAIN**

What do you think will happen next?

This **tapestry** is almost sixteen feet high and over twenty-four feet long. Measure this out in your classroom. Why might someone want a work of art this large?

**TAPESTRY SHOWING THE TRIUMPH OF  
CONSTANTINE OVER MAXENTIUS AT THE BATTLE  
OF THE MILVIAN BRIDGE**

FROM THE SERIES KNOWN AS THE "HISTORY OF CONSTANTINE THE GREAT"

This **tapestry** shows the dramatic conclusion of the Battle of the Milvian Bridge fought between two leaders of ancient Rome, Constantine and Maxentius, in 312 CE. As part of their strategy, Maxentius's army knocked down a stone bridge and replaced it with a temporary wooden one, which could be pulled down easily if they needed to retreat. When Maxentius and his troops were forced back by Constantine's army, the bridge unexpectedly collapsed beneath them, sending horses and soldiers tumbling into the Tiber River below. After this victory, Constantine became the sole ruler of the Western Roman Empire.

The defeated Maxentius is pictured upside down at the bottom center of the **composition**. Around him, horses and men fall in a tangled mass of arms, legs, bodies, and heads. At the edge of the bridge, a terrified soldier desperately attempts to prevent his horse from falling. Two soldiers cling to the bridge with their fingertips, anxiously trying to hang on. Constantine's army relentlessly charges forward in the upper right.

This **monumental** tapestry was designed by the Flemish artist Peter Paul Rubens (ROO-bens) and woven by a team of weavers in France. It is almost sixteen feet high and over twenty-four feet long, and contains gold- and silver-wrapped threads. It is one of seven tapestries possibly **commissioned** by King Louis XIII of France and presented to Cardinal Francesco Barberini, a leader of the Catholic Church and nephew of Pope Urban VIII. Since Constantine was the first Roman emperor to convert to Christianity, tapestries illustrating his life story were an appropriate choice for this important gift.

Philadelphia Museum of Art: Gift of the Samuel H. Kress Foundation, 1959-78-3

## STILL LIFE WITH A HAM AND A ROEMER

This scene shows the remnants of an interrupted feast. Part of the large ham on the table has been eaten, and its bare bone hangs over the edge of the plate. A smaller plate with slices of ham sits on the table's edge. A lemon has also been carefully cut, with its top removed and its curly peel draping down. A knife, still in its holder, lies nearby, and an empty silver dish has tipped over. Several drinking glasses remain half full, and a small spoon sticks out of the brown mustard pot. At the right, shiny brown hazelnuts have been scattered on the table.

In this **still-life** painting, Dutch artist Willem Claesz. Heda (hay-DAH) carefully arranged the objects to capture our attention. Notice the variety of textures: the bumpy lemon rind, the smooth glass, and the gentle folds of the tablecloth. Heda excelled in painting reflections of light on shiny surfaces. Look closely and you'll even notice window panes reflected in the drinking glass, called a roemer, near the center.

**Neutral** gray and brown **hues** dominate the picture so that the bright yellow lemon, dark pink ham, and white highlights stand out.

People who lived in seventeenth-century Holland (also called the Netherlands) would have recognized this as a luxurious feast. They also would have known that mustard and lemons were expensive imported items made possible by recent global trade. Finally, contemporary viewers would have understood the special meaning of the bleached tablecloth, which was a famous product from Heda's hometown of Haarlem.

Philadelphia Museum of Art: John G. Johnson Collection, 1917, cat. 644



c. 1631–34

Oil on panel

23 ¼ x 32 ½ inches (59 x 82.5 cm)

**WILLEM CLAESZ. HEDA**

Dutch (active Haarlem),

1594–1680/82

### LET'S LOOK

Describe the objects you see.

Describe the different colors and textures.

How did the artist make the objects look so real?

Which objects appear closest to you? Farthest away?

How did the artist show us that?

Where is light reflected?

Where are the shadows?

### LET'S LOOK AGAIN

If this painting shows one scene in a story, what do you think happened before and after?

Why do you think the artist chose to show the meal half-eaten?

What could the message(s) be?



1743

Opaque watercolor, gold,  
and ink on paper

14 x 10 inches (35.6 x 25.4 cm)

INDIA (ANDHRA PRADESH,  
PROBABLY HYDERABAD)

### LET'S LOOK

Describe the people and animals  
you see in the picture.

What activities are taking place?

### LET'S LOOK AGAIN

What colors, shapes, and  
patterns do you see?  
Where are they repeated?

Describe the **mood** of the picture.  
How did the artist create  
this feeling?

## CELEBRATION OF THE WEDDING OF MANOHAR AND MADHUMALATI

PAGE FROM AN ILLUSTRATED MANUSCRIPT OF THE *GULSHAN-I 'ISHQ*  
(ROSE GARDEN OF LOVE)

This painting comes from a **manuscript** of the *Gulshan-i 'Ishq* (GOOL-shan-ee-ayshq) (Rose Garden of Love), a romantic tale composed by the poet Nusrati in 1657–58. Although written for a Muslim ruler, the *Gulshan-i 'Ishq* was actually inspired by a Hindu folk story. The manuscript, which boasts ninety-seven exquisite illustrations, was made in 1743 for a royal **patron**.

The main story of this long poem is the meeting, separation, longing, and marriage of Prince Manohar and Princess Madhumalati (mad-who-MAL-ah-tee). This section of the poem describes the couple's wedding celebration, an event that traditionally lasts several days in India. The illustration shows some of the festivities leading up to the wedding ceremony. In the lower left, several men play horns and drums. Women dance to the music, their hands and feet painted with **henna**. Facing them, a group of people carry a colorful silk canopy and balance gifts on their heads. Many people wear bright, festive clothing for the occasion. In the **background**, men on elephants and horses march in procession, playing musical instruments and carrying red banners. Fireworks explode around them, lighting up the night sky.

The lines of text at the top are written in Deccani Urdu, the language of the Muslim elite in this part of India, and are read from right to left. Here, the poet uses the **imagery** of light, in particular the sun and moon, to refer to Manohar and Madhumalati. Just as the light of the day meets the light of the night, the bride and groom will soon meet on their wedding day to join as husband and wife.

Philadelphia Museum of Art: The Philip S. Collins Collection, gift of Mrs. Philip S. Collins in memory of her husband, 1945-65-22 (page 410)

## WHITE-HEADED EAGLE WITH YELLOW CATFISH

PLATE 31 FROM *BIRDS OF AMERICA*, NO. 7

With his sharp talons, piercing eye, pointed beak, and imposing size, this white-headed eagle appears strong and fierce. Also known as the bald eagle, this bird is easily recognizable because of its white head and tail, which stand out against its dark brown body. As the official emblem of the United States of America, it represents majesty and courage.

As a young man, John James Audubon, a budding scientist and artist, enjoyed studying birds on his father's farm near Philadelphia. In 1820, he took a three-month expedition down the Ohio and Mississippi Rivers, carefully observing a variety of birds and recording information about them through drawing, painting, and writing. His original **watercolor** paintings were later **etched** and printed in a seven-volume set of books called *Birds of America*, which included 435 large prints. This **print** is one page from volume 7. Audubon presented the birds in their natural habitats, engaging in typical activities such as hunting, feeding, courting, and caring for their young. Each image was accompanied by a written description.

In his text, Audubon described the bald eagle's "strength, daring, and cool courage," and noted its "ferocious, overbearing, and tyrannical temper."<sup>1</sup> He admired its majesty in flight, soaring high with its impressive wingspan of seven to eight feet. Audubon witnessed bald eagles catching their **prey** and stealing recent kill of other birds, a notorious tactic of the eagle. Perhaps such scenes inspired Audubon's image, in which the bald eagle grasps a catfish with his razor-sharp talons.

Philadelphia Museum of Art: Gift of Caleb W. Hornor and Peter T. Hornor, 1968-120-1

<sup>1</sup> John James Audubon, *Birds of America*, Volumes 1-7, First Octavo Edition, 1840, accessed July 12, 2010, [http://web4.audubon.org/bird/BoA/BOA\\_index.html](http://web4.audubon.org/bird/BoA/BOA_index.html).



1828

Plate: 25 ½ x 38 ½ inches (64.8 x 97.8 cm)

Original watercolor by  
**JOHN JAMES AUDUBON**  
American, 1785–1851

Hand-colored etching  
and aquatint by  
**ROBERT HAVELL, JR.**  
British (active United States),  
1793–1878

Printed and colored by  
**ROBERT HAVELL, SR.**  
British, 1769–1832

Published by  
**JOHN JAMES AUDUBON**

### LET'S LOOK

The artist who created this image was a scientist and an artist. Which parts of the picture seem to focus on scientific accuracy?

What did the artist show us about what the eagle eats and where it lives?

### LET'S LOOK AGAIN

What artistic choices were made to create a captivating image? Where do you see interesting lines, shapes, colors, and textures?

Where do you see areas of contrast—between light and dark, rough and smooth?

What adjectives best describe this eagle? Fierce or peaceful? Powerful or weak? How does the artist communicate those qualities?





1834 or 1835

Oil on canvas

36 ¼ x 48 ½ inches (92.1 x 123.2 cm)

**JOSEPH MALLORD  
WILLIAM TURNER**  
English, 1775–1851

### LET'S LOOK

What is going on in this picture?  
Look at the **foreground, middle ground,** and **background.**

Describe the **setting.**  
Where is this happening?  
What time of day is it?

What parts of the painting seem hot? Cool? How can you tell?

### LET'S LOOK AGAIN

Where do you see people?  
What might they be thinking  
and feeling?

Imagine you are on one of the boats in the river. What would you see, hear, smell, and feel?

## THE BURNING OF THE HOUSES OF LORDS AND COMMONS, OCTOBER 16, 1834

On the evening of October 16, 1834, fire accidentally broke out in England's Houses of Parliament, the seat of the country's government. Tens of thousands of Londoners, including the **landscape** painter Joseph Mallord William Turner, watched as the buildings burned. Using both pencil and **watercolor**, Turner quickly sketched what he saw, capturing the scene from different **vantage points**, including from a rented boat. Back in his studio, he made this oil painting.

Turner created a captivating visual record of the event. Golden flames engulf the buildings and dominate the sky. The fire casts a reddish-orange reflection on the Thames River below and on the white stones of Westminster Bridge. As the bridge reaches across the river, it seems to melt from the fire's heat. Strong winds carry the blue-gray smoke across the night sky. People crowd together and watch the destruction from boats, the bridge, and the near riverbank. The spectacular yet terrifying event unfolds before their eyes—and ours.

Turner captured the drama of this event and also conveyed several messages. First, the painting speaks to nature's power over man. While the fire rages, the people seem helpless as they watch in amazement. Additionally, the small dots of light from the man-made gas lamps seem weak compared to the uncontrollable flames. The painting also hints at political unrest. The Houses of Parliament were built in the eleventh century and represented governmental stability. The fire occurred during a time of political change, and some regarded the event as a **symbol** of the need for further reform.

Philadelphia Museum of Art: The John Howard McFadden Collection, M1928-1-41

## YABU LANE BELOW ATAGO

NO. 112 FROM THE SERIES *ONE HUNDRED VIEWS OF EDO (MEISHO EDO HYAKKEI)*

In this winter scene, people walk along a snow-covered street beside a bright blue stream. Three sparrows flutter about, looking for food. People shelter themselves from the falling snow with hats and umbrellas and leave trails of gray footprints as they hurry on their way. The snow dots the sky and water and weighs down the green bamboo on the right side of the picture, bending its branches.

This **print** is part of a series of images called *One Hundred Views of Edo* by the Japanese artist Utagawa Hiroshige I (ooh-tah-gah-wah he-roe-she-gay). Edo (EH-doh), now called Tokyo, was a large and prosperous city in Japan that is the country's capital today. This scene depicts the area at the foot of Mount Atago. This place would have been easily recognizable to Edo residents because of the bamboo thicket on the right, which was at the edge of a well-known mansion. The bamboo was thought to protect the mansion's inhabitants from danger.

Hiroshige, who was born and raised in Edo, was known for capturing the **mood** and feeling of each place and season. His prints celebrated the beauty of the city and people's enjoyment of it. Many people collected these works of art because they were beautiful, colorful, and inexpensive—about the cost of a bowl of noodles. You can see the artist's signature in the red vertical box on the left side of the picture. The two red boxes in the upper right contain the name of the print series (right) and the title of the print (left).

Philadelphia Museum of Art: Gift of Mrs. John D. Rockefeller, Jr., 1946-51-34



1857 (Edo Period, 1615–1868)

Color woodcut

Sheet: 14 $\frac{5}{8}$  x 10 $\frac{1}{8}$  inches (37.1 x 25.7 cm)

**UTAGAWA HIROSHIGE I**

Japanese, 1797–1858

### LET'S LOOK

Describe the plants, trees, animals, and people you see in this picture.

Where might this scene take place? What clues tell you so?

### LET'S LOOK AGAIN

Describe the **mood** or feeling of this place. How does the artist get that feeling across?

How would it feel to walk along this street?

What stories do you think are taking place?



1874

Oil on canvas

21 3/8 x 28 7/8 inches (54.3 x 73.3 inches)

**CLAUDE MONET**

French, 1840–1926

### LET'S LOOK

What time of day do you think it is? What do you see that makes you think so?

