Teacher Curriculum Resource

Grades 3–5

School and Teacher Programs

Art and Writing

A Museum-Based Art and Literacy Program

Wadsworth Atheneum Museum of Art
Welcome to Art and Writing!

Art and Writing is an upper elementary art and literacy program that connects the visual and language arts. In this program, students learn how to “read” a work of art through close looking and thoughtful analysis. The rich array of accompanying writing activities are designed to inspire and strengthen student writing skills. Each grade unit combines two classroom lessons, an art-making activity, and a museum visit for a deeper and more meaningful learning experience.

If you have any questions about the program, please contact:

School and Teacher Programs
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Museum of Art
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The Art and Writing Teacher Curriculum Resource was written by Emily Pacini Ide, former School and Teacher Programs Specialist at the Wadsworth Atheneum, in partnership with Hartford Public Schools teachers Susan Goldberg and Paul Wallen at Noah Webster MicroSociety Magnet School and Marguerite Sequin at E. B. Kenney School. Additional development was provided by Johanna Miller, School and Teacher Programs Specialist at the Wadsworth Atheneum.
How to Use This Teacher Resource

This Teacher Resource contains the materials you will need to implement the Art and Writing program. For each of the three grade units, you will find:

- Lesson plans for class and art room instruction. Each lesson plan outlines time allotment, necessary supplies, preparations, questions for guided looking, writing activities, and suggestions for lesson extensions.
- Student worksheets (pp. 32–39), to be photocopied for classroom distribution.
- Supplementary materials for curriculum enrichment (pp. 40–47). These include Tips for Teaching from Art, a brief history of the Wadsworth Atheneum Museum of Art, a current photograph of the museum’s facade, and art historical content.
- A Glossary of Art Terminology (pp. 45–47). Use this Glossary to create a Word Wall at the start of the unit. Refer to the Word Wall throughout the program to help build student vocabulary.
- Images of the works of art featured in the lesson plans. This includes physical reproductions and a disc of program images. For optimal classroom viewing, we suggest teachers use the disc of program images. The disc also contains additional works of art for continued learning.

* To book your museum Art and Writing Classroom Extension Tour:

Call our Group Visit Associate at (860) 838-4046 at least three weeks in advance. Be sure to mention that you are using the Art and Writing Teacher Curriculum Resource when booking your tour. We advise booking your tour before implementing the first lesson.

For group visit hours and fees, please refer to the museum’s website atthewadsworth.org
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Grade 3

TELL ME A STORY

Narrative Writing

John Singer Sargent, Ruth Sears Bacon, 1887
Objectives Addressed

COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS

Text Types and Purposes

CCSS.ELA-LITERACY.W.3.3
Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.3.3.A
Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.3.3.B
Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

Comprehension and Collaboration:

CCSS.ELA-LITERACY.SL.3.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.3.1.C
Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

CCSS.ELA-LITERACY.SL.3.1.D
Explain their own ideas and understanding in light of the discussion.

CCSS.ELA-LITERACY.SL.3.3
Ask and answer questions about the information from a speaker, offering appropriate elaboration and detail.

CONNECTICUT VISUAL ARTS STANDARDS

Content Standards #2A, 2B, and 2C
Elements and Principles: Identify the different ways visual characteristics are used to convey ideas; describe how different expressive features, and ways of organizing them, cause different responses; and use the elements of art and principles of design to communicate ideas.

Content Standard #4B
History and Cultures: Identify specific works of art as belonging to particular styles, cultures, times, and places.

Content Standards #5B, 5C, and 5D
Analysis, Interpretation, and Evaluation: Describe visual characteristics of works of art using visual art terminology; recognize that there are different responses to specific works of art; and describe their personal responses to specific works of art using visual art terminology.

Content Standard #6E
Connections: Recognize that works of visual art are produced by artisans and artists working in different cultures, times, and places.

