



University of Utah BTSALP and UMFA Professional Development Workshop

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Educator Resources and Lesson Plans

October 2, 2015

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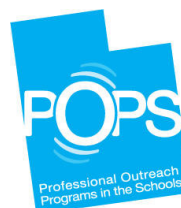
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Hi-resolution images of all artworks used here can be accessed from the Images folder on this flashdrive.

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COLLEGE OF FINE ARTS
THE UNIVERSITY OF UTAH





Identity: Working with Students who are Blind and Visually Impaired

Lesson Plan

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Educator Resources

Fall 2015

Equestrian Statue of Louis XIV (reduction), after François Girardon, Jacques-Philippe Bouchardon



samples from lesson plan activity created by students who are visually impaired



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Fall 2015

Equestrian Statue of Louis XIV (reduction), after François Girardon, Jacques-Philippe Bouchardon



King Louis XIV ruled France from 1643-1715, and is known as one of the most extravagant members of European royalty: he dubbed himself “The Sun King,” suggesting he was as crucial as the sun. He is famous for building the palace at Versailles, relocating the seat of power from Paris to the countryside, where he kept gardens, rooms made of gold, and a collection of exotic animals (including an elephant!) Over the course of his reign, Louis managed to increase his power by limiting the power of the aristocracy and even the Catholic Church and the Pope. Many historians attribute the start of the French Revolution to his particularly extravagant reign. This figure of Louis XIV and his horse are shown in ancient Roman garments, making a connection between his rule and that of the idealized rulers of ancient Rome. Just as powerful people in the time of ancient Rome claimed descent from gods, this trend continued with other monarchies throughout Europe as a way to justify their power.

Touchstone:

- *Les Misérables*: first a famous novel by Victor Hugo, the plays and films give an interesting glimpse into the French Revolution that effectively ended the reign of King Louis XI

Jacques-Philippe Bouchardon, Italian
**Equestrian Statue of Louis XIV (reduction),
after François Girardon (1628-1715)**
Bronze
Gift of Ethel Sorenson
UMFA 1990.045.001

Aphrodite with Eros on a Dolphin at her Side, Roman, Antiquity



Aphrodite is a goddess of love and fertility. In the tradition of sculpture from this era, gods and goddesses were always shown unclothed; this emphasized their perfection, and that they didn't need earthly things like clothing. The UMFA's Roman Aphrodite displays an idealized female figure with soft, romantic lines. The dolphin at the figure's lower right reminds us that Aphrodite was born of the sea; the baby Eros is another representation of love. The missing head may have borne a resemblance to a family member of the person who commissioned this work, making a connection between the wealthy family and the gods; it wasn't unusual for wealthy and important people to claim they were descended from gods as a way of securing their power here on earth. Her stance is a perfect example of contrapposto, an Italian term that describes a human figure standing with most of the weight on one foot, and the shoulders and arms at a relaxed angle. This pose, however, positioned her limbs away from the strong centerline of the torso, and put them at

greater risk of breaking off during the last few hundred years.

Touchstone:

-Aphrodite Barbie: <http://www.thebarbiecollection.com/gallery/barbie-doll-as-aphrodite-n5020>

Roman

Aphrodite with Eros on a Dolphin at Her Side

marble

Purchased with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles Collection of Masterworks
UMFA 1996.022.001

Breathless (Self-Portrait in Blue), Robert Carton Arneson



Born in Benicia, California, in 1930, Robert Arneson was encouraged by his father to draw. He became a proficient draftsman early in life and drew cartoons for a local newspaper as a teenager. Arneson studied art education at the California College of Arts and Crafts in Oakland and taught high school, where he became interested in ceramics. This piece is a reflection of his participation in the American art movement known as Funk art, which valued humor and was meant to be anti-establishment. The movement's name was taken from the jazz term, funky, describing something passionate, quirky, and a treat for the senses. Funk art celebrated being thought of as "unrefined," much as jazz was in its early years. This piece, *Breathless (Self-Portrait in Blue)*, is a self-portrait. Complete with razor bumps, funny face, and receding hairline, Arneson doesn't seem to be showing off his importance or beauty; instead, he invites the viewer to laugh with him, letting us know that art can be fun.