Describe the weather.  
What might it feel like if you were there?

What colors are the shadows?  
What about the reflections in the water?

### LET'S LOOK AGAIN

Compare the two modes of transportation depicted.  
How are they different?

If you could enter this picture, where would you go and what would you do?

## RAILROAD BRIDGE, ARGENTEUIL

A small sailboat drifts along the water in this tranquil scene. Warm, golden light brightens the bridge's white pillars and the boat's sail. Their reflections in the water add pink, yellow, and orange **hues** to the blue of the river. Along the top of the bridge, a train chugs along, letting out puffs of smoke that drift across the sky. A gentle wind pushes the boat across the calm river below.

Claude Monet (clahd MOE-nay), the French artist who created this work of art, enjoyed painting the outdoors directly from observation. He appreciated the variety of colors in the sky, water, plants, and trees, especially those seen at sunrise and sunset. Notice the deep greens, blues, and purples in the grassy riverbank, and the blues and yellows in the train's smoke. Monet had to work quickly to capture the color and light as he saw it, since both frequently change as time passes. Look closely and you'll see the many short, quick **brushstrokes** that make up the grass, trees, water, and clouds. This style of painting is known as **Impressionism**.

This painting shows the Seine River in the town of Argenteuil (ar-jen-TOY), located just outside Paris. Monet lived there when he painted this picture, so he didn't have to travel far to observe this scenic spot. At that time, the railroad service was expanding, and it became easier for city dwellers to take weekend trips to the nearby countryside. Perhaps the tiny figures in the boat are enjoying time away from the faster pace of urban life.

Philadelphia Museum of Art: John G. Johnson Collection, 1917, cat. 1050

## THE THINKER

A man sits alone on a rock, absorbed in thought. He leans forward, with his elbow on his knee and hand supporting his chin. Clearly focused, he intently casts his eyes downward. Known as *The Thinker*, this bronze sculpture represents the creative mind at work. Although the figure is seated, he is not at rest. As Auguste Rodin (ah-GOOST roe-DEN), the French artist who created this sculpture, stated, "What makes my Thinker think is that he thinks not only with his brain, with his knitted brow, his distended nostrils, and compressed lips, but with every muscle of his arms, back, and legs, with his clenched fist and gripping toes."<sup>1</sup> By choosing to depict *The Thinker* as a strong, athletic figure, Rodin conveyed that the act of thinking is a powerful exercise.

*The Thinker* was originally conceived as part of Rodin's design for a set of bronze doors for a museum in Paris. This figure represented Dante Alighieri, an early Italian Renaissance poet. Rodin depicted Dante reflecting on *The Divine Comedy*, his **epic poem** about heaven, hell, and the fate of all humankind. However, the sculpture ultimately came to **symbolize** everyone who utilizes their imagination to create: artists, writers, scientists, and many others. Rodin himself identified with *The Thinker*, and a version of the sculpture still overlooks his tomb today.

There are several versions of this sculpture in different sizes. This one is just over two feet tall and is the size of Rodin's handmade clay model, from which many bronze **casts** were made. Well-known around the world, *The Thinker* continues to celebrate humankind's creative accomplishments.



Conceived 1880; cast by 1926

Bronze

Height: 27 1/8 inches  
(68.9 cm)

**AUGUSTE RODIN**  
French, 1840–1917

### LET'S LOOK

What does this man's pose tell us about what he's thinking and feeling?

Is this man weak or strong?  
What do you see that tells you so?

Try to sit in this same position.  
What is difficult about it?

### LET'S LOOK AGAIN

What does the artist convey about the act of thinking?  
Is it easy or difficult?

Why do you think he chose to make this sculpture a solitary figure?

Rodin Museum, Philadelphia: Bequest of Jules E. Mastbaum, F1929-7-15

<sup>1</sup> Jacques de Caso and Patricia B. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection, California Palace of the Legion of Honor* (The Fine Arts Museum of San Francisco. Rutland, Vermont, and Tokyo, Japan: Charles E. Tuttle Co., Inc., 1977), 133.



1884

Oil on canvas

28 $\frac{5}{8}$  x 44 $\frac{3}{4}$  inches (72.7 x 113.7 cm)

**WINSLOW HOMER**

American, 1836–1910

### LET'S LOOK

What do you think is happening in this painting?

What is the weather like?  
How can you tell?

What do you think the ropes connect to on either end?

### LET'S LOOK AGAIN

If you could step into this painting, what would you hear, smell, see, touch, and taste?

Why do you think the artist chose this moment of the story to depict?

How do you think the story will end?

## THE LIFE LINE

This painting depicts a suspenseful moment during a heroic rescue. Crashing waves, dark threatening skies, and fierce winds surround the two figures in the center. Remnants of a sinking ship are barely visible in the upper left. Only a thin rope supports the weight of the man and woman, who are suspended above the turbulent sea. The woman's clothing and hair are soaking wet, her head hangs back, and her right arm dangles above the water. She holds onto the rope with her left hand, indicating that she is conscious. Perhaps the figures on the distant cliff on the right wait to help the man and woman as soon as they reach the shore.

One year before he painted *The Life Line*, American artist Winslow Homer witnessed a demonstration of a lifesaving device like the one shown in this picture. He included details that show how it worked. For example, the slack of rope in the water on the left indicates that the people are being pulled to safety by the lower rope on the right. In addition, notice how only the right half of the upper rope has water droplets along its bottom edge. The left half was wrung dry as the pulley moved from left to right.

Homer left some details of this story a mystery. A red scarf flaps in the wind and hides the man's face. Why could this be? Homer also left the conclusion of the story unclear. It is up to us to imagine how this adventure ends.

Philadelphia Museum of Art: The George W. Elkins Collection, E1924-4-15

## BREAKING HOME TIES

With a look of love and concern on her face, a mother rests her hands on her son's shoulders, bidding him farewell as he leaves home to seek his fortune. The young man stares ahead, uncertain of what the future holds. Family members of all ages have gathered together in this tender moment, from the boy's forlorn younger sister in the **background** to his grandmother at the table. Even the family dog, his eyes begging the young man to stay, senses the sorrow that fills the air. The boy's father carries a suitcase toward the driver who stands in the doorway, indicating that the departure is imminent. The figures' plain clothing and the mismatched, well-worn chairs communicate the family's modest means.

Thomas Hovenden, an Irish-born artist who **immigrated** to the United States in 1863, painted *Breaking Home Ties* in 1890. It was a time of great change in the nation, with growing industry and expanding cities. As young men left rural areas to seek jobs in urban centers, many Americans saw their way of life shifting. The public related to the story in *Breaking Home Ties* and appreciated its depiction of the hopes and fears of everyday Americans. To achieve a sense of honesty and realism in his pictures, Hovenden used family and friends as models and included familiar objects from his home in Plymouth Meeting, Pennsylvania. Additionally, Hovenden may have personally identified with the **subject matter** in this image, as he was orphaned at age six and left his homeland as a young man.

Philadelphia Museum of Art: Gift of Ellen Harrison McMichael in memory of C. Emory McMichael, 1942-60-1



1890

Oil on canvas

52½ x 72¼ inches (132.4 x 183.5 cm)

### THOMAS HOVENDEN

American (born Ireland),  
1840–1895

### LET'S LOOK

What is happening in this painting?

What is each person doing?

How do you think each is feeling?  
How can you tell?

What do the clothing, furniture, and other objects tell you about when and where this story takes place?

### LET'S LOOK AGAIN

What could the relationships between the people be?

Choose a person or animal in the painting and imagine their thoughts.

What are they thinking?



1897

Oil on canvas

29 ¼ x 39 ½ inches (74.3 x 100.3 cm)

**HENRY OSSAWA TANNER**

American, 1859–1937

### LET'S LOOK

Describe this woman's pose and facial expression.

What might she be feeling?

What might her clothing and the **setting** tell us about her?

Where are the brightest parts of the picture? The darkest? Why might that be?

### LET'S LOOK AGAIN

How would you describe the **mood** of the painting?

If you could read this woman's thoughts, what do you think they would be?

## PORTRAIT OF THE ARTIST'S MOTHER

A woman sits on a wooden rocking chair and gazes ahead, deep in thought. A golden light brightens her face and left hand as well as the shawl that drapes onto the floor. She wears a long navy dress, and her black leather shoes are just visible beneath it. She appears relaxed, holding a palm leaf fan in one hand and gently resting the other against her cheek. Her pose and facial expression suggest that she is a strong and thoughtful woman.

African American artist Henry Ossawa Tanner painted this **portrait** of his mother, Sarah Elizabeth Miller Tanner, in 1897. When Sarah was a child, her mother put her and her siblings on an oxcart bound for Pennsylvania to escape slavery in Virginia via the Underground Railroad. Later, she married Benjamin Tucker Tanner, a highly educated minister in the African Methodist Episcopal Church, and they had nine children. Their son Henry showed an early interest in art and studied painting at the Pennsylvania Academy of the Fine Arts in Philadelphia. In 1891 he moved to Paris to pursue a successful artistic career and escape the racial discrimination he experienced in America.

Tanner created this portrait on a visit home after a long time abroad. He based the **composition** on James Abbott McNeill Whistler's famous 1871 painting known as "Whistler's Mother." However, while Whistler's portrait is cold and austere, Tanner's is warm and affectionate. In the bottom right corner, Tanner wrote, "To my dear mother, H. O. Tanner." This sensitive portrayal and endearing inscription capture the love and admiration the artist felt for his mother, the center of his large and distinguished family.

Philadelphia Museum of Art: Partial gift of Dr. Rae Alexander-Minter and purchased with the W. P. Wiltach Fund, the George W. Elkins Fund, the Edward and Althea Budd Fund, and with funds contributed by The Dietrich Foundation, EW1993-61-1

## THE CITY

The French artist Fernand Léger (fair-NAHND LE-zhey) was inspired by the modern city and celebrated its vitality in his art. In *The City*, he filled the painting with geometric shapes and patterns that remind us of lights, shopwindows, signs, buildings, and other objects. Unlike a traditional **landscape** in which space **recedes** into the **background**, many shapes and colors push toward the **foreground**.

Léger described modern urban life as “more fragmented and faster moving than life in previous eras.”<sup>1</sup> He captured this exciting, fast-paced movement with striking colors, eye-catching patterns, and overlapping shapes that crowd together and compete for our attention. Our eyes jump from one place to the next, creating a sensation similar to what it feels like to move through busy city streets. With so many interesting things to see, we seem to only catch glimpses of each.

Living in the vibrant city of Paris, Léger admired the bold text and graphics on billboards and posters, and was fascinated by the power of train engines and airplane propellers. He also enjoyed movies, a relatively new form of popular entertainment in the early twentieth century, and appreciated the way scenes quickly moved from one to the next. All of these sources of inspiration are reflected in *The City*, such as in the white letters (including Léger’s initials), flat colors, mechanical people, and its **collage**-like quality. The painting’s size—over seven feet tall and almost ten feet wide—is also similar to a billboard or movie screen, encouraging viewers to feel as though they can easily enter this lively and colorful city.



1919

Oil on canvas

91 x 117 ½ inches (231.1 x 298.4 cm)

**FERNAND LÉGER**

French, 1881–1955

### LET’S LOOK

Describe the shapes, patterns, and colors you see in this painting. What do they remind you of?

What letters can you find?  
Why might they be here?

### LET’S LOOK AGAIN

Look at the title of the painting. How does it relate to what you see?

What do you think the artist is saying about the experience of being in a city?

Philadelphia Museum of Art: A. E. Gallatin Collection, 1952-61-58 © 2011 Artists Rights Society (ARS), New York/ADAGP, Paris

<sup>1</sup> Jodi Hauptman. “Imagining Cities,” in *Fernand Léger*, by Carolyn Lanchner (New York: The Museum of Modern Art Department of Publications, 1998), 73.





(detail)

c. 1925

Ink and color on silk; mounted as a twelve-fold screen

Six panels of a twelve-fold screen:  
6 feet, 4 inches x 6 feet, 4 inches  
(193 x 193 cm)

Each end panel: 6 feet, 4 inches x 16 1/2 inches  
(193 x 41 cm)

Each inner panel: 6 feet, 4 inches x 12 inches  
(193 x 30.5 cm)

**KIM JIN-WOO**

Korean, 1883–1950

### LET'S LOOK

What is unique about each goose?

What **landscape** details did the artist include?

What details did he leave out?

What **mood** or feeling do you sense in this painting?

### LET'S LOOK AGAIN

Describe the colors and lines that you see. How do they relate to the mood or feeling?

Where did the artist write the lines of poetry? Why might that be?

## REEDS AND GEESE

Seven lively geese animate this Korean **screen painting**. The four in flight spread their wings in various ways and angle their necks in different directions. Their orange webbed feet poke out from underneath their gray feathered bodies. Below them lies a grassy shore, a body of water, and long, thin reeds at the water's edge. One goose dives for food, his feet and tail humorously sticking up out of the water.

These six vertical panels represent half of a twelve-panel screen painting, which was painted on silk and mounted on a wooden frame so that it would stand upright on the floor (see CD-ROM for additional images). The **theme** of reeds and geese has a special meaning in Korean culture. The Korean pronunciation of the **Chinese characters** for "reed" and "old man" are the same (*no*), as are the words for "geese" and "comfort" (*ahn*). Therefore, traditional Korean paintings of reeds and geese represent a wish for a peaceful life in a person's later years. Appropriately, the artist who painted this screen, Kim Jin-Woo, included an inscription on the upper left that states that he gave it to an elderly friend as a gift.