NATIONAL CORE ARTS STANDARDS FOR THE VISUAL ARTS

VA: Cr3.1.3a: Elaborate visual information by adding details in an artwork to enhance emerging meaning.

VA: Re7.2.3a: Determine messages communicated by an image.

VA: Re8.1.3a: Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.
Reading Portraits

Lesson length: two 45-minute class periods

Materials Needed
- Chalk or markers (dry erase or standard)
- Chart paper or a chalk, white, or SMART board
- Disc of program images OR reproductions of the following artworks:
  - Ralph Earl’s *Oliver Ellsworth and Abigail Wolcott Ellsworth* (slide 6)
  - Milton Avery’s *Husband and Wife* (slide 7)
- If using disc of images: computer, projector, and projection screen or equivalent
- Notebook paper
- Pencils
- Teacher Curriculum Resource*
  - Program Overview (p. 1)
  - Thought-Bubble Worksheet (p. 32)
  - Glossary of Art Terminology (pp. 45–47)
  - Tips for Teaching from Art (p. 40)

Optional
- Color wheel and/or image of a rainbow
- Disc of program images*
  - Slide 3: Museum’s facade
- Teacher Curriculum Resource*
  - A Brief History of the Wadsworth Atheneum Museum of Art (p. 44)
  - Current Photograph of the Museum’s Facade (p. 44)

*Provided by the museum

Lesson Preparations

Make copies of the Thought-Bubble Worksheet (p. 32) for classroom distribution.

Procedures: Period 1

ANTICIPATORY SET

Time Allotment: 10 minutes

What Is A Portrait?

Pose the following questions to students as an introduction to portraiture:

- What is a portrait? Have you ever seen one in a museum?
- Why do you think people have their portraits made?
- Have you ever created a self-portrait?

Body language, facial expression, clothing, props, and setting are important tools for conveying a sitter’s identity. We will cover other ways of conveying identity in a later lesson.

Introducing the Art and Writing Program

Pose the following questions to introduce the museum component of the program:

- Has anyone ever been to an art museum? What kinds of things did you see there?
- Why might an art museum be important?

Once you have completed the discussion, tell students that they will be exploring figurative art from the Wadsworth Atheneum Museum of Art’s collection. If time allows, display the image of the museum on page 44, also found on the provided disc of images. For a brief history of the museum, turn to page 44.

Follow by introducing the basic premise, structure, and objectives of the Art and Writing program.
LESSON CORE

Time allotment: 28 minutes

Questions for Guided Looking
Project or display Ralph Earl’s *Oliver Ellsworth and Abigail Wolcott Ellsworth*. Use the questions below to foster a classroom dialogue. Review the Tips for Teaching from Art (p. 40) before beginning.

Main Idea: What can we find out about these two people based on what we see?

Facial Expressions: Get face-to-face with the figures! Describe and mimic their facial expressions. What do these expressions reveal about what they might be feeling?

Clothing: How would you describe their clothing? What does their clothing tell us about their social status and how they live? What time period do you think they are from? What would it feel like to touch the woman’s dress or the gentleman’s vest?

Body Language: Describe the sitters’ body language. How are the figures interacting with one another? What do their poses and gestures say about their individual personalities and relationship to one another?

Setting: Where are these figures? Describe the room in which they sit. How is it decorated? What do these things tell us about the identity of each figure?

Props: Portraits are often made with individuals holding objects that represent things about them. What is the man holding in his left hand? Does the artist give us any clues as to what this document might be? Be a detective and find out!

Writing Exercise
Introduce the class to the idea of a comic book “thought bubble.” Have each student complete a Thought-Bubble Worksheet (p. 32). Allow time for students to share and compare their writings in pairs or as a class. Make sure students defend their statements with visual evidence.

CLOSE

Conclude by revealing the artist, title, and date of the painting. If time permits, reveal additional information from the Art Facts (p. 41) and briefly discuss any new interpretations this information might inspire.