Touchstone:

- Listen to "Jazz Has A Sense of Humor," an album by Horace Silver

Robert Carton Arneson, American
Breathless (Self-Portrait in Blue), 1970
Earthenware, low fire glaze
Purchased with funds from the National Endowment
for the Arts and Mrs. Paul L. Wattis
UMFA 1976.060
Licensed by VAGA, New York, NY

Identity: Working with Students who are Blind and Visually Impaired

Madelyn Stafford

Objectives

Using pieces from the UMFA collection as inspiration, students will:

1. Analyze and interpret social concerns and activism in art.
2. Brainstorm the idea of what “identity” is.
3. Appreciate art as a person with a disability.
4. Know the difference between a self-portrait and other methods of artistic expression.
5. Know the difference between a touch tour and a regular tour.
6. Have the knowledge of how to make different kinds of art.

Intended Audiences/Grade Levels K-University

State Core Links (see State Core Links at the end of this lesson plan)

Materials

1. Model magic
2. Wire
3. Wiki sticks
4. Foam shapes
5. Tape
6. Beads
7. Tools for sculpting
8. Glue

Duration 25 min-1 hr (touch tour: 20–25min; art making activity: 30 min–1 hr)

Vocabulary/Key Terms (see Vocabulary words at the end of this lesson plan)

Activity (This lesson utilizes three pieces. Depending on time, you can use any number of pieces.)

Part One: Discussion about identity.

- What makes you different from your classmates? How are you the same?

- What are some examples or events in your life that make you different from your friends?
- How do you choose to express your personal story to others?
- Have you ever drawn or written a story about yourself?
- Why might it be important to share our stories with others?

Part Two: Touching the art.

- What are some things that you notice on this piece of art?
- What is it made out of?
- How old do you think this piece is?
- Do you think it is hand made?
- Does the piece tell you something about the time period in which it was made?
- What story do you think the artist is telling?
- How do you see the artist's identity in this piece? Is the artist trying to tell us something about him/herself or about someone else?
- Make sure to bring up size, shape, color, and sound that you notice from this piece.

Compare and contrast.

- How are these pieces similar? How are they different?
- Why might these pieces have been made from different materials?
- Breathless and Aphrodite are portions of a whole figure. Why do you think they aren't complete? What might these pieces have looked like if they were complete?

Part Three: Wrap up

- How do you express your identity?
- What kinds of activities make you different?
- Do we all wear the same clothes? Have the same hair?
- Do we all speak the same language?
- Were we all born in the same state or country?
- Do we all have sisters and brothers?
- Are we all the same age?
- How else do you express your identity?

Have the students answer these questions, either as a class or as an evaluation. If you have stu-

dents do this as an evaluation, make sure you express the expectations and grading.

Part Four: Art making activity—make your own self-portrait.

Step one—Gather all supplies and give time for students to explore and ask question if they don't know what some of the items are and or can't see them. *note: This is very important for students with a visual impairment, these students learn mostly by touch. Therefore explaining while they get the chance to touch will help the students understand more clearly.

Step two—Discuss what a self-portrait is and give examples use artwork and also other sources on the web.

Step three—Discuss your rules for this activity and what your expectations are for the outcome of the project.

Step four—Now have the students do the art making activity .

Step five—Have a sharing time with the class showing the artwork that they created.

Extensions

Students could write a creative story on who they are and how they want to see themselves in the future.

Another small group could be a technology station. Here students would have a list of links to visit and have small assignments to go with that. In this lesson plan there are many links and tools showing the importance of using technology in the classroom and how you can incorporate art.

Students could also read a book or watch a movie on one of the artworks from the era from which they came.

Students could also explore other art making activities.

Method(s) for Assessment

Assessment should be based mainly on participation.

This doesn't mean testing is the only option, but this can be a useful tool for teachers to see if the students are understanding the topic.

Also testing doesn't always have to be graded or paperwork. There is many types of assessing your students.

Other ideas for assessment include:

- Their knowledge of self portraits.
- The use of identity in their artwork.
- They can define the terms used in the lesson.
- The students have a better understanding of the time period.
- They can apply what they have learned into most other classes.