Kim also inscribed a poem and interspersed its **verses** throughout the painting. The poem, which is read from right to left, refers to changing seasons and flying geese. For example, one **couplet** reads, "The sand is bright, the water is blue, the moss and reeds grow long; This is the time when autumn geese get ready to depart."

Philadelphia Museum of Art: Purchased with the Hollis Family Foundation Fund and the Henry B. Keep Fund, 2001-86-1

## DOG BARKING AT THE MOON

In this sparse **landscape**, a ladder reaches up toward the black night sky. Nearby, a colorful dog stands on the brown earth, looking up to the half moon and bird above him. The bright colors and humorous **subject matter** create a fun, playful **mood**. The title of the painting, *Dog Barking at the Moon*, adds to this lighthearted feeling. However, the dark **background** and the vast empty spaces between the dog, ladder, and moon also produce a sense of loneliness and mystery.

Although he spent each winter in Paris, Joan Miró (j'wahn mee-ROE) found inspiration for his art in his home in Catalonia (cat-ah-LONE-ee-ah), Spain, where he made sketches on his family farm. He based many of his paintings on these drawings and his memories of the farm, including this one. In Paris, he was influenced by **Surrealist** artists and poets, who were inspired by dreams and the unconscious.

While his art was always based on actual places and objects, Miró thought of reality as “a point of departure, never as a stopping place.”<sup>1</sup> In *Dog Barking at the Moon*, he provided a recognizable landscape, but the exact **setting** remains unclear. The dog, moon, and bird are also identifiable, but they are **distorted**. The ladder reaches toward empty space, resting on nothing. The original sketch for the painting included words, with the moon telling the dog that he does not care about his barking. Miró omitted these words in the final painting, leaving it up to the viewer to imagine the story taking place.

Philadelphia Museum of Art: A. E. Gallatin Collection, 1952-61-82 © 2011 Artists Rights Society (ARS), New York/ADAGP, Paris

<sup>1</sup> Margit Rowell and Ann Temkin, “Miró,” in *Philadelphia Museum of Art Bulletin*, vol. 83, no. 356/357 (Autumn, 1987) (Philadelphia: Philadelphia Museum of Art, 1987), 6.



1926

Oil on canvas

28 ¾ x 36 ¼ inches (73 x 92.1 cm)

**JOAN MIRÓ**

Spanish, 1893–1983

### LET'S LOOK

Describe what you think is happening in the picture.

When and where do you think this is taking place? What do you see that tells you so?

### LET'S LOOK AGAIN

What is the **mood** or feeling of the painting? What do you see that creates that feeling?

What do you think the dog will do next? What about the moon and bird?

If you could write a conversation between the dog, moon, bird, and ladder, what would they say?



c. 1929

Gelatin silver print

Image and sheet: 8  $\frac{3}{8}$  x 7  $\frac{3}{8}$  inches  
(21.3 x 18.7 cm)

**TINA MODOTTI**

Italian, 1896–1942

### LET'S LOOK

What shapes and patterns do you see in this photograph?

From what angle was this photograph taken?  
How does that affect the picture?

### LET'S LOOK AGAIN

What might this woman be thinking and feeling?  
What makes you say that?

Imagine the rest of the scene around the woman.  
What is her story?

## WOMAN OF TEHUANTEPEC

This black-and-white photograph shows a woman balancing a large painted **gourd** on her head. Tina Modotti (moe-DOT-tee), the photographer, took the picture in 1929 when she traveled to the town of Tehuantepec (tay-WAHN-tay-peck) in southern Mexico. The women in the town, known as “Tehuanas” (tay-WAHN-ahs), have long been admired for their strength, independence, and colorful clothing. Traditionally, they controlled the economic and political life in the region. Modotti took a series of photographs of Tehuana women engaged in everyday activities such as caring for their children and walking to market.

Modotti carefully composed this picture to draw attention to the woman’s strength and beauty. Her stable posture, powerful gesture, and calm facial expression show her self-confidence. Modotti **cropped** the photograph so that the woman dominates the **composition**. She also took the picture from a low **vantage point** so that we look up at the woman, emphasizing her importance. Striking shapes and patterns frame her face—from the repeating triangles, squares, and diamonds in her dress, to her shiny circular pendant and earring, and the delicate flowers, fruits, and leaves painted on the gourd she carries.

Modotti was born in Italy and **immigrated** to California when she was sixteen years old. She moved to Mexico in 1923 and learned photography from the renowned American photographer Edward Weston. She became best known for her pictures of Mexican women, children, workers, and artisans. Both art and politics were equally important to Modotti, and she abandoned photography in 1932 to dedicate herself to political activism.

Philadelphia Museum of Art: Gift of Mr. and Mrs. Carl Zigrosser, 1968-162-40

## BICYCLE RACE

Four athletes speed toward the finish line in this colorful painting of a bicycle race. With determined looks on their faces, the two leaders hunch forward and tightly grasp the handlebars, pedaling as fast as they can. It is a bright, sunny day, and many spectators have come to watch the exciting event. On either side of the cyclists, children raise their arms and cheer. Other people sit and watch from atop a high wall on the right, their legs dangling off the edge. On the left, special guests and judges observe the race from a **grandstand**, decorated with colorful banners that blow in the breeze. Visible in the upper left, several people have even climbed up into tall tree branches to get a better view.

Mexican artist Antonio Ruiz (Roo-EEZ) painted this scene of a country fair in his hometown of Texcoco (Tes-KO-ko), located in central Mexico. He included many details to capture the look and feel of the town. For example, the red, white, and green striped banners are the colors of the Mexican flag. Jacaranda trees, which are found throughout Mexico and Central America, loom over the street with their long branches. Ruiz also carefully depicted the different people's clothing, such as the judges' suits, the young boys' shorts and caps, and the sombreros, or wide-brimmed hats, worn by many of the spectators. Ruiz often added humorous details into his paintings, such as the goat bending down to eat something in the lower right, and the sleeping dog in the lower left corner.

Philadelphia Museum of Art: Purchased with the Nebinger Fund, 1949-24-1



1938

Oil on canvas

13 1/8 x 17 inches (33.3 x 43.2 cm)

**ANTONIO RUIZ**

Mexican, 1897–1964

### LET'S LOOK

What is everyone doing in this picture?

How would you describe the **setting**—the place, season, and weather?

How does the artist show that the road goes far back into the distance?

### LET'S LOOK AGAIN

What moment in the race is this? Why do you think so?

If you could enter this picture, what sounds would you hear?

If you could trade places with someone in the painting, who would it be and why?



1964

Screenprint and ink on wood

Each: 17 x 17 x 14 inches  
(43.2 x 43.2 x 35.6 cm)

**ANDY WARHOL**

American, 1928–1987

### LET'S LOOK

What do you notice about this sculpture?

What colors, patterns, and designs do you see?

What do the words tell you about these objects?

### LET'S LOOK AGAIN

How is this sculpture similar to and different from actual Brillo boxes?

What do you think the artist's message(s) might be?

## THREE BRILLO BOXES

At first glance, these three boxes of Brillo soap pads look like items found in a grocery store. In fact, they are painted wooden sculptures by the artist Andy Warhol. Why might an artist make a work of art like this?

Warhol, who was born in Pittsburgh, Pennsylvania, first worked as an illustrator, commercial artist, and store window designer in New York City. In the 1960s he began creating works of art that took inspiration from everyday objects, such as Campbell's tomato soup cans, and boxes of Brillo soap pads and Heinz ketchup. This style of art became known as **Pop Art** because of its connection to popular culture. During this time, Americans were increasingly bombarded with advertisements for commercial products, a trend that continues today.

Much of Warhol's art seems to play with this **culture of consumerism**.

For example, the bold blue and red words on the Brillo boxes call out to us, proclaiming the product's benefits. Because the boxes are identical, the designs create repeating, mesmerizing patterns, such as the two *l*'s in Brillo, the word "New!," and the curvy lines that surround the logos. The lively design suggests that the soap pads may even be fun to use.

Warhol's sculpture raises questions. What happens when we see the same image over and over again? What effect do advertisements have on us? Do they make us want to buy products? Or do we stop paying attention? Can objects from everyday life also be art? Where do you find art in the world around you?

Philadelphia Museum of Art: Acquired with funds contributed by the Committee on Twentieth-Century Art and as a partial gift of the Andy Warhol Foundation for the Visual Arts, Inc., 1994-79-1-3 © 2011 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

## EXIT

This life-size sculpture seems to capture a moment frozen in time. With one foot in front of the other, a young woman looks ahead and rests her arm on a large bag that she carries over her shoulder. She stands in between a metal gate and a rectangular black-and-orange sign that reads “exit.” The orange glow from the sign illuminates the wall, ground, and the woman’s back. Where is she going? Where has she been? What is her story?

The artist George Segal created many sculptures of ordinary people engaged in everyday activities. Although he often left his figures unpainted, their poses reveal information about their identities and emotions. As Segal stated, “people have attitudes locked up in their bodies. . . . A person may reveal nothing of himself and then, suddenly, make a movement that contains a whole **autobiography**.”<sup>1</sup> As in *Exit*, he often placed a figure or group of figures in an environment with objects from everyday life. In doing so, Segal provided the **characters** and **setting** of a **narrative** and left it up to viewers to fill in the details.

Segal grew up in the Bronx, New York City, and studied art at the Pratt Institute and New York University. In 1961 he invented a method of producing **casts** by directly applying medical bandages dipped in water and **plaster** to a model’s body. By combining a plaster cast made from an actual person with real objects, Segal not only invited viewers to complete the stories in his sculptures, but also to question what is real and what is not—both in life and in art.

Philadelphia Museum of Art: Gift of the Friends of the Philadelphia Museum of Art, 1977-82-1 © 2011  
The George and Helen Segal Foundation/Licensed by VAGA, New York



1975

Plaster, wood, plastic, metal,  
electric light

8 feet x 8 feet, 5 inches x 5 feet  
(243.8 x 256.5 x 152.4 cm)

**GEORGE SEGAL**

American, 1924–2000

### LET’S LOOK

Describe the **setting** of this work of art. What kind of place might this be?

Look at the woman’s pose, clothing, and facial expression—what do they tell us about her?

Is she walking quickly or slowly?

What does the sign say? How does that add to the story?

### LET’S LOOK AGAIN

Why do you think the artist used objects from everyday life in this sculpture?

Why do you think he left the figure white?

<sup>1</sup> Jan van Der March, *Segal* (New York: Harry N. Abrams, Inc., 1975), 32.



1976

Acrylic on canvas  
78 x 48 inches (198.1 x 121.9 cm)

**ALMA THOMAS**  
American, 1891–1978

### LET'S LOOK

Describe the shapes and lines you see in this painting. How are they different from each other?

What do they remind you of?

Where are the shapes and lines closer together?  
Where are they farther apart?

### LET'S LOOK AGAIN

In what direction do the blue marks seem to be moving?  
How can you tell?

Read the title of the painting.  
How is this painting similar to flower petals and leaves?  
How is it different?

## HYDRANGEAS SPRING SONG

In this painting, lively blue lines and shapes seem to float, twist, and turn. Each one points in a different direction and encourages our eyes to explore the entire picture. Look closely and you'll notice that the lines intersect to form letters, punctuation marks, and other **symbols**. Together, these separate marks evoke flowering **hydrangeas**. Instead of painting the plant exactly as it looks in real life, the artist Alma Thomas used **abstract** lines and shapes to capture the feeling and movement of the hydrangeas' leaves and flower petals.

Thomas found beauty in nature—from the fields she explored as a child in Georgia to the plants in her backyard and the public gardens in her adopted home of Washington, D.C. Later in life, she said that she was always “inspired by watching the leaves and flowers tossing in the wind as though they were dancing and singing.”<sup>1</sup> This painting's title, *Hydrangeas Spring Song*, reflects that inspiration and gives us a sense of a crisp spring day, filled with the sounds of birds chirping and winds blowing plants and trees to and fro.

Although Thomas painted for much of her life, she didn't become a full-time artist until she was sixty-nine years old. For thirty-five years, she taught art at Shaw Junior High School in Washington, D.C. After her retirement in 1960, she became well-known for her paintings. In 1972, Thomas was the first African American woman to have a solo exhibition at the Whitney Museum of American Art in New York City.

Philadelphia Museum of Art: 125th Anniversary Acquisition. Purchased with funds contributed by Mr. and Mrs. Julius Rosenwald II in honor of René and Sarah Carr d'Harnoncourt, The Judith Rothschild Foundation, and with other funds being raised in honor of the 125th Anniversary of the Museum and in celebration of African American art, 2002-20-1

<sup>1</sup> Lowery Stokes Sims, Ph.D., “Alma Thomas: Regional Force, American Great,” in *Alma Thomas: Phantasmagoria, Major Paintings from the 1970s* exhibition catalogue (New York: Michael Rosenfeld Gallery Publications, 2001), 8.

## WOMAN'S HAT

Imagine seeing someone wearing this hat. What do you think your reaction would be? Hats often call attention to themselves and their wearers, turning the heads of passersby who want a second look. Although they can serve practical purposes, hats allow for great freedom in their design and can become wearable works of art.