EXTENSION ACTIVITIES

1. Revision is one of the greatest tools of a successful writer. Provide students with the information outlined in the Art Facts section. In pairs, ask students to revise their thought bubbles based on this new information. Ask for several volunteers to read their statements to the class.

2. Act it out! Place two chairs in front of the classroom to mirror the painting. Have two student volunteers pose like Mr. and Mrs. Ellsworth. To involve the whole class, pair students up to perform this kinesthetic activity. Ask students what they think the poses say about the sitters’ personalities and their relationship to one another. Collect students’ responses for discussion and review.

Ralph Earl, *Oliver Ellsworth and Abigail Wolcott Ellsworth*, 1792
Procedures: Period 2
ANTICIPATORY SET
Time allotment: 10 minutes

Milton Avery, *Husband and Wife*, 1945
© 2016 The Milton Avery Trust / Artists Rights Society (ARS), New York

What is Abstract Art?
Pose the following questions to students. Consider displaying a color wheel or an image of a rainbow as a visual aid:

What emotions do you feel when you see warm colors: red, orange, and yellow?
Do you feel the same for cool colors: green, blue, and purple?

Discuss how artists might use colors to convey emotions or create a mood in a painting. Warm colors can suggest feelings like happiness or anger. Cool colors can suggest feelings of sadness or peace. Tell students this is an example of symbolic meaning: the colors stand for something else, in this case emotions.

Build on this initial discussion by introducing the concepts below.
LESSON CORE

Time allotment: 28 minutes

Project or display the Avery painting. Write the artist, title, and date of the work for the class to view. Tell students that Milton Avery’s *Husband and Wife* is an example of abstraction. Like the first painting they explored, this is also a portrait of a husband and wife. Here, Avery chose colors with specific symbolic meanings to tell the viewer a story about the figures depicted.

Questions for Guided Looking

Use the questions below to foster a classroom dialogue. Review the Tips for Teaching from Art (p. 40) before beginning.

Main Idea: What can we tell about these figures based on their body language and the elements of art?

- Can you identify the elements of art used in this painting? Describe the colors, lines, and shapes that you see.

- Focusing your attention on the figures, what facial features are missing? What colors has the artist used for each individual’s face? Are these colors warm or cool? What mood do these colors create? What do these colors tell you about the husband’s and wife’s thoughts or feelings?

- Working in pairs, mimic the poses of the figures in the painting. What does their body language tell you about their relationship?

- If you walked into this room, what do you think the figures would be saying to each other? Would you feel welcome or would you leave right away?

If time allows, select one or two students to read their narratives to the class or ask students to pair up with a classmate to share their responses.

EXTENSION ACTIVITIES

1. Act it Out! Model several poses for students and ask them to mirror your body language. Examples include folding your arms, placing your hand on your hip, positioning your hands gracefully on your lap, and slouching in a chair. Ask students what a person might be feeling in each pose. Collect students’ responses for discussion and review.

2. Ask students to pick a favorite color and brainstorm feelings associated with that particular hue. Students will then compose narratives about two people using the feelings and mood conveyed by their selected colors to help tell the tale.

CLOSURE

Conclude by telling students that they will soon visit the Wadsworth Atheneum Museum of Art. There they will meet docents who will give them a tour of figurative art in the museum’s collection.

*Milton Avery, Husband and Wife, 1945 © 2016 The Milton Avery Trust / Artists Rights Society (ARS), New York*
Art and Writing: Classroom Extension Tour

MUSEUM VISIT LOGISTICS
Tour length: 1 hour 15 minutes

The second program lesson is a docent-guided tour at the Wadsworth Atheneum. Please see the museum confirmation letter for the date and time of your visit, as well as the number of required chaperones for your group. If you still need to schedule your tour, call (860) 838-4046 at least three weeks in advance.

On the day of your tour:
• Students should wear readable name tags
• Bring the appropriate number of chaperones to accompany students in the galleries

Docents (volunteer museum educators) will lead the tour. You do not need to prepare a lesson. Chaperones and/or teachers are responsible for monitoring student behavior. Chaperones must stay with students at all times.