Vocabulary/Key Terms

Museum	A building in which objects of historical, scientific, artist, or cultural interest are stored and exhibited.
Tactile	Perceptible by touch; tangible.
Person first language	This is a type of linguistic prescription in English, aiming to avoid perceived and subconscious dehumanization when discussing people with disabilities, as such forming an aspect of disability etiquette.
Disability	The ADA defines a person with a disability as a person who has a physical or mental impairment that substantially limits one or more major life activity. This includes people who have a record of such an impairment, even if they do not currently have a disability. It also includes individuals who do not have a disability but are regarded as having a disability. The ADA also makes it unlawful to discriminate against a person based on that person's association with a person with a disability.
Visually impaired	A visually impaired person's eyesight cannot be corrected to a "normal level". It may be said that Visual impairment is the functional limitation of the eye or eyes or the vision system.
Blind	Unable to see; lacking the sense of sight; sightless.
Descriptive	Giving information about how something or someone looks, sounds etc.: using words to describe what something or someone is like.
Sculpture	The art of carving, modeling, welding, or otherwise producing figurative or abstract works of art in three dimensions, as in relief, intaglio, or in the round.
Self portrait	A portrait of an artist produced or created by that artist.
Identity	The fact of being who or what a person or thing is.
Model magic	A clay like form that you can mold, also looks like a marshmallow.

State Core Links

Elementary Fine Arts

Standard 1: Making—The student will explore and refine the application of media, techniques, and artistic processes. In this standard the student learns to use new tools and materials and expands skills in the creation of art.

Standard 2: Perceiving—The student will analyze, reflect on, and apply the structures of art. In this standard the student uses meaningful works of art to recognize the elements and principles and applies them in personal work.

Standard 3: Expressing—The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes. In this standard the student investigates artistic content and begins aesthetic inquiry through observation, discussion, and the creation of art works.

Standard 4: Contextualizing—The student will interpret and apply visual arts in relation to cultures, history, and all learning. In this standard the student will place their artwork and the artworks of others within the context of civilization, other areas of learning, and life skills.

Additional Resources

- National ability center www.discovernac.org
- National federation of the blind www.nfb.org
- Utah foundation for the blind www.ufbvi.org
- No barriers USA www.nobarriersusa.org
- United States Association of blind athletes www.usaba.org
- Utah schools for the deaf and blind www.usdb.org
- Disability art international www.disabilityartsinternational.org/artists
- NIAD art center www.niadart.org
- Utah Museum of Fine Arts www.umfa.utah.edu
- Teaching Visually Impaired www.teachingvisuallyimpaired.com/art.html
- Using Technology in the classroom to make art:
<https://youtu.be/9LOty28D4w4>
<https://youtu.be/kBCduDiE2Po>
<https://youtu.be/QtFIWHQALko>
- Technology Integration In K12 Education/Technology in Fine Arts Classrooms
https://en.wikibooks.org/wiki/Technology_Integration_In_K12_Education/Technology_in_Fine_Arts_Classrooms
- Technology in the fine arts classroom
<https://sites.google.com/site/ipadmultimediatools/technology-in-the-art-classroom>



SENSEational: Accessing Art Through the Senses ***Lesson Plan***

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Educator Resources

Fall 2015

Jasmine Sidewinder #91, Gene Davis



Gene Davis (1920-1985) was born in Washington DC, a place that resonated with him throughout his life. Davis received no formal art training aside from his high school painting classes and initially worked as a White House correspondent, sportswriter, and journalist before turning to art. Davis is often considered a leader of the Washington Color School movement—a group of Washington painters who created abstract compositions on unprimed canvas where the emphasis was placed on expression through color—although he was never completely comfortable with this label as his goals differed greatly from other artists in the School. His works range in scale from micro-paintings to massive outdoor street paintings.

Gene Davis was quoted as saying “I became convinced that the way to make really good art was to do the outrageous, the unexpected---to be a renegade. That was my philosophy---to explore the seemingly impossible in art, to do things that were new for their own sake, whether they were good or bad.” He often compared himself to a jazz musician who plays by ear, describing his approach to painting as ‘playing by eye.’