This dramatic hat, which was probably worn in a fashion show, is about twenty inches wide, bright pink, and in the shape of an undulating wave. The pink satin covers a stiffer material that was molded into this fabulous shape. At the sides of the hat, the wave tapers into expressive, pointed ends. The hat seems to magically hover above the person's head, but it is actually secured by small combs inside the black **skullcap** that attach to the wearer's hair to keep it in place.

The French fashion designer Hubert de Givenchy (GEE-vohn-she) designed this hat in 1988. As a boy, Givenchy discovered a love of fashion by looking through his mother's style magazines and admiring his grandmother's collections of old costumes. After working for several designers in Paris, Givenchy opened his own **fashion house** in 1952. His designs became well-known when the famous actress Audrey Hepburn wore them in movies such as *Funny Face* (1957) and *Breakfast at Tiffany's* (1961). Givenchy gained recognition for his simple, elegant clothing designs that featured beautiful lines rather than elaborate decoration. He is also admired for his sense of fantasy and whimsy, especially seen in his headwear.



1988

Pink synthetic satin and  
black synthetic velvet

Maximum width: 23 inches (58.4 cm)

**HUBERT DE GIVENCHY**

French, born 1927

### LET'S LOOK

Describe the color and shape of this hat. What do they remind you of?

How is this hat similar to and different from hats you have seen or worn?

### LET'S LOOK AGAIN

Imagine an occasion when you would wear this hat. Where would it be and what would you do?

How do you think others would respond if you wore this hat?

How would you feel if you wore it? Serious? Playful? Glamorous?





1990

Silk

66 x 67 inches (167.6 x 170.2 cm)

**FAITH RINGGOLD**

American, born 1930

### LET'S LOOK

What are the different people doing in this picture?

Which **characters** appear more than once? Where?

Where does this story take place? What do you see that tells you that?

### LET'S LOOK AGAIN

Why do you think the artist made this picture into a quilt?

What might flying **symbolize**?

Some characters are flying.  
Where would you go if you could fly?

## "TAR BEACH 2" QUILT

Faith Ringgold, who created this "story quilt," is both an artist and author. This quilt tells the story of Cassie Louise Lightfoot, the **protagonist** in Ringgold's children's book, *Tar Beach*.

Several parts of the story are included in the picture. In the **foreground**, Cassie's parents play cards with their friends on the tar roof ("tar beach") of their apartment building in New York City. Cassie and her brother Bebe lie on a mattress nearby, looking up at the stars. A picnic dinner awaits them. Wet clothes and sheets hang to dry, flapping in the night wind. The George Washington Bridge stands tall behind the colorful buildings in the **background**.

In the book, Cassie dreams that she can fly and overcome any obstacle she faces. In the quilt, she appears twice in the sky, claiming the bridge for herself and giving her father the Union Building so that he won't have to worry about employment. Ringgold included parts of the story in white writing in the purple sky.

To create Cassie's story, Ringgold took inspiration from her own childhood in Harlem, a neighborhood in New York City. Much of her art explores social and political **themes** and features powerful women, especially African American women. For example, Cassie's ability to fly gives her freedom and power to achieve anything she sets her mind to. At the end of the book, Cassie proclaims that anyone can fly, stating, "All you need is somewhere to go you can't get to any other way. The next thing you know, you're flying among the stars."

Philadelphia Museum of Art: Purchased with funds contributed by W. B. Dixon Stroud, 1992-100-1 © 1990 Faith Ringgold

## PORTAGE

This image is a detail from a larger work of art—an **accordion-fold book** that is almost fourteen feet long (see CD-ROM for additional images). To create it, the artist William Kentridge arranged small pieces of torn black paper into figures. He then glued the figures onto pages that he removed from a French dictionary.

While the dictionary definitions in the **background** represent precise, factual information, the procession of shadowy figures presents a **narrative** that is more open to interpretation. Where are the people going, and why? Perhaps they are travelers on a road. Perhaps they are moving from one place to another. Maybe they are participating in a parade or celebration. The people carry various items such as chairs, tools, musical instruments, and other objects. What might these objects tell us about their stories?

The poses of the four figures pictured here give us clues about their feelings. The woman on the left seems to stride forward confidently, while the person in front of her looks down, perhaps tired or lost in thought. The next person holds something above her head. What could it be? The figure on the far right seems especially burdened with a heavy load. Whoever they may be, they move forward together.

Kentridge was born and raised in South Africa. His parents, who had Lithuanian and German-Jewish ancestry, were lawyers who worked against apartheid, a system of racial segregation. Kentridge's work, which includes films, drawings, sculptures, and theatrical productions, often addresses political and social issues.

Philadelphia Museum of Art: Purchased with funds contributed by the Young Friends of the Philadelphia Museum of Art, the Thomas Skelton Harrison Fund, and the Print Revolving Fund, 2008-241-1 © 2011 William Kentridge



(detail)

2000

Book with chine collé figures cut from black Canson paper, affixed to pages from *Le Petit Larousse Illustré* (Paris, c. 1906), mounted on Velin Arches Crème paper, folded as a leperello

Image and sheet (unfolded):  
10 <sup>13</sup>/<sub>16</sub> x 166 <sup>1</sup>/<sub>2</sub> inches  
(27.5 x 422.9 cm)

Portfolio: 11 <sup>1</sup>/<sub>4</sub> x 9 <sup>3</sup>/<sub>4</sub> x <sup>13</sup>/<sub>16</sub> inches  
(28.6 x 24.8 x 2.1 cm)

**WILLIAM KENTRIDGE**

South African, born 1955

### LET'S LOOK

Where could these people be going? Where might they be coming from?

What sorts of items do they carry?

Could this be a parade?  
A journey? A migration?  
A celebration?

### LET'S LOOK AGAIN

Look closely at the figures' poses. What could each person's story be?

Why do you think the artist used torn paper and pages from an old book in this work of art?



2001 (negative); 2003 (print)

Chromogenic print

Image: 6 7/8 x 10 1/8 inches (17.5 x 25.7 cm)

Sheet: 8 x 10 3/8 inches (20.3 x 26.4 cm)

**ZOE STRAUSS**

American, born 1970

### LET'S LOOK

What is going on in this picture?

Describe the **setting** of this photograph—time of day, season, and location.

### LET'S LOOK AGAIN

How do you think each boy is feeling?

Where do you think the boy in the air will land?  
Then what will happen?

## SOUTH PHILLY (MATTRESS FLIP FRONT)

This young boy is in the middle of a daring flip over a pile of worn mattresses. His arms swing out to his sides, helping him to complete his rotation. The boy's perfectly vertical body and round face create the shape of an exclamation point that hovers over the blue horizontal line of the top mattress. How did he jump so high and where will he land? Will the mattresses cushion his landing, or will he soar right over them?

In the **background**, another boy in a white T-shirt looks on. He holds his hand up to his mouth, perhaps reacting to his friend's acrobatic moves. The pavement, sidewalk, and red brick building with graffiti tell us that this scene takes place outside on the street or perhaps in an empty lot. The mattresses are missing some of their stuffing and the pile has shifted to the right, suggesting this game may have been going on for a while.

Zoe Strauss, the artist who took this picture, believes that "an important role of art is to mirror what is happening in the world."<sup>1</sup> She often photographs what is most familiar to her: the people and places in her neighborhood in South Philadelphia. This particular photograph is part of her larger project to document life in the city. During the ten years that she worked on the project, Strauss held annual outdoor public exhibitions of over two hundred of the photographs. Each of these pictures tells a story, and together they present an intimate **narrative** of Philadelphia.

Philadelphia Museum of Art: Purchased with funds contributed by Theodore T. Newbold and Helen Cunningham, 2003-104-8. Reproduced by permission of the artist

<sup>1</sup> "Interview with Zoe Strauss, photographer in the *Whitney Biennial 2006: Day for Night*," Clare Hurley, June 2, 2006, accessed March 19, 2010, <http://www.wsws.org/articles/2006/jun2006/stra-j02.shtml>.

## SUGGESTED LOOKING/WRITING ACTIVITIES

# NARRATIVE WRITING

Narrative writing tells a story or part of a story. It can be fictional or nonfictional.

### ACTIVITIES ADAPTABLE TO MULTIPLE GRADE LEVELS

#### Character, setting, and plot in art

---

Select a work of art and discuss and/or write about the following:

##### **Character**

Choose a person, animal, or inanimate object in a work of art to explore as a character. What traits does this character possess? In what time and place do they exist? Where have they been? Where are they going? How do they feel? What are their thoughts and dreams? What do you see that tells you about them? What remains a mystery?

##### **Setting**

Is the setting in this work of art indoors or outdoors? If it's outdoors, what can you tell about the season, weather, location, and time of day? If it's indoors, what can you tell about the time and place it depicts? What visual clues tell you this information?

##### **Plot**

What happened before the moment depicted in this work of art? What will happen next? If there is a conflict or problem in the story, how will it be resolved? What do you see that informs your ideas? Why do you think the artist chose to depict this moment in the story?

##### **SUGGESTED WORKS**

*Bactrian Camel and Groom*  
*Dog Barking at the Moon*  
*Exit*  
*Horse and Man Armors*  
*Portage*  
*Portrait of the Artist's Mother*  
*The Thinker*  
*White-Headed Eagle*  
*Woman of Tehuantepec*

*Celebration of the Wedding of Manohar and Madhumalati*  
*The City*  
*Dog Barking at the Moon*  
*Railroad Bridge, Argenteuil*  
*Reeds and Geese*  
*South Philly*  
*"Tar Beach 2" Quilt*  
*Yabu Lane*

*Battle of the Milvian Bridge*  
*Bicycle Race*  
*Breaking Home Ties*  
*The Life Line*  
*Still Life with a Ham and a Roemer*

## ACTIVITIES FOR ELEMENTARY SCHOOL STUDENTS

### Jump into a work of art

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#### **SUGGESTED WORKS**

*Battle of the Milvian Bridge*  
*Bicycle Race*  
*Burning of the Houses of Lords and Commons*  
*The City*  
*The Life Line*

Imagine you can “jump” into a work of art and write a story about your adventure. How did you get there? What happened to you as you explored the work of art from the inside? How will you get back out? Illustrate your story with a picture of yourself inside the work of art.

### Mixed-up pictures!

---

#### **SUGGESTED WORKS**

*Bactrian Camel and Groom and Portage*  
*Horse and Man Armors and The City*  
*The Thinker and Dog Barking at the Moon*  
*Woman's Hat and Still Life with a Ham and a Roemer*

Select a person, animal, or object from one work of art and imagine he/she/it has entered another (very different) work. What problems would arise? How would they be solved? What else might happen? Write a short story about the adventure that takes place.

### Exploring dialogue: What would they say?

---

#### **SUGGESTED WORKS**

*Bactrian Camel and Groom*  
*Battle of the Milvian Bridge*  
*Bicycle Race*  
*Breaking Home Ties*  
*The Life Line*  
*Portage*  
*Reeds and Geese*  
*South Philly*  
*Yabu Lane*

Write a dialogue between two figures in the same work. What is each one thinking? What would they want to ask or tell one another? What would they say in a conversation?

**Alternative:** Select a person or animal from two different works of art and imagine the conversation they would have with each other. Write out their imagined dialogue.

**Extension:** Using the dialogue, write a play based on the work(s) of art.

## Letters

---

Write a letter from a person or animal in an artwork to you, the viewer. What do they want you to know? What is their daily life like? How do they feel about their surroundings? What are they thinking about?

**Alternative:** Write a letter to someone in a work of art. What would you like to tell them? What would you like to ask them?

### **SUGGESTED WORKS**

*Bactrian Camel and Groom*  
*Bicycle Race*  
*Breaking Home Ties*  
*Dog Barking at the Moon*  
*Exit*  
*Horse and Man Armors*  
*Portage*  
*Portrait of the Artist's Mother*  
*The Thinker*  
*Woman of Tehuantepec*

## ACTIVITIES FOR MIDDLE AND HIGH SCHOOL STUDENTS

### Biography

---

Write an imagined biography for a person or animal in a work of art. What has happened in their life that has led them to this moment? Where are they in their life now? What are some important events in their life so far? What are their hopes for the future?

### **SUGGESTED WORKS**

*Bactrian Camel and Groom*  
*Exit*  
*Portage*  
*The Thinker*  
*Woman of Tehuantepec*

### Journal

---

Write a journal entry from the perspective of someone or something in a work of art. Write about the events of your day, your current thoughts and feelings, as well as ideas, reflections, and what you wonder about.

### **SUGGESTED WORKS**

*Breaking Home Ties*  
*Celebration of the Wedding of Manohar and Madhumalati*  
*Portage*  
*Still Life with a Ham and a Roemer*  
*"Tar Beach 2" Quilt*  
*The Thinker*  
*White-Headed Eagle*

## Interior monologue

---

### **SUGGESTED WORKS**

*Breaking Home Ties*  
*Dog Barking at the Moon*  
*Exit*  
*Horse and Man Armors*  
*The Life Line*  
*Portrait of the Artist's Mother*  
*South Philly*  
*Still Life with a Ham and a Roemer*  
*The Thinker*  
*Woman of Tehuantepec*  
*Woman's Hat*

Imagine you can hear the thoughts of a person, animal, or object in a work of art. Using a stream-of-consciousness writing style, write a monologue of these thoughts. Read them aloud and see if your fellow students can guess whose thoughts you have recorded.