Museum Visit Overview

Materials Needed
• Name tags
• Pencils*

*Provided by the museum

Students will:
• Exercise oral presentation and writing skills
• Think critically about works of art and artists’ use of the elements of art and principles of design
• Recognize the similarities between art and writing

Instructional Methods
• Group discussions, collaborative brainstorming, and peer-to-peer learning facilitated by open-ended questioning techniques
• One writing exercise using a figurative work of art as the prompt for students' responses

Key Concepts
• Introduction to the museum experience and the Wadsworth Atheneum
• Strategies for looking at and describing original works of art
• Formal elements of art and writing
• Art terminology
• Strategies for finding meaning in works of art
• Critical thinking: observation, description, analysis, and interpretation
• Communication of ideas in verbal and written form

Object Selection
• Students will view figurative works of art in a variety of media and artistic styles

Should school be delayed or canceled due to inclement weather, the visit will be canceled automatically. Call (860) 838-4046 to reschedule with our Group Visit Associate.
Illustrating a Narrative

Lesson length: 45 minutes

Art teachers may expand this lesson into two 45-minute sessions to explore the concepts presented more deeply.

Materials Needed

- Colored pencils, crayons, or markers
- Comic strips or graphic novels
- Pencils
- Sketch paper
- Teacher Curriculum Resource *
  - Dialogue Worksheet (p. 33)
  - Storyboard Worksheet (p. 34)

Optional

- Digital camera

*Provided by the museum

Lesson Preparations

Make copies of the Dialogue and Storyboard Worksheets (pp. 33,34) for classroom distribution.

Procedures

ANTICIPATORY SET

Time allotment: 5 minutes

In this art-making activity students create a storyboard to illustrate a Mad Libs–style dialogue. Bring several comic strips or graphic novels to class to give students a point of reference for this activity and spark their creativity. Before introducing the activity, ask students the following questions:

- Has anyone ever seen or read a comic book or a graphic novel?
- How are they visually different from regular storybooks?

Remind students of the portraits they have recently discussed in class. Like those artists, students should think about the poses, gestures, expressions, and clothing of their characters. They should also think about props and setting to help tell their story. To introduce dialogue, they should use speech bubbles. Finally, using colored pencils, crayons, or markers, have students add symbolic color to their storyboards.

LESSON CORE

Time allotment: 40 minutes

Distribute the Dialogue and Storyboard Worksheets (pp. 33,34), sketch paper, and a pencil to each student. Students should complete the Dialogue Worksheet first. Students then illustrate their dialogues using the Storyboard Worksheets. Like comic books/graphic novels, storyboards tell stories visually through a sequence of images. If time allows, students may create a draft on scrap paper first.

EXTENSION ACTIVITY

Have a camera on hand? Create a digital storyboard of one student’s completed dialogue by having volunteers pose for certain pivotal points in the story and taking photographs of them. This creates an opportunity to explore the basic structure of storytelling—character, setting, plot, theme, conflict, and climax.
Night at the Museum
Lesson length: 45 minutes

Materials Needed
• Chalk or markers (dry erase or standard)
• Chart paper or a chalk, white, or SMART board
• Disc of program images OR reproductions of the following artworks:
  - Diego Rivera’s Young Girl With a Mask
  - John Singer Sargent’s Ruth Sears Bacon (slide 10)
• If using disc of images: computer, projector, and projection screen or equivalent
• Notebook paper
• Pencils
• Teacher Curriculum Resource* - Tips for Teaching from Art (p. 40)

Optional
• Disc of program images*
  - Slide 8: Rivera’s Young Girl With a Mask
  - Slide 9: Sargent’s Ruth Sears Bacon

*Provided by the museum

Procedures
ANTICIPATORY SET
Time allotment: 5 minutes
Begin by reviewing the program activities students have already completed. Explain how looking closely at works of art and decoding their stories helps build students’ own narrative writing skills. Review the kinds of writing they have practiced: thought, prediction, dialogue, and narration. In this closing lesson, students will draw on all of these to compose a final narrative based on two paintings from the museum’s collection.