Jasmine Sidewinder #91 is visually very simple and abstract. Davis was not interested in painting objects or events, but rather representing emotion and ideas through color. He wanted viewers to spend time exploring each color and to analyze their relationships—how they “operate across the painting.” Davis’s utilization of the hard-edge painting technique places a greater emphasis on the relationship between colors rather than introducing shapes or a variety of line quality which would distract from the simplicity of the image. How would this painting change if the lines were not as regimented?

Gene Davis (1920-1985), American
Jasmine Sidewinder #91, 1969
acrylic on canvas
UMFA 1973.044

Purchased with funds from the National Endowment for the Arts, the Associated Students of the University of Utah, Mrs. Paul L. Wattis, Mr. and Mrs. Maurice Warshaw and Friends of the Art Museum

How would this painting change if the lines were not as regimented?

SENSEational: Accessing Art Through the Senses

Laura Decker

Overview

This lesson explores the idea of “slow art,” in which you look at a single piece of art for an extended period of time. Slow art is a great means of accessing and interpreting a piece through many different senses. This method is ideal for diverse groups of students who benefit from different teaching/learning styles.

Objectives

Using *Jasmine Sidewinder #91* as inspiration, students will:

1. Interact with a work of art using all five senses.
2. Analyze abstract art and bring their own interpretations to a group conversation.
3. Work collaboratively and independently.

Intended Audiences/Grade Levels K-12 focusing on different elements for each grade.

State Core Links (see State Core Links at the end of this lesson plan)

Materials (this lesson plan provides a wide variety of activities related to the “slow art” concept. You can use any of these materials below, or come up with your own!) We used:

1. Image of *Jasmine Sidewinder #91* by Gene Davis, UMFA1973.044
2. 3D print of *Jasmine Sidewinder #91*
3. Textured reproductions using different materials
4. Paper
5. Drawing/writing media
6. Ribbon (variety of colors)
7. Candy (variety of flavors)
8. Bottled scents (from www.demeterfragrance.com) and cotton balls
9. Handheld musical instruments
10. Chipboard
11. Masking tape
12. *Optional extension:* paint

Duration 30min-2hrs depending on the number of breakout activities

Activity

Part One: Looking. Explore different ways of “looking” at a piece of art.

Visual and tactile

Pass out sketchbooks or pieces of paper and provide three minutes of uninterrupted “looking time.” Pass around the 3D print of Jasmine Sidewinder #91 to introduce tactile looking. Students can sketch, write notes, or just look, but students should not talk. At the end of the “looking time,” have students write down three words that capture the essence of the work of art and share one word with the group. Students can use their sketchbooks throughout the lesson to document their experience, looking process, take notes about things that interest them, or sketch ideas and inspiration for their own artwork.

- Ask the students what they noticed as they looked at the painting. What struck them? Colors, shapes, size, etc. Did being able to touch the 3D print influence their looking experience of the work of art?
- What materials is this work of art made out of?
- How do you think this piece was made?
- When was it made?
- What do you think the artist was thinking when he made it?

Explore the scale of the object from different angles: Does the scale change if you are sitting on the ground? Standing in front, or standing 15 feet away?

- Is the painting bigger or smaller than you thought after you recreated it?
- Why does it look bigger or smaller from different viewpoints? (You can talk about perspective and vantage point.)
- Students can also work together to come up with different patterns based on the existing one (complimentary colors, warm and cool colors, gradient pattern, etc).

This painting was made using a technique called “hard-edge painting.” The artist, Gene Davis, laid out pieces of tape across the whole canvas and painted up to the tape. He then removed the tape to get a crisp hard line. The ribbons mirror the hard-edged lines of the painting. Have students crisscross around each other to make different patterns. Does it change how you feel about the painting?

Smell and taste

Pass around a variety of scents and candies to involve the senses of taste and smell in the looking experience.

- Which taste is most representative of the work of art? Which smell best represents it?
- Which taste and smell least represent the piece?

- Do the colors have their own smell/taste? Do groups of colors have distinct smells/tastes? Or is there one taste/smell that represents the whole piece?
- Is there another smell or taste you think of when you look at this piece that wasn't provided?
- Why do you think specific colors, tastes, and smells are linked in your mind?
- Do you think the piece smell and taste the same or different?

Sound

Gather a bunch of instruments and let students experiment to recreate the work of art through different sounds. Have students think about which instrument(s) sound most like the painting.