## Multiple points of view

---

### **SUGGESTED WORKS**

*Battle of the Milvian Bridge*  
*Bicycle Race*  
*Breaking Home Ties*  
*Celebration of the Wedding of Manohar and Madhumalati*  
*The Life Line*  
*South Philly*  
*"Tar Beach 2" Quilt*

In a work of art with several figures, each one has a different point of view. Select two people or animals in the same work and write about how they each see the scene or story. What is different about what they see, think, and feel? What is similar?

## The artist's point of view

---

### **SUGGESTED WORKS**

Any

Select a work of art and put yourself in the place of the artist who created it. Writing in the first person, describe what was happening as you made this work, what you wanted to capture, why you made the choices you did (such as subject matter, composition, materials, or color), and what it means to you.

**Alternative:** Everyone can begin with the same prompt—for example, "I was out walking when . . ." or "Today I saw something incredible . . ."—and write about the artist's experience of creating the work.

## SUGGESTED LOOKING/WRITING ACTIVITIES

# DESCRIPTIVE WRITING

Descriptive writing vividly portrays a person, place, or thing in such a way that the reader can visualize the topic and enter into the writer's experience.

### ACTIVITIES ADAPTABLE TO MULTIPLE GRADE LEVELS

#### Five senses descriptions

---

Art engages our five senses, telling us about how something looks, feels, tastes, smells, and sounds. Choose a work of art that enlivens your senses. While looking at the work in small groups or individually, write about how your senses would respond to this work of art if it came to life. These descriptions can be used as a brainstorming activity for further writing.

**Alternative:** Write a detailed description about a work of art for someone who cannot see/hear/smell, relaying as many details as possible to make the object come alive for them.

#### SUGGESTED WORKS

*Battle of the Milvian Bridge*  
*Bicycle Race*  
*The Life Line*  
*Railroad Bridge, Argenteuil*  
*Still Life with a Ham and a Roemer*  
*"Tar Beach 2" Quilt*  
*Yabu Lane*

#### Back-to-back describe and draw

---

For this activity, two students sit back-to-back. One person (the describer) looks at a work of art and describes it to the other person (the listener), who cannot see it. While listening to the describer, the listener draws what they imagine the image to look like. The describer cannot look at the listener's drawing until it is finished. Afterward, discuss the experience. What words were most helpful? What was challenging? Switch roles and repeat the exercise with a new work of art.

**Alternative:** One student describes the pose of a person in a work of art and the other student must get into this pose.

#### SUGGESTED WORKS

Any

*Exit*  
*Portage*  
*Portrait of the Artist's Mother*  
*The Thinker*



## ACTIVITIES FOR ELEMENTARY SCHOOL STUDENTS

### Which is . . . ?

---

Select two works of art that have contrasting settings or moods. Describe the visual clues that give each one its unique feeling. Use collaborative brainstorming as the basis for a written piece.

#### **SUGGESTED WORKS**

*Battle of the Milvian Bridge*  
*Burning of the Houses of Lords and Commons*  
*Celebration of the Wedding of Manohar and Madhumalati*  
*The City*  
*Dog Barking at the Moon*  
*Hydrangeas Spring Song*  
*Railroad Bridge, Argenteuil*

#### **Possible contrasts include:**

Which is quiet, and which is noisy? What sounds would you hear?

*Bicycle Race*  
*Burning of the Houses of Lords and Commons*  
*Hydrangeas Spring Song*  
*Railroad Bridge, Argenteuil*  
*Reeds and Geese*  
*South Philly*  
*Yabu Lane*

Which is warm, and which is cold?

### Postcard writing (see worksheet on page 57)

---

#### **SUGGESTED WORKS**

*Bicycle Race*  
*Celebration of the Wedding of Manohar and Madhumalati*  
*The City*  
*Dog Barking at the Moon*  
*Hydrangeas Spring Song*  
*The Life Line*  
*Yabu Lane*

Select a work of art to “enter” and write a postcard to someone who is not there. Tell them about what it feels like to be there and describe the sights and sounds of the place.

## “Seeing” and “feeling” words

---

Select a work of art and look at it closely for several minutes. Brainstorm nouns to describe what you see (“seeing” words) and adjectives to describe the mood of the work (“feeling” words). Use these words to begin a discussion about the work of art or to develop a more finished written piece.

### **SUGGESTED WORKS**

Any

## Texture

---

Bring in real objects with different textures. Pass them around one at a time and brainstorm descriptive words about how each object feels. (The object can also be placed in a bag so that it remains a mystery.) As the class passes around each item and describes its texture, work together to find a work of art that contains a similar texture. Use your descriptive words for further writing about the work(s) of art.

### **SUGGESTED WORKS**

*Breaking Home Ties*  
*Horse and Man Armors*  
*Still Life with a Ham and a Roemer*  
*Woman of Tehuantepec*  
*Woman’s Hat*

## ACTIVITIES FOR MIDDLE AND HIGH SCHOOL STUDENTS

### Center of gravity writing

---

Select a work of art and look at it closely for several quiet minutes. Write whatever comes to mind for two minutes. Take a one-minute break, look back at what you wrote, and circle the most important idea. Taking that idea as your starting point, look back at the work of art and write freely for two minutes. Again, take a one-minute break, circle the most important idea, and repeat the two-minute exercise one last time. Use this writing as a draft for a more finished piece or as a jumping-off point for a class discussion about how each person experienced the work of art and the mental journey they took as they looked and wrote. *This exercise was adapted from one developed by the writer and educator Wendy Bishop (see Bibliography).*

### **SUGGESTED WORKS**

Any

## Color description

---

### **SUGGESTED WORKS**

*Burning of the Houses of Lords and Commons*

*The City*

*The Life Line*

*Railroad Bridge, Argenteuil*

*Reeds and Geese*

*Woman's Hat*

*Yabu Lane*

Select a color in a work of art. Begin with the basic name of the color (for example, yellow, red, blue), then work to refine its description. To further describe the color you have chosen, discuss the following: What does it remind you of? Where does it occur in nature? What other objects are that color? What mood or feeling does the color create? Use these words to create a unique phrase describing this color. Several phrases can be used together to create a collaborative poem.

## The elaboration game

---

### **SUGGESTED WORKS**

*Battle of the Milvian Bridge*

*Burning of the Houses of Lords and Commons*

*The City*

*Dog Barking at the Moon*

*Portrait of the Artist's Mother*

*Reeds and Geese*

*Still Life with a Ham and a Roemer*

Select a work of art and look at it carefully for several minutes as a group. One person begins by identifying a specific section of the work and describes what he or she sees. A second person contributes to these observations by adding more detail. A third person elaborates further, and a fourth person adds even more. Each person describes what he or she sees, leaving their interpretations for later. After four people have described the section in detail, someone else identifies a new section to be explored and the process begins again. Repeat until everyone has had a chance to make detailed observations or until all sections of the work of art have been explored. Continue the discussion with interpretive thoughts. During the observations, a recorder (teacher or student) writes down some of the key details and observations. Use these words and phrases as brainstorming for further writing. *This exercise was adapted from the "Artful Thinking" approach to responding to works of art, developed by Project Zero (see Bibliography).*

## SUGGESTED LOOKING/WRITING ACTIVITIES

### POETRY

Poetry uses evocative language and form to communicate an idea or an experience. There are a wide variety of structures and forms of poetry.

*For examples of poetic forms, please see The Teachers & Writers Handbook of Poetic Forms (see Bibliography). In addition, examples of poems written in response to works of art in this teaching resource can be found on the enclosed CD-ROM.*

#### ACTIVITIES ADAPTABLE TO MULTIPLE GRADE LEVELS

##### List poem

---

A list poem is an itemization of things or events, can be any length, and can rhyme or not. To create a list poem inspired by art, first select a theme. Themes could include colors, shapes, feelings (loneliness, happiness, excitement), ideas (flying, beauty, family, adventure), seasons, memories, or anything else. Working in pairs or as a group, select a work or several works of art that relate to the theme. Looking at the work(s), brainstorm words (nouns, verbs, adjectives, adverbs) or short phrases that are inspired by what you see and relate to your theme. Remember to emphasize details. Using this list, arrange the words and phrases into a list poem.

*An example of a list poem written in response to several works of art from this teaching resource is included on the enclosed CD-ROM.*

#### SUGGESTED WORKS

Any

##### Word pile poem

---

Select a work of art and look at it carefully for several minutes. On five separate index cards, write a word or short phrase (no more than three words per card) that describe your thoughts and observations about the work of art. Working individually or in small groups, arrange the cards into poems of any length. Create each line with either a single card or several cards together.

#### SUGGESTED WORKS

Any

## Ode

---

### **SUGGESTED WORKS**

*Bactrian Camel and Groom*  
*Horse and Man Armors*  
*Portrait of the Artist's Mother*  
*Still Life with a Ham and a Roemer*  
*Three Brillo Boxes*  
*White-Headed Eagle*  
*Woman of Tehuantepec*  
*Woman's Hat*

Odes typically celebrate a person or thing. They can follow a particular pattern or can be irregular. Select a person or thing from a work of art and write an ode to him/her/it. Describe what makes the subject of your poem unique, special, and worthy of admiration.

*An example of an ode written in response to a work of art from this teaching resource is included on the enclosed CD-ROM.*

## Haiku

---

### **SUGGESTED WORKS**

*Burning of the Houses of Lords and Commons*  
*Hydrangeas Spring Song*  
*Portage*  
*Railroad Bridge Argenteuil*  
*Reeds and Geese*  
*Yabu Lane*

Haiku poets traditionally write about everyday experiences, especially those related to nature. A haiku is usually written in three short lines, with the first and last a bit shorter than the middle line. It should have no more than seventeen syllables (typically arranged into 5/7/5 in lines 1, 2, and 3, but can vary). Select a work of art that depicts a place and brainstorm words and phrases that describe what you might see, smell, taste, or touch if you could be there. Use these words to create a haiku.

*An example of a haiku written in response to a work of art from this teaching resource is included on the enclosed CD-ROM.*

## Metaphor poem

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### **SUGGESTED WORKS**

*Battle of the Milvian Bridge*  
*Bicycle Race*  
*Dog Barking at the Moon*  
*Exit*  
*Horse and Man Armors*  
*Portage*  
*Reeds and Geese*  
*South Philly*  
*The Thinker*

Select a work of art and identify a detail that catches your eye. Brainstorm what it reminds you of, such as something that has a similar shape, color, or texture. Use these ideas to create a metaphor describing the detail (for example, "Her peach fuzz cheek"). Repeat the exercise with other details in the work such as people, animals, objects, colors, lines, textures, or shapes. Select your favorite metaphors to create a poem.

## ACTIVITIES FOR ELEMENTARY SCHOOL STUDENTS

### Simile poem

---

Brainstorm adjectives to describe details in a work of art (such as the colors, action, or mood). Use these words as the beginning of a simile, adding either the word “like” or “as” after each. (For example, “Brave like \_\_\_\_\_,” “Fast as \_\_\_\_\_,” or “Red like \_\_\_\_\_.”) Looking at the work of art, fill in your phrases. Select your favorite similes and arrange them into a simile poem.

#### SUGGESTED WORKS

*Bicycle Race*  
*Breaking Home Ties*  
*Celebration of the Wedding of Manohar and Madhumalati*  
*Horse and Man Armors*  
*Railroad Bridge, Argenteuil*  
*South Philly*  
*Woman’s Hat*  
*Yabu Lane*

### Poems and images together

---

Artists sometimes combine poetry and images in a work of art. In *Celebration of the Wedding of Manohar and Madhumalati*, the artist chose a well-known poem and illustrated it with images. In *Reeds and Geese*, a poem and painting share the theme of a wish for comfort in old age. Taking inspiration from one of these works of art, either choose a theme to illustrate with a poem that you write, or select an existing poem that you like and illustrate it. Look at the works of art to take inspiration from how these artists incorporated the words and images together.

#### SUGGESTED WORKS

*Celebration of the Wedding of Manohar and Madhumalati*  
*Reeds and Geese*

### Limerick (see worksheet on page 58)

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A limerick is a five-line poem in which lines 1, 2, and 5 contain three beats and rhyme, and lines 3 and 4 contain at least two beats and rhyme. Typically, limericks are humorous, have a first line that begins “There was . . . ,” and a last line that brings a twist or punch line. (Suggestion: Clapping while reciting a line can help determine the number of beats.)

#### SUGGESTED WORKS

*Bactrian Camel and Groom*  
*Battle of the Milvian Bridge*  
*Dog Barking at the Moon*  
*Exit*  
*Horse and Man Armors*  
*South Philly*  
*The Thinker*  
*Three Brillo Boxes*  
*White-Headed Eagle*

## Onomatopoeia poem

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### SUGGESTED WORKS

*Battle of the Milvian Bridge*  
*Burning of the Houses of Lords and Commons*  
*Celebration of the Wedding of Manohar and Madhumalati*  
*The City*  
*"Tar Beach 2" Quilt*  
*Yabu Lane*

What sounds would you hear if a work of art came to life? Onomatopoeia poems celebrate sounds. Select a work of art that includes many people or things that would make noise. Brainstorm what these noises would be and how the words should be spelled (examples include "buzz," "hiss," and "ka-boom"). Discuss the visual clues that tell you about these sounds. Using these words, create poems that capture the noises of the work of art and bring it to life when you read the poems aloud.