LESSON CORE
Time allotment: 35 minutes

Questions for Guided Looking
Project the comparison slide of Rivera’s Young Girl with a Mask and Sargent’s Ruth Sears Bacon or display both reproductions. Write the artists, titles, and dates for the class to view. Allow the class one minute to quietly look at the paintings. Foster a group discussion using the questions suggested. Review the Tips for Teaching from Art (p. 40) before beginning.

Main Idea: What can we tell about these girls based on their clothing, facial expressions, body language, and props?

• What can you tell about these little girls just by looking?
• What does their clothing say about their daily lives?
• How would you describe their personalities? Look for clues in their facial expressions and body language.
• What do the objects they hold tell you about them? What do they like to do?
• How are these individuals similar? How are they different?
• What might they be up to next?
Writing Activity
Distribute notebook paper to each student. Drawing upon the knowledge gained through their visual analysis of both paintings, students will write a response to the following writing prompt:

Imagine that the museum is closed. No one is in the building, and the galleries are almost completely dark. Now pretend that both little girls in the paintings have come to life. Tonight, as usual, they meet at their secret meeting spot. What will they do? Where will they go? Write a story about the night these two friends spend in the museum based on what the artists have told you about their identities and personalities.

Writing Criteria
Each student’s story should have three basic components: characters, setting, and plot. They should also have a beginning, middle, climax, and end. Encourage students to use dialogue and thought in their narratives. All students should use the visual elements in the paintings to compose their stories. As time permits, select volunteers to share their narratives.

ASSESSMENT
Use any of your previously established narrative-writing rubrics to assess the growth of students’ skills as a result of this unit.

EXTENSION ACTIVITIES
1. Publish students’ writing in a classroom newsletter to be distributed to parents. Before going to print, ask students to edit their writing to correct grammatical or punctuation errors, as well as add details or plot complexity to their narratives.

2. Present the Art Facts (p. 41) and have students revise their narratives based upon this information.

3. Present students with a final prompt:

Imagine that an artist has chosen to paint portraits of every student in your classroom. The artist has asked each student to select one object that represents something about who he or she is to include in the painting. What object would you select and why?

CLOSURE
Time allotment: 5 minutes

Congratulations! You and your students have now successfully completed Art and Writing: Tell me a Story. Take a moment to reflect. What did your students learn? How did their observational, critical thinking, and narrative-writing skills improve? How did they feel about this experience?

CONTINUE LEARNING
Use the additional works of art found on the provided disc of images to continue to explore art in the classroom. Develop new questions and activities to engage your students!
Pierre-Auguste Renoir, *Claude Monet Painting in His Garden at Argenteuil*, 1873
Objective Addressed

Common Core State Standards for English Language Arts

Research to Build and Present Knowledge
CCSS.ELA-LITERACY.W.4.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.4.9.A
Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).

Key Ideas and Details
CCSS.ELA-LITERACY.RL.4.1
Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RL.4.3
Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

Comprehension and Collaboration
CCSS.ELA-LITERACY.SL.4.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.

National Core Arts Standards for the Visual Arts
VA: Re7.2.4a: Analyze components in visual imagery that convey messages.
VA: Re8.1.4a: Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.
VA: Cn11.1.4a: Through observation, infer information about time, place, and culture in which a work of art was created.
Examining the Evidence
Lesson length: 45 minutes

You may expand this lesson into two 45-minute sessions to explore the concepts presented more deeply.