- Does the piece have a pitch to it?
- Does it have a tone?
- Is it rhythmic?
- Is it loud or quiet?
- Fast or slow?
- Do the different colors have different sounds?
- Is it discordant or harmonious?
- Does it sound like a song or composition you have heard before?

Students can work together in small groups to compose a song or composition they think captures the essence of the piece.

Extension: Play different pieces of music ie jazz, disco, marching, nature sounds, etc. Ask students which style of music sounds most like the painting.

Dance and movement

Look at the piece again, considering all of the new discoveries you have made using all your senses.

- Do you think this piece has movement to it? Is it static, dynamic, etc?
- Strike a pose or compose a short dance that you think expresses this object.
- How is your dance different or similar to your classmates?

Part Two: Wrap up—What stories does this piece tell?

After viewing this one piece from many different perspectives and using all your senses, have the students write down three more words that capture the essence of the piece and share one word with the group.

- Did you write down the same three words as you did at the beginning of the lesson? If not, how did your opinion of this piece change? If so, why do you think your opinion didn't change?
- What was your favorite way of "looking" at the painting? Which methods did you like the least?
- What stories do you think this abstract painting might tell?

Part Three: Art making activity—make your own hard-edged drawing.

Discuss "mood." Gene Davis made this painting using a technique called "hard-edge painting" and masking tape. What do you think Jasmine Sidewinder #91's mood is? How do the lines and colors help you think about the mood or story?

Have students brainstorm a story they want to tell. This could be connected to a personal story, element of art, or any concept being explored in the classroom. Next, have them draw one simplified sketch that illustrates this story. Using different colors of masking tape, have students create their own hard-edged drawing using the tape instead of a pencil. Consider the mood expressed through the colors you use and the lines you create with the tape.

Extension: if you have time, allow students to paint the shapes created with the tape. Let the paint dry overnight and peel off the tape. Does this change the relationship between positive and negative space?

Method(s) for Assessment

Assessment should be based on participation and following established rules of collaboration and group dynamic. Students should be able to define certain terminology and clearly articulate their ideas based on standards established for their grade level.

Additional ideas for assessment include:

Safe handling of tools.

Completion of follow-up art activity.

Vocabulary/Key Terms

Hard-edge painting an abstract style that combines the clear composition of geometric abstraction with the intense color and bold, unitary forms of color field painting

Abstract art expressing ideas and emotions by using elements such as colors and lines without attempting to create a realistic picture

Senses one of the five natural powers (touch, taste, smell, sight, and hearing) through which you receive information about the world around you

Vantage point a position from which something is viewed or considered

Perspective	a position from which something is viewed or considered Perspective representation in a drawing or painting of parallel lines as converging in order to give the illusion of depth and distance
Scale	physical magnitude, extent, or bulk : relative or proportionate dimensions
Scent	to perceive by the olfactory organs
Pitch	the property of a sound and especially a musical tone that is determined by the frequency of the waves producing it
Tone	the quality of a sound produced by a musical instrument or singing voice
Harmonious	having a pleasing mixture or combination of notes
Discordant	harsh or unpleasant in sound
Composition	the way in which something is put together or arranged
Movement	the act of moving your body or a part of your body
Mood	a conscious state of mind or predominant emotion; feeling

State Core Links

Elementary Fine Arts

Standard 1: Making—The student will explore and refine the application of media, techniques, and artistic processes. In this standard the student learns to use new tools and materials and expands skills in the creation of art.

Standard 2: Perceiving—The student will analyze, reflect on, and apply the structures of art. In this standard the student uses meaningful works of art to recognize the elements and principles and applies them in personal work.

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Standard 4: Contextualizing—The student will interpret and apply visual arts in relation to cultures, history, and all learning. In this standard the student will place their artwork and the artworks of others within the context of civilization, other areas of learning, and life skills.

Additional Resources

- Davis, Gene. Gene Davis. Print. (exhibition catalog Ameringer McEnery, Yohe. ISBN 9780985018450)
- <http://americanart.si.edu/collections/search/artist/?id=1147>
- http://www.phillipscollection.org/research/american_art/bios/davis_g-bio.htm
- <http://www.theartstory.org/movement-hard-edge-painting.htm>
- Naifeh, Steven, and Gregory White Smith. Gene Davis. New York: Arts, 1982. Print.