## ACTIVITIES FOR MIDDLE AND HIGH SCHOOL STUDENTS

### Metaphor/simile poem (see worksheet on page 59)

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### SUGGESTED WORKS

Any

This four-line poem structure—taken from the book *Image to Word: Art and Creative Writing* (see Bibliography)—can be used with any work of art. After selecting an image and looking closely at it together, work collaboratively in small groups to create these four lines:

Line 1: Your own creative name for the work of art

Line 2: An action phrase based on what you see

Line 3: A simile that describes a character or the setting of the work of art using "like"

Line 4: Another short name for the work of art

*An example of a metaphor/simile written in response to a work of art from this teaching resource is included on the enclosed CD-ROM.*

## Lune poem (see worksheet on page 60)

---

One popular structure for a lune poem is a three-line poem with three words in line 1, five in line 2, and three in line 3. Because there are so few words in the poem, it is important to choose wisely. While looking at a work of art, brainstorm several facts about what you see and the feelings that the work inspires. Look back at your words and select three from your “facts” brainstorming for line 1. On line 3, write three words from the “feelings” brainstorming. On line 2, write five words that connect the ideas expressed on lines 1 and 3.

*An example of a lune poem written in response to a work of art from this teaching resource is included on the enclosed CD-ROM.*

### SUGGESTED WORKS

Any

## Walk poem

---

Take an imaginary walk through a work of art (or as someone pictured in one) and write about your journey. As described in the *The Teachers & Writers Handbook of Poetic Forms* (see Bibliography), walk poems typically fall into one of four types: a poem about what the poet sees on the walk; a poem about a walk that produces some kind of revelation; a poem whose length, style, and shape mirror the length, style, and shape of the walk; and a poem that reflects the way the mind works during the walk.

### SUGGESTED WORKS

*Bactrian Camel and Groom*  
*Burning of the Houses of Lords and Commons*  
*Celebration of the Wedding of Manohar and Madhumalati*  
*The City*  
*Horse and Man Armors*  
*Portage*  
*Railroad Bridge, Argenteuil*  
*“Tar Beach 2” Quilt*  
*Yabu Lane*

## Calligram (shaped poem)

---

Calligrams have words that are not arranged in horizontal lines like typical text. Instead, they take on interesting shapes and forms that relate to their content. During a discussion about a work of art, write down words and phrases that are shared. Taking from these ideas and adding some of your own, arrange the words and phrases into a form taken directly from the work of art or one inspired by it.

### SUGGESTED WORKS

Any

**Alternative:** After a discussion about a work of art, draw a shape that is found in the work. Fill it in with words and phrases brainstormed during the discussion.



## SUGGESTED LOOKING/WRITING ACTIVITIES

# EXPOSITORY WRITING

Expository writing seeks to inform, explain, clarify, define, or instruct.

### ACTIVITIES ADAPTABLE TO MULTIPLE GRADE LEVELS

Compare and contrast

---

#### SUGGESTED WORKS

*Battle of the Milvian Bridge* and  
*Railroad Bridge, Argenteuil*  
*Hydrangeas Spring Song* and  
*The City*  
*Horse and Man Armors* and  
*Woman's Hat*  
*Yabu Lane* and *Celebration of*  
*the Wedding of Manohar and*  
*Madhumalati*

Select two works of art that share something (they both depict a place, for example) but have significant differences. Brainstorm how the two objects compare and contrast in terms of subject matter, mood, feeling, colors, shapes, point of view, and/or materials. Use your notes to write about why these two works were chosen, what they share, and what makes each one unique.

### ACTIVITIES FOR ELEMENTARY SCHOOL STUDENTS

How does the artist . . . ?

---

#### SUGGESTED WORKS

*Battle of the Milvian Bridge*  
*Bicycle Race*  
*Dog Barking at the Moon*  
*Exit*  
*Portrait of the Artist's Mother*  
*Railroad Bridge, Argenteuil*  
*Reeds and Geese*  
*South Philly*  
*"Tar Beach 2" Quilt*  
*Yabu Lane*

Explore how artists visually convey information to us. How does an artist show us what season or time of day it is? How do they show if the setting is inside or outside? How do they convey a mood or tell a story? How does an artist show that a person or animal is happy, sad, strong, worried, angry, or curious? Select a work of art, explore one of these questions (or one of your own), and write about the visual evidence you find to support your observations.

## Be a reporter

---

Imagine you are a newspaper or television reporter on the scene in one of the works of art. What will you record about the event? Take notes about what is taking place and interview some of the people who are present. Use these notes to write an article summarizing the event.

### SUGGESTED WORKS

*Battle of the Milvian Bridge*  
*Bicycle Race*  
*Burning of the Houses of Lords and Commons*  
*The Life Line*  
*South Philly*

## Instructions

---

Select a work of art and write a set of instructions related to the image. For example, write about how to sell a household cleaning product with Andy Warhol's *Three Brillo Boxes*, or explain how to win a race based on Antonio Ruiz's *Bicycle Race*. Other ideas include instructions on how to enjoy a summer day (*Railroad Bridge*, *Argenteuil* or *South Philly*) or how to walk in the snow (*Yabu Lane*). Use one of these examples, or come up with your own.

### SUGGESTED WORKS

Any

## Job descriptions

---

Write a job description for someone in a work of art. Explain the job requirements, what their daily tasks would be, and the kind of attributes the ideal candidate would have.

### SUGGESTED WORKS

*Bactrian Camel and Groom*  
*Bicycle Race*  
*Horse and Man Armors*  
*The Life Line*

## Interview

---

Choose a person, animal, or object from a work of art to interview. Sample questions include: What brought you here? What will you do next? Are you happy here, or would you rather be somewhere else? How are you feeling? What do you think of your surroundings? What else are you thinking about? Write your questions and your interviewee's answers. Be sure to use as much visual evidence from the work of art as possible.

### SUGGESTED WORKS

*Bactrian Camel and Groom*  
*Battle of the Milvian Bridge*  
*Breaking Home Ties*  
*Dog Barking at the Moon*  
*Exit*  
*Horse and Man Armors*  
*Portrait of the Artist's Mother*  
*South Philly*  
*Still Life with a Ham and a Roemer*  
*"Tar Beach 2" Quilt*  
*White-Headed Eagle*  
*Woman of Tehuantepec*

## Scientific description

---

### SUGGESTED WORKS

*White-Headed Eagle*

John James Audubon was both a scientist and artist, recording his observations about birds in his works of art. Taking inspiration from *White-Headed Eagle*, write a scientific description of the bird, including size, markings, habitat, diet, and other habits. Use the image on the card, the contextual information on its reverse, and information that you find in other sources to write your description.

## Facts and opinions

---

### SUGGESTED WORKS

Any

Select a work of art and discuss it as a group, either using the looking questions on the image card or in the PowerPoint slideshow (see enclosed CD-ROM). Read and share the background information about the object as well. Then, make a list of facts and opinions about the work. For the opinions, provide visual evidence that back up the claims. Discuss the differences between facts and opinions as the list develops.

## ACTIVITIES FOR MIDDLE AND HIGH SCHOOL STUDENTS

### The context of art

---

#### SUGGESTED WORKS

*Bactrian Camel and Groom*

*Battle of the Milvian Bridge*

*Breaking Home Ties*

*The City*

*Railroad Bridge, Argenteuil*

*Three Brillo Boxes*

*White-Headed Eagle*

*Woman of Tehuantepec*

*Woman's Hat*

How does a work of art relate to the time and place in which the artist created it? Research the historical context of one object. Spend time looking at the object and reflect on connections you find between what you see and what you learned about when and where it was created. Write a short essay about these connections.

**Alternative:** Research the cultural and artistic context of one object. What other artists, writers, and musicians were working around this time? What artists or ideas may have influenced the person who made this work? How does it compare to other works that this artist made?

## Headlines

---

Select a work of art that conveys a story and spend time looking at it. Write a news story headline (for a newspaper, magazine, blog, or website) that catches people’s attention and summarizes the main action of the story.

### **SUGGESTED WORKS**

*Battle of the Milvian Bridge*

*Bicycle Race*

*Burning of the Houses of Lords and Commons*

*The Life Line*

## Making connections: Literature, poetry, and art

---

Pair a work of art with a text (such as a novel, short story, or poem) that was created in a similar time and place. What ideas do the two works share? How do they differ?

### **SUGGESTED WORKS AND TEXTS**

*The Life Line* and Stephen Crane’s “The Open Boat”

*Portage* and Nadine Gordimer’s *July’s People*

*Portrait of the Artist’s Mother* and Gertrude Bustill Mossell’s *The Work of the Afro-American Woman*

*Railroad Bridge, Argenteuil* and the poetry of Charles Baudelaire

*Three Brillo Boxes* and Allen Ginsberg’s poem “A Supermarket in California”

## One theme, two artists

---

Choose two works of art and discuss how each one relates to a common theme. What does each artist convey about the idea or theme? How does the artist communicate those ideas? What is similar and different about the messages in each work? Spend time looking at the images and recording your thoughts. Read the text on the reverse of the cards for more information. Then, write a short essay about the two images and how the common theme is explored in each, supporting your ideas with details from the work of art.

### SUGGESTED WORKS

*Exit*

*South Philly*

*Still Life with a Ham and a Roemer*

*Three Brillo Boxes*

*Woman of Tehuantepec*

*Breaking Home Ties*

*Celebration of the Wedding of Manohar and Madhumalati*

*Portrait of the Artist's Mother*

*"Tar Beach 2" Quilt*

*Battle of the Milvian Bridge*

*Horse and Man Armors*

*The Life Line*

*"Tar Beach 2" Quilt*

*Bicycle Race*

*Breaking Home Ties*

*Portage*

*Yabu Lane*

*Burning of the Houses of Lords and Commons*

*The Life Line*

*Railroad Bridge, Argenteuil*

*The City*

*Exit*

*South Philly*

*Three Brillo Boxes*

### SUGGESTED THEMES

Everyday Life

Family

Heroism

Journey/Traveling

Man/Nature

Modern Society

## SUGGESTED LOOKING/WRITING ACTIVITIES

# PERSUASIVE WRITING

Persuasive writing intends to convince the reader of a stated opinion or belief.

### ACTIVITIES ADAPTABLE TO MULTIPLE GRADE LEVELS

#### Divide and conquer

---

With the class divided into two groups, each group is assigned a different idea about a work of art (for example, two ideas about William Kentridge's *Portage* could be that the people are marching in a celebratory parade or that they are moving from one place to another due to famine). Pair off within your group and find evidence in the work of art that supports your assigned position. Next, pair with someone from the opposite group and discuss your findings to convince them of your position. Lastly, debrief. What happened when you met with each partner? What new thoughts or ideas did you have after your discussion? Was either person convinced of the other's position? What questions remain?

#### SUGGESTED WORKS

*The City*  
*Dog Barking at the Moon*  
*Exit*  
*Hydrangeas Spring Song*  
*Portage*  
*The Thinker*  
*Three Brillo Boxes*  
*White-Headed Eagle*  
*Woman's Hat*

#### Is it art?

---

Sometimes artists challenge what art can be by introducing new ideas, styles, and subject matters into their work. Select a work of art that you think challenges what art can be. Brainstorm reasons why people may argue why it is and is not art. Older students can use these notes to write a persuasive essay defending their position.

#### SUGGESTED WORKS

*The City*  
*Horse and Man Armors*  
*Hydrangeas Spring Song*  
*South Philly*  
*Three Brillo Boxes*  
*Woman's Hat*

### ACTIVITIES FOR ELEMENTARY SCHOOL STUDENTS

#### Advertisement

---

Imagine you are a salesperson and need to convince people to buy something represented in one of the works of art (or the work of art itself). What is useful about it? What makes it appealing? Write an advertisement for the object.

#### SUGGESTED WORKS

*Horse and Man Armors*  
*The Life Line*  
*Still Life with a Ham and a Roemer*  
*Three Brillo Boxes*  
*Woman's Hat*

## ACTIVITIES FOR MIDDLE AND HIGH SCHOOL STUDENTS

### Museum worthy?

---

#### SUGGESTED WORKS

Any

Select a work of art that you find compelling. Imagine you are a museum curator and need to convince the museum to purchase it. Why is it important for the museum to have? How will the public benefit from seeing it on view? Why might it be important for it to be in the museum fifty or one hundred years from now? Research the artist and work of art to help further support your argument in a written statement.

### Look, read, respond

---

#### SUGGESTED WORKS

Any

Select a work of art that appeals to you and spend ten minutes looking at it. If you'd like to, write down your thoughts and questions as you look. After ten minutes, read the reverse of the image card and spend another five minutes looking at the work. What new thoughts do you have? Spend time reflecting on the following questions: What ideas or messages do you find in the work? What does it remind you of? Why do you think you were drawn to it? What new thoughts did you have as you looked more closely at it after you read about it? What new thoughts did you have after you read about it and looked at it again? Write an essay about your response to this work of art.