Materials Needed
- Chalk or markers (dry erase or standard)
- Chart paper or a chalk, white, or SMART board
- Disc of program images OR reproductions of the following artworks:
  - Picasso's *The Artist* (slide 11)
  - Renoir's *Claude Monet Painting in His Garden* (slide 13)
- If using disc of images: computer, projector, and projection screen or equivalent
- Masking tape
- Notebook paper
- Pencils
- Stiff paper
- Teacher Curriculum Resource*
  - Program overview (p. 1)
  - I Spy Worksheet (p. 35)
  - Glossary of Art Terminology (pp. 45–47)
  - Tips for Teaching from Art (p. 40)

Optional
- Disc of program images*
  - *Slide 12: The Artist* divided into quadrants
  - *Slide 3: Museum’s facade*
  - *Slide 25: X-radiograph of Renoir’s Claude Monet Painting in His Garden at Argenteuil*
- Teacher Curriculum Resource*
  - A Brief History of the Wadsworth (p. 44)

- Current Photograph of the Museum’s Facade (p. 44)

* Provided by the museum

Lesson Preparations
Create a “spyglass” for each student by rolling up a sheet of stiff paper and taping the edge, or use paper-towel tubes cut in half.

Make copies of the I Spy Worksheet (p. 35) for classroom distribution.

Procedures

ANTICIPATORY SET
Time allotment: 10 minutes

What is Figurative Art?
Pose the following question to students as an introduction to the program’s themes:

Have you ever seen a work of art that included figures?

Build on this initial discussion by introducing the concepts below. Be sure to include the elements of art (color, line, shape, and texture). For bolded vocabulary see Glossary of Art Terminology, pp. 45–47).

For centuries artists have created images of the human body. These images can and have taken many forms that range from realistic depictions to abstract compositions, and everything in between. We call artwork that represents something in the real world figurative art. Painted portraits, or two-dimensional visual representations of a person, are one example of figurative art.

Introducing the Art and Writing Program
Pose the following questions to introduce the museum component of the program:

Has anyone ever been to an art museum? What kinds of things did you see there?

Why might an art museum be important?

Once you have completed the discussion, tell students that they will be exploring figurative art from the Wadsworth Atheneum Museum of Art’s collection. If time permits, display the image of the museum (p. 44), also found on the provided disc of images. For a brief history of the museum, turn to page 44.

Follow by introducing the basic premise, structure, and objectives of the Art and Writing program.
SECTION 1: LESSON PLANS FOR GRADE 4, DESCRIPTIVE WRITING

Introductory Classroom Lesson
Lesson 1 Examining the Evidence

I SPY
Time allotment: 15 minutes

Project or display Pablo Picasso’s The Artist in the classroom. Write the artist, title, and date of this painting for the class to view. Give students ample time to look at the painting and make initial observations.

Next, split the class into groups, assigning each group a specific quadrant of the painting to investigate. If using the disc of images, project the image of the painting divided into quadrants. Distribute the premade spyglasses (see Lesson Preparations) and inform students that they will act as detectives to discover the details in the painting.

Distribute copies of the I Spy Worksheet (p. 35) to each group. Groups will complete this worksheet by looking closely at their assigned sections of the painting through their spyglasses. They should focus their careful observations and written responses on the basic elements of art that they see, including color, line, shape, and texture. Have one representative from each group share the group’s findings, using as much descriptive language as possible.

Modified Activity
Class challenge! Select several students to read some of their best descriptions from the I Spy Worksheet out loud. Ask the rest of the class to guess which part of the artwork is being described based on the presenter’s use of elaboration, detail, and clarity of message. Responding students must provide visual evidence to defend their claims.

EXTENSION ACTIVITY
Practice the art of group brainstorming by asking each student to contribute one word that comes to mind when viewing this artwork. Push students to use a wide range of vocabulary, without repeating any words. If time permits, write the words on a piece of chart paper or a chalk, white, or SMART board. Discover associations between your findings by categorizing students’ responses (e.g., by part of speech). If applicable, consider creating a word web of the associations made.