Art and Learning on Touch Tours

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Educator Resources and Lesson Plans

Tell me and I forget. Show me and I remember. Involve me and I understand. – John Gay

The Utah Museum of Fine Arts' touch tours are rooted in both inquiry-based learning and object-based learning to give participants who are blind or visually impaired a meaningful and thoughtful interaction with art.

Inquiry-based Learning:

Memorizing facts is no longer a crucial skill for students to acquire, nor is it an effective educational strategy. Facts change and information is readily available—what is most needed is an understanding of how to access and make sense of the information one comes across. Inquiry-based learning provides this active way of learning for students.

Learners should feel that they have the opportunity to make discoveries, and to express their opinions about what they're noticing. Their thoughts should be heard, understood, and valued, and other learners should be encouraged to build on these ideas, to offer their own perspective, and to learn from each other. Through this process, learners practice not only their own close-looking skills, but also the ability to express their ideas and to thoughtfully listen to new ones.

One approach to questioning strategies is through Abigail Housen's and Philip Yenawine's Visual Thinking Strategies (VTS). The foundation of VTS is asking three questions that open up discussion about art:

- What's going on in this picture?
- What do you see that makes you say that?
- What else can we find?

These questions make a great basis for building a thoughtful conversation.

It is crucial to recognize that inquiry-based teaching should not be viewed as a technique or instructional practice or method used to teach a subject. Rather, inquiry starts with teachers as engaged learners and researchers with the foundational belief that the topics they teach are rich, living and generous places for wonder and exploration. – Neil Stephenson

In contrast to lecture-based relaying of facts and information, inquiry relies on exploring the unknown. There's an element of play to this, and a safety that comes with feeling that, during this | 7

process of discovery, one cannot be “wrong.”

Object-based Learning

Object-based learning creates a deeper understanding of ideas and concepts through looking (and sometimes touching) objects of cultural, aesthetic, or historical importance.

Benefits of object-based learning,

- Objects provide a direct link with a topic or ‘the past’ and can really enhance young people’s interest in and understanding of a topic/subject.
- They encourage learners to use all their senses – especially touch, sight and smell.
- They help to develop the important skill of drawing conclusions based on an examination of evidence, together with an understanding of the limitations and reliability of evidence.
- They are ideal for generating group and class discussion.
- They promote the value of museums and encourage young people to visit museums and galleries with their families to further their learning.

Object-based learning in practice

1. **Find real art.** Looking at a real piece of art can be a far richer experience than looking at a reproduction (like a poster). For example: scale, texture, color, and more are accessible in real life.
2. **Be open-minded.** Expect that the child will have his or her own ideas about the art, and try not to interject your own ideas of wrong and right into the conversation.
3. **Encourage careful looking.** Get up close or take a look from a different perspective (up high, the side, far away, walk around it)
4. **Ask open-ended questions** such as “What do you see?”, “What’s going on in this picture/sculpture/installation/etc.” and exploratory questions such as “Do you have any ideas about how the artist made this?”, “If you could add something to this artwork, what would you like to add?”, “If this artwork could talk, what might it say?”, “What would you title this piece?”
5. **Look for an opportunity for related art-making.** Making art can help strengthen a child’s understanding and critical thinking skills as they interpret what they saw in two or three-dimensions.



Teaching With Objects

Utah Museum of Fine Arts • www.umfa.utah.edu

Spring, 2015

“The foundation of your being able to use objects as a teacher is your learning how to use them yourself for your own continuing self-education.”

John Hennigar Shuh. (1982). Teaching Yourself to Teach with Objects, Journal of Education, 7 (4), 8-15.

Objects can be presented to all ages and ability levels to guide student thinking towards a range of conclusions. They can be a powerful teaching tool, giving children meaningful and lasting memories. Every object has multiple entry points, creating endless opportunities for integrations into classroom instruction. Here are a few methods for integrating objects into your teaching.

Understanding the Object: Looking at Objects and Questioning

Here are some general categories of questions that can be asked about an object to generate conversation: the object's use, social implications, relationship to other objects, value, environmental relevance, aesthetic value, historical implications, production, history and materials. When using an object it is important to consider how to facilitate the observation process. If possible create opportunities for small group work to give time for the children to get close to the object.