### Truth in art

---

#### SUGGESTED WORKS

*Battle of the Milvian Bridge*

*Bicycle Race*

*Burning of the Houses of Lords and Commons*

*The City*

*Portrait of the Artist's Mother*

*South Philly*

*Three Brillo Boxes*

*Woman of Tehuantepec*

Select a work of art and explore the following questions: Whose perspective is shown in this work? What other perspectives may exist? Does it present the "truth?" Can a work of art ever be objective? Write a persuasive essay defending your position.

## SUGGESTED LOOKING/WRITING ACTIVITIES PROMPTS FOR FREE WRITING

Free writing is a prewriting technique that helps generate ideas. When given a prompt, the author writes continuously about whatever comes to his or her mind without regard for spelling, grammar, or organization.

### ACTIVITIES ADAPTABLE TO ALL GRADE LEVELS

Idea web (see worksheet on page 61)

---

Using the looking questions on the image cards or in the PowerPoint slideshow (see enclosed CD-ROM), look closely at a work of art and discuss it as a class. Next, consider its title. Brainstorm individually or as a group about the following questions: What associations do you have with the word(s)? What does the title remind you of? How do you think it relates to the work of art? Record your ideas in a web, placing the title in the center and related ideas in the connected circles. Use the idea web as a starting point for further writing.

### SUGGESTED WORKS

*Breaking Home Ties*  
*The City*  
*Exit*  
*Hydrangeas Spring Song*  
*The Life Line*  
*Portage*  
*The Thinker*

### ACTIVITIES FOR MIDDLE AND HIGH SCHOOL STUDENTS

#### Quotes on art

---

Select one of the following quotes and pair it with a work of art. Using the quotation as a prompt, free write about what you see and what thoughts emerge when considering the quote.

Art is not what you see, but what you make others see.

There are as many images as eyes to see.

The main purpose in making art is to have fun and to redefine the nature of objects. Where are the limits when an object becomes a work of art?

I make paintings as a poet composes poems, simply to recite my feelings and nature.

One works not only to produce art but to give value to time.

There is nothing ugly in art except that which is without character, that is to say, without inner or outer truth.

To see is to forget the name of the thing one sees.

We all know that Art is not truth. Art is a lie that makes us realize truth . . .

—Edgar Degas

—Sam Francis

—Cai Guo-Qiang<sup>1</sup>

—Li Gonglin<sup>2</sup>

—Eugène Delacroix

—Auguste Rodin

—Paul Valery

—Pablo Picasso

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<sup>1</sup> "I am eternally optimistic; I am Chinese," *The Art Newspaper*, January 1, 2008, accessed January 12, 2011, <http://chinadigitaltimes.net/2008/03/%E2%80%9Ci-am-eternally-optimistic-i-am-chinese%E2%80%9D/>

<sup>2</sup> James Cahill, *The Lyric Journey: Poetic Painting in China and Japan* (Cambridge, Massachusetts: Harvard University Press, 1996), 8–9.



## Prompts

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Select two or more works of art that share something, such as a motif, theme, idea, mood, style, color palette, or subject matter. Using that concept as a prompt, free write your thoughts as you consider the image(s) in front of you. Any associations—from what you see to those you make to your own life experiences—can be explored.

### **SUGGESTED WORKS**

*Battle of the Milvian Bridge*

*Burning of the Houses of Lords and Commons*

*Railroad Bridge, Argenteuil*

*“Tar Beach 2” Quilt*

*Yabu Lane*

*Burning of the Houses of Lords and Commons*

*Celebration of the Wedding of Manohar and Madhumalati*

*The City*

*The Life Line*

*Portrait of the Artist’s Mother*

*The Thinker*

*Woman of Tehuantepec*

*Burning of the Houses of Lords and Commons*

*The Life Line*

*Celebration of the Wedding of Manohar and Madhumalati*

*Hydrangeas Spring Song*

*South Philly*

*Bicycle Race*

*Railroad Bridge, Argenteuil*

*Reeds and Geese*

*Yabu Lane*

### **SUGGESTED PROMPTS**

Bridges

The Color Red

Contemplation

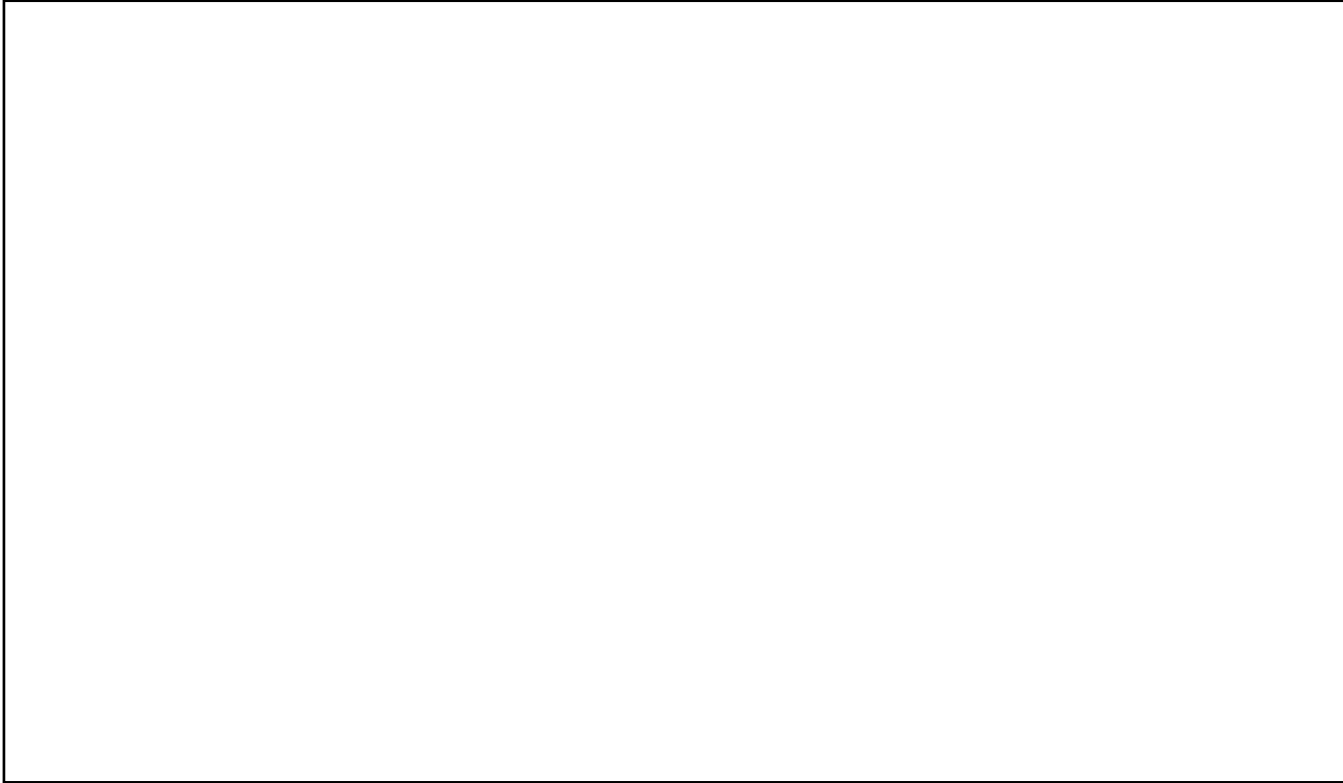
Danger

Joy

Seasons

# POSTCARD WRITING

see description on page 40



DEAR \_\_\_\_\_,

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

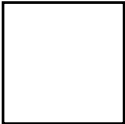
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

FROM \_\_\_\_\_



# LIMERICK

see description on page 45

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TITLE OF POEM

---

LINE 1: CONTAINS THREE BEATS

---

LINE 2: CONTAINS THREE BEATS AND RHYMES WITH LINE 1

---

LINE 3: CONTAINS AT LEAST TWO BEATS

---

LINE 4: CONTAINS AT LEAST TWO BEATS AND RHYMES WITH LINE 3

---

LINE 5: CONTAINS THREE BEATS AND RHYMES WITH LINES 1 AND 2

---

STUDENT NAME

WORK(S) OF ART THAT INSPIRED THIS POEM

# METAPHOR/SIMILE POEM

see description on page 46

---

TITLE OF POEM

---

LINE 1: YOUR OWN CREATIVE NAME FOR THE WORK OF ART

---

LINE 2: AN ACTION PHRASE BASED ON WHAT YOU SEE

---

LINE 3: A SIMILE THAT DESCRIBES A CHARACTER IN OR  
THE SETTING OF THE WORK OF ART USING "LIKE"

---

LINE 4: ANOTHER SHORT NAME FOR THE WORK OF ART

---

STUDENT NAME

WORK(S) OF ART THAT INSPIRED THIS POEM

# LUNE POEM

see description on page 47

---

TITLE OF THE POEM

WORDS THAT CAPTURE FACTS ABOUT THE WORK OF ART:

WORDS THAT DESCRIBE THE FEELING OR MOOD OF THE WORK OF ART:

---

LINE 1: THREE WORDS FROM YOUR FACTS BOX

---

LINE 2: FIVE WORDS CONNECTING LINES 1 AND 3

---

LINE 3: THREE WORDS FROM YOUR FEELING OR MOOD BOX

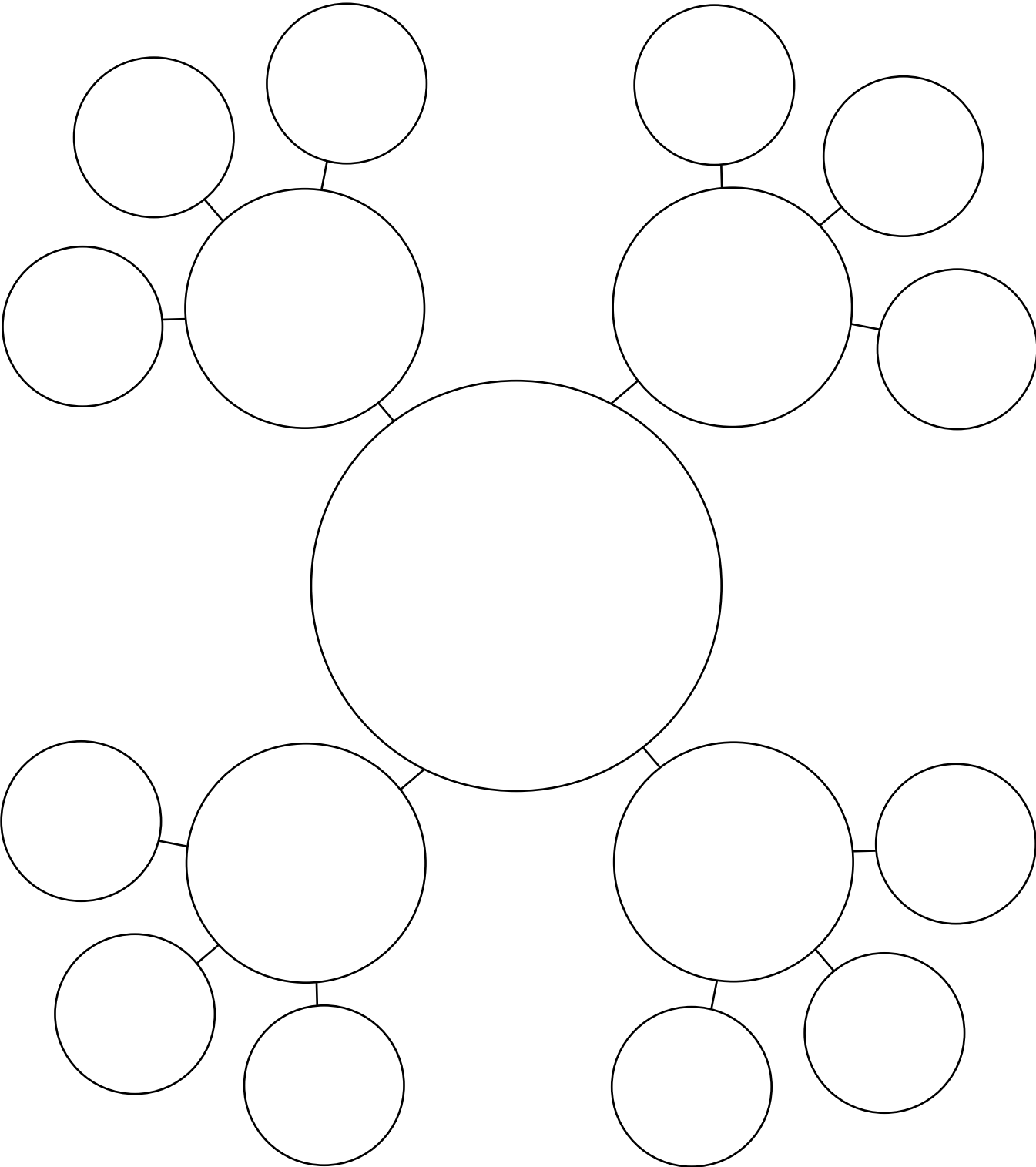
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STUDENT NAME