INVESTIGATING A LANDSCAPE
Time allotment: 20 minutes

Project or display Pierre-Auguste Renoir’s Claude Monet Painting in His Garden at Argenteuil, 1873. Do not provide the artist, title, or date until after the writing activity. Use the questions below to foster a classroom dialogue. Review the Tips for Teaching from Art (p. 40) before beginning.

Questions for Guided Looking

Main Idea: What can we find out about the setting just by looking?

- Make a visual inventory (list) of all the elements in the scene. Focus on the foreground, middle ground, and background of the painting.
- Where is this man standing? What clues has the artist given about the setting?
- Have you ever been to a place that looks similar? If so, where?
- Describe the colors that you see. What type of mood or feelings do these colors convey?
• What time of day is it? What season? Look up at the sky and describe the weather.
• Explore your five senses: What would it feel like to touch the bushes or walk barefoot there? How would the flowers smell? What sounds would you hear?
• Describe the town in the background. Is it loud or quiet? Which takes up more space on the canvas, the garden or the town? What do you think the artist is saying about nature?

Writing Activity
When you feel the class has created a rich description of the setting, distribute notebook paper to each student and administer the following writing prompt:

You are a junior detective about to graduate from the Sharp Eye Academy for Close Looking. For your final test, you must prove your ability to observe and document a scene in detail. Write an investigative report on the landscape in front of you. The goal is to describe the scene so that the reader can picture it in their mind. Tap into your five senses and use as much descriptive language as possible.

Drawing from the class dialogue, students should include the weather, temperature, season, and time of day. As time permits, select several students to read their reports to the class.

EXTENSION ACTIVITY
Project the X-radiograph of Renoir's *Claude Monet Painting in His Garden at Argenteuil*, 1873. X-rays taken by museum conservators have revealed an image hidden beneath the surface: a portrait of Monet's wife, Camille. Just like writers, artists recycle and revise old compositions to create new masterpieces. Students will now do some revising of their own! Have students swap investigative reports with a partner and answer the following questions:

What elements/details of this painting has your partner forgotten to mention?
What could be added or eliminated from your partner's report to make it a more accurate description of the scene?

Students will revise their descriptions based on their partner's comments. Time should be allotted for students to share their final drafts with the class.

CLOSURE
Conclude by telling students that they will soon visit the Wadsworth Atheneum Museum of Art, where they will meet docents who will give them a tour of figurative art in the museum's collection.

Pose the following question for students to ponder: What sights and sounds do you think you'll experience at the museum?
Art and Writing: Classroom Extension Tour

Museum Visit Overview

Materials Needed
- Name tags
- Pencils *

* Provided by the museum

Students will:
- Exercise oral presentation and writing skills
- Think critically about works of art and artists' use of the elements of art and principles of design
- Recognize the similarities between art and writing

Instructional Methods
- Group discussions, collaborative brainstorming, and peer-to-peer learning facilitated by open-ended questioning techniques
- One writing exercise using a figurative work of art as the prompt for students' responses

Key Concepts
- Introduction to the museum experience and the Wadsworth Atheneum
- Strategies for looking at and describing original works of art
- Formal elements of art and writing
- Art terminology
- Strategies for finding meaning in works of art
- Critical thinking: observation, description, analysis, and interpretation
- Communication of ideas in verbal and written form

Object Selection
- Students will view figurative works of art in a variety of media and artistic styles

Museum Visit Logistics
Tour length: 1 hour 15 minutes

The second program lesson is a docent-guided tour at the Wadsworth Atheneum. Please see the museum confirmation letter for the date and time of your visit, as well as the number of required chaperones for your group. If you still need to schedule your tour, call (860) 838-4046 at least three weeks in advance.

On the day of your tour:
- Students should wear readable name tags
- Bring the appropriate number of chaperones to accompany students in the galleries

Docents (volunteer museum educators) will lead the tour. You do not need to prepare a lesson. Chaperones and/or teachers are responsible for monitoring student behavior. Chaperones must stay with students at all times.