- **Can you write a description of it that would give a clear picture to someone who has never seen it before?**
 - What are the measurements (height, weight, diameter)?
 - Why is it the size it is?
 - What materials were used to make it? Why were particular materials chosen?
 - How accessible were these materials to the maker of the object?
 - How was it constructed?
 - How fragile or durable is the object?
- **What were the maker's intentions?**
 - Who created the object?
 - What was the maker inspired by?
 - Does the object tell a story?
 - Where was this object made?
 - What kinds of symbols or ideas are represented?
 - What is the function of the decoration?
- **Have you ever seen something like this before?**
 - If someone fifty, one hundred, or five hundred years ago had seen it what do you think they would have thought about it?
- **What was the value of the object?**
 - What is the value of the object now?
 - What is the aesthetic value of the object?
- **What design elements do you see?**
- **How does the object compare to similar objects?**

- What other objects were made during the same time?

Example Activities—

1) Have students share what they know about the object, what they suspect about the object and what they would like to know about the object. Review information that compliments the object (i.e. detailed steps of the production of the object, information about the artist, what the images, symbols or text signify on the object, etc.)

2) Draw the whole object and a close up of the object. Write down 10 adjectives or descriptive phrases.

Context: Exploring People, Events, Traditions and Communities

Objects provide insight into the lives of ordinary people and look behind the history of great art and important historical events.

- What was the social significance of the object?
- What is the function of the object?
- How was the object used?
- What is this objects place in history?
- Does it reflect when and where it was made?
- Who interacted with the object?
- Who owned the object?
- Was the object made to be sold?
- Was the object shared by the community?

Example Activity—Draw a picture of the object in its original context. Read about the cultural or historical context of the object.

Creating Connections: Critical Observation of the World

Objects are evidence of the real world and encourage students to think critically about the everyday world. Objects are versatile and often illustrate cross-curricular concepts. Here are different ways to respond to objects and create opportunities to apply that knowledge.

Inspiration: Use the object as a jumping off point to explore a similar medium, theme, or style and extract ideas from the object as desired.

Example Activity—Look at the object’s formal design qualities and determine what element of art is integral in the object (i.e. line, shape, color, texture, rhythm, etc.). Direct the students to explore that element of art and create their own artwork that emphasizes that element of art.

Opposition: Use the object as a reference to create something “opposite” or compare objects in opposition.

Example Activity—Discuss one aspect of the work and find a polar opposite you would like to investigate. For example if the object is an American modernist artwork, compare and contrast it with American folk art. Another example would be, if you are looking at a functional object compare it with a decorative object.

Imitation: Replicate the activity or thought presented by the object.

Example Activity—Study the quality of craftsmanship, the techniques and processes used. Begin by practicing the techniques and processes and then create a similar object. Discuss how the art form was taught to new generations and how long the style or tradition has existed.

Elaboration: Advance the artist's intentions or object's significance by continuing exploration on the same underlying concepts.

Example Activity—Identify the meaning or social significance of the object. For example was the object used to celebrate, honor an individual, bring people together, or teach folklore. Have students create their own artwork that meets the same need.

Translation: Internalize the underlying concepts and transfer or incorporate into personal narratives, styles, or themes.

Example Activity—Construct the various possible meanings or social significance of the object and then relate that concept to personal experiences. Have students create an artwork reflecting their own experience that incorporates personal symbols or imagery.

Additional Resources

Inquiry-Based Learning Using Everyday Objects

Alvarado, A., & Herr, P. (2003). *Inquiry-Based Learning Using Everyday Objects*. Thousand Oaks, CA: Corwin Press.

University Collections and Object-Based Pedagogies

<http://edoc.hu-berlin.de/umacj/2012/simpson-75/PDF/simpson.pdf>

Exploring object-based learning: Hands On guide

<http://www.educationscotland.gov.uk/resources/e/exploringobjectbasedlearning/introduction.asp?strReferringChannel=resources&strReferringPageID=tcm:4-659440-64>

Teaching with Museum Collections—Examples from National Park Service

<http://teachinghistory.org/best-practices/using-primary-sources/19435>