WORK(S) OF ART THAT INSPIRED THIS POEM

# IDEA WEB

see description on page 55



---

STUDENT NAME

# GLOSSARY

<b>abstract</b>	Having little or no attempt at pictorial representation or narrative content
<b>accordion-fold book</b>	A book with pages that are creased or hinged to fold like an accordion
<b>afterlife</b>	An existence after death
<b>autobiography</b>	A first-person account of a person's life; the biography of a person narrated by himself or herself
<b>background</b>	The part of a picture that appears farthest from the viewer
<b>brushstroke</b>	The paint left on a surface by a single application of a paintbrush
<b>cast</b>	To reproduce a three-dimensional object, such as a sculpture, using a mold
<b>ceramic</b>	A product made from a nonmetallic mineral (such as clay) and heated at a high temperature to achieve hardness
<b>character</b>	A person in a story
<b>Chinese character</b>	A symbol in the Chinese writing system that originated from pictograms (pictures of things such as "sun" or "moon"), and over time developed into graphical representations of abstract ideas. Characters often have two parts: one component hints at the meaning (for example, "sun" and "moon" = "bright"); the other component is phonetic, giving the pronunciation. Koreans and Japanese adapted the Chinese writing system into their own languages.
<b>collage</b>	Technique in which pieces of fabric, paper, or objects are glued onto a surface
<b>commission</b>	In art, a contract given to an artist to produce a work, often for a fee

<b>composition</b>	Arrangement of formal elements (lines, shapes, colors, and patterns) in a work of art
<b>couplet</b>	Two consecutive lines of poetry that form a unit
<b>crop</b>	To trim or cut something (i.e., a photograph)
<b>culture of consumerism</b>	Shared social attitudes that place emphasis on the purchase of goods and services and how they define an individual
<b>distorted</b>	Twisted out of natural, normal, or original shape or proportion
<b>epic poem</b>	A long and highly stylized narrative poem
<b>etch</b>	To produce a pattern or design on a hard material by eating into the material's surface (often by using acid); used either to decorate an object's surface (such as a suit of armor) or for the purpose of printing the image onto another surface (such as paper)
<b>fashion house</b>	A business that designs, makes, and sells clothes, typically associated with an important fashion designer
<b>foreground</b>	The part of a picture that appears closest to the viewer
<b>glaze</b>	A layer of clay or minerals in liquid form that coats pottery to give the surface a protected and luminous finish after being fired. For colored glazes, oxides of different metals are used.
<b>gourd</b>	A hollow, hard shell of a fruit often used for ornament, vessels, and utensils
<b>grandstand</b>	A usually roofed stand for spectators at a racecourse or stadium
<b>groom</b>	A person responsible for the feeding, exercising, and stabling of horses (or camels, as in the case of the <i>Bactrian Camel and Central Asian Groom</i> )



<b>henna</b>	A reddish-brown dye obtained from leaves of the henna plant
<b>hue</b>	An aspect of color usually associated with terms such as red, orange, yellow, etc.
<b>hydrangea</b>	A flowering shrub that has leaves and clusters of usually white, pink, or bluish flowers
<b>imagery</b>	In writing, the use of figurative language to create an image in the mind of the reader
<b>immigrate</b>	To enter a country and become established; a person who immigrates is called an immigrant
<b>Impressionism</b>	A style of art practiced by a group of artists in France around 1870. Impressionists each had their own individual approach to art, but they shared a goal of capturing the natural effects of light and shadow, often using dabs or strokes of unmixed colors. Many Impressionist artists also embraced subject matter of modern life.
<b>landscape</b>	A picture representing natural inland or coastal scenery
<b>manuscript</b>	A document that is either written by hand or typed, but is not a printed copy
<b>middle ground</b>	The part of a picture that is in-between the background (what appears farthest from the viewer) and the foreground (what appears closest to the viewer)
<b>monumental</b>	Something that is massive, highly significant, or of great importance
<b>mood</b>	A distinctive atmosphere or setting
<b>motto</b>	A short statement about a person's values or guiding principles
<b>narrative</b>	A story that is told in detail; a representation of an event or story

<b>neutral</b>	A color that is not bright or strong
<b>patron</b>	A wealthy or influential supporter of an artist or writer
<b>plaster</b>	A soft mixture (as of lime, water, and sand) that forms a smooth hard surface once dried
<b>Pop Art</b>	Art in which objects from modern popular culture and the mass media are used as subject matter, often as a critical or ironic comment on traditional fine-art values
<b>portrait</b>	An image of a person (or group of people) usually showing the face
<b>prey</b>	An animal that is hunted, killed, and eaten by a predator
<b>print</b>	A work of art that can be reproduced by printing multiple copies from a single plate
<b>protagonist</b>	The main character in a story
<b>recede</b>	In art, to appear smaller and farther away than forms in the foreground
<b>screen painting</b>	A work of art, usually used as a room decoration, consisting of a number of painted, vertical panels that are attached to each other in an accordion-style so that the screen stands upright
<b>setting</b>	The time and place at which the action of a work of literature or art is represented as happening
<b>skullcap</b>	A close-fitting, brimless cap
<b>still life</b>	An image consisting predominantly of an arrangement of inanimate objects
<b>subject matter</b>	The topic dealt with or represented in a debate, exposition, or work of art

<b>Surrealism</b>	A cultural movement that was begun in the 1920s by a group of writers and artists in France. Surrealists sought to release the creative potential of the unconscious mind and were inspired by dreams, taboo fantasies, and the element of chance to create work that embraced the irrational and celebrated the marvelous.
<b>symbol</b>	An object or act that represents (or symbolizes) something else, such as an emotion, idea, or story
<b>tapestry</b>	A thick, woven textile characterized by complex designs and hung on a wall
<b>theme</b>	A subject, topic, or idea that recurs in or pervades a work of art or literature
<b>vantage point</b>	A position or standpoint from which something is viewed
<b>verse</b>	A line of metrical writing or poetry
<b>watercolor</b>	A paint in which pigment is dispersed in water

# BIBLIOGRAPHY

## **Wachovia Education Resource Center, Philadelphia Museum of Art**

This high-tech research site and resource lending library, located in the Philadelphia Museum of Art's Ruth and Raymond G. Perelman Building, is available free to all educators. The center houses materials to help make cross-curricular connections, from online research sites, art-reference texts, and exhibition catalogues to teaching materials from various institutions. For more information, call 215-684-7140 or e-mail [resourcecenter@philamuseum.org](mailto:resourcecenter@philamuseum.org).

## **BOOKS**

### **ARTISTS' WRITINGS AND QUOTES**

Audubon, John James. *The 1826 Journal of John James Audubon*. New York: Abbeville Press, 1987.

Crowe, Patty. *Quotes on Art and Artists: Mankind's Wisdom on Art from Plato to Picasso*. Edited by Laura Wertz. Arlington, Virginia: Richer Resources Publications, LLC, 2009.

Hadden, Peggy. *The Quotable Artist*. New York: Allworth Press, 2007.

Miró, Joan. *Joan Miró: Selected Writings and Interviews*. Edited by Margit Rowell. Boston: G. K. Hall, 1986.

Ringgold, Faith. *Aunt Harriet's Underground Railroad in the Sky*. New York: Dragonfly Books, 1995.

———. *Cassie's Word Quilt*. New York: Dragonfly Books, 2004.

———. *Tar Beach*. New York: Dragonfly Books, 1996.

Rubens, Peter Paul. *The Letters of Peter Paul Rubens*. Translated and edited by Ruth Saunders Magurn. Evanston, Illinois: Northwestern University Press, 1955 (1991 printing).

Strauss, Zoe. *America: Zoe Strauss*. Edited by Steve Crist. Los Angeles: AMMO Books, 2008.

Turner, Joseph Mallord William. *The Sunset Ship: The Poems of J. M. W. Turner*. Edited by Jack Lindsay. London: Scorpion Press, 1966.

Warhol, Andy. *The Andy Warhol Diaries*. Edited by Pat Hackett. New York: Warner Books, 1989.

### **THE TEACHING OF ART AND WRITING**

Bishop, Wendy. *Released into Language: Options for Teaching Creative Writing*, 2nd edition. Portland, Maine: Calendar Islands Publishers, 1998.

Childers, Pamela B., Eric H. Hobson, and Joan A. Mullin. *ARTiculating: Teaching Writing in a Visual World*. Portsmouth, New Hampshire: Boynton/Cook Publishers, 1998.

Ehrenworth, Mary. *Looking to Write: Students Writing through the Visual Arts*. Portsmouth, New Hampshire: Heinemann, 2003.

Fagin, Larry. *The List Poem: A Guide to Teaching and Writing Catalog Verse*. New York: Teachers & Writers Collaborative, 1991 (reprinted in 2000).

Foster, Tonya and Kristin Prevallet, eds. *Third Mind: Creative Writing through Visual Art*. New York: Teachers & Writers Collaborative, 2002.

McQuade, Christine and Donald McQuade. *Seeing & Writing*. Boston: Bedford/St. Martin, 2000.

Padgett, Ron, ed. *The Teachers & Writers Handbook of Poetic Forms*. New York: Teachers & Writers Collaborative, 2000.

Walsh-Piper, Kathleen. *Image to Word: Art and Creative Writing*. Lanham, Maryland: Scarecrow Press, Inc., 2002.

## WEBSITES

### LESSON PLANS AND CLASSROOM ACTIVITIES

#### **National Council of Teachers of English: The National Gallery of Writing, *Looking to Write*, *Writing to Look***

[www.galleryofwriting.org/galleries/2368749](http://www.galleryofwriting.org/galleries/2368749)

This website, administered by the National Council of Teachers of English, hosts the Philadelphia Museum of Art's online writing gallery devoted to written responses to the Museum's *Looking to Write*, *Writing to Look* teaching resource. Submit your students' work for posting!

#### **Philadelphia Museum of Art, Teaching Resources**

[www.philamuseum.org/education](http://www.philamuseum.org/education)

This website provides links to collection resources, teaching posters and kits, and exhibition materials. Follow the URL provided above, click on "Teachers," and then "Resources."

#### **Project Zero: Artful Thinking**

[www.pz.harvard.edu/tc](http://www.pz.harvard.edu/tc)

Project Zero is an education research group at the Graduate School of Education at Harvard University. This website introduces the group's Artful Thinking program—a model approach for integrating art into regular classroom instruction, which was developed with the goal of helping students develop thinking dispositions that support thoughtful learning in the arts and across school subjects.

#### **ReadWriteThink**

[readwritethink.org](http://readwritethink.org)

A project of the International Reading Association, the National Council of Teachers of English, and Verizon Thinkfinity, this website supports educators, parents, or anyone interested in reading and language arts instruction by offering a rich trove of lesson plans, video demonstrations, student interactives, and more.

## **RESOURCES FOR TEACHERS**

### **National Council of Teachers of English**

[www.ncte.org/positions/statements/writingbeliefs](http://www.ncte.org/positions/statements/writingbeliefs)

The National Council of Teachers of English (NCTE) is devoted to improving the teaching and learning of English and the language arts at all levels of education. "Beliefs about the Teaching of Writing" is a position statement written by the NCTE in November 2004.

### **National Writing Project**

[nwp.org](http://nwp.org)

The National Writing Project is a nationwide network of university-based sites serving teachers across disciplines and at all levels. The National Writing Project provides professional development, develops resources, generates research, and acts on knowledge to improve the teaching of writing and learning in schools and communities.

### **Philadelphia Writing Project**

[www.gse.upenn.edu/philwp](http://www.gse.upenn.edu/philwp)

The Philadelphia Writing Project, a site of the National Writing Project located at the University of Pennsylvania's Graduate School of Education, is a nonprofit network of professional educators serving schoolchildren in Philadelphia.

### **Teachers & Writers Collaborative**

[www.twc.org/resources/techniques/lessons](http://www.twc.org/resources/techniques/lessons)

The Teachers & Writers Collaborative seeks to educate the imagination by offering innovative, creative writing programs for students and teachers, and by providing a variety of publications and resources to support learning through the literary arts. This website contains lesson plans and curriculum rationales for teaching imaginative writing in classrooms.

## **STANDARDS AND ASSESSMENT**

### **Common Core State Standards Initiative**

[corestandards.org](http://corestandards.org)

The Common Core State Standards Initiative is a state-led initiative that follows the principles of standards-based education reform. These standards were developed in collaboration with teachers, school administrators, and experts to provide a clear and consistent framework to prepare our children for the future. Many states, including Pennsylvania, New Jersey, and Delaware, adopted these standards in 2010.

### **Education Northwest**

[www.educationnorthwest.org/resource/464](http://www.educationnorthwest.org/resource/464)

Education Northwest developed the 6+1 Trait® Writing Model of Instruction and Assessment more than twenty years ago to help teachers improve their writing instruction, understanding of the qualities of good writing, and ability to provide effective feedback to students. Rubrics for all grade levels are included.

### **The Kennedy Center: ArtsEdge**

[www.artsedge.kennedy-center.org/educators/standards.aspx](http://www.artsedge.kennedy-center.org/educators/standards.aspx)

ArtsEdge is an educational program of the Kennedy Center that reaches out to schools, communities, individuals, and families with printed materials, classroom support, and Internet technologies. This website lists National Standards for Arts Education, which outline what every K–12 student should know and be able to do in the arts.

### **National Writing Project**

[www.nwp.org/cs/public/print/resource\\_topic/standards\\_and\\_assessment](http://www.nwp.org/cs/public/print/resource_topic/standards_and_assessment)

The National Writing Project's website's section on standards and assessment.



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