Should school be delayed or canceled due to inclement weather, the visit will be canceled automatically. Call (860) 838-4046 to reschedule with our Group Visit Associate.
Stepping into the Scene
Lesson length: 45 minutes

Materials Needed
- Art supplies of your choice
- Disc of program images OR reproductions of the following artworks:* Pablo Picasso’s *The Artist* and Pierre-Auguste Renoir’s *Claude Monet Painting in His Garden at Argenteuil (slide 14)*
- If using disc of images: computer, projector, and projection screen or equivalent
- Teacher Curriculum Resource *- Frame Worksheet (p. 36)
- Tips for Teaching from Art (p. 40)

Optional
- Disc of program images*
  - *Slide 11: Picasso’s *The Artist*
  - *Slide 13: Renoir’s *Claude Monet Painting in His Garden at Argenteuil*
- Pencils
- Sketch paper

*Provided by the museum

Lesson Preparations
Make copies of the Frame Worksheet (p. 36) for classroom distribution.

Procedures

ANTICIPATORY SET
Time allotment: 5 minutes
Project the comparison slide of Pablo Picasso’s *The Artist* and Pierre-Auguste Renoir’s *Claude Monet Painting in His Garden at Argenteuil* or display both reproductions. The two paintings should remain projected or displayed for the whole lesson.

Ask students what is similar about the two works. Make sure they notice that both canvases depict an artist at work. Each student will select one of these paintings to serve as the inspiration for the art project.

Art teachers may expand this lesson into two 45-minute sessions to explore the concepts presented more deeply.

LESSON CORE
Time allotment: 40 minutes

Distribute the Frame Worksheet (p. 36) to the class. Ask students to step into the painting they have chosen and place themselves in the shoes of their selected artist.

What do they see in front of them? Students will then create their own works of art depicting what they “see” in the painting. Students should use visual evidence from their selected painting to help inform their own artwork. If time allows, students may create preparatory sketches on scrap paper first.

You (the art teacher) are responsible for selecting and supplying additional art materials of your choice. Allow time to compare and contrast students’ interpretations.
The Mystery of the Missing Setting

Lesson length: 45 minutes

Materials Needed
- Disc of program images OR reproductions of the following artworks:* Duane Hanson’s Sunbather and Jusepe de Ribera’s The Sense of Taste
- If using disc of images: computer, projector, and projection screen or equivalent
- Notebook paper
- Pencils
- Teacher Curriculum Resource* - Tips for Teaching from Art (p. 40)

Optional
- Art supplies of your choice
- Chalk or markers (dry erase or standard)
- Chart paper or a chalk, white, or SMART board
- Disc of program images*
  Slide 15: Hanson’s Sunbather
  Slide 16: Ribera’s The Sense of Taste

*Provided by the museum

Procedures

ANTICIPATORY SET
Time allotment: 5 minutes

Begin by reviewing the program activities students have already completed. Explain how looking at and describing works of art strengthens their descriptive writing skills. Go over the kinds of writing they have practiced: observation, elaboration, and creative expression. In this closing lesson, students will compose a final descriptive piece based on a work of art from the museum’s collection.

LESSON CORE
Time allotment: 35 minutes

Questions for Guided Looking
Project the comparison slide of Duane Hanson’s Sunbather and Jusepe de Ribera’s The Sense of Taste or display both reproductions. Do not reveal the artists, titles, or dates of the works until after the writing exercise. Use the suggested questions to foster a group discussion. Review the Tips for Teaching from Art (p. 40) before beginning.

Main Idea: What can we find out about a work of art’s “missing” setting based on what we can see?

Body language: Describe or mimic the body language of these individuals. How are they similar? How are they different? What does their body language tell you about their personalities and their activities?

Clothing: What are these individuals wearing? Describe each figure’s clothing, focusing on color, texture, and fit. In what time period do you think they live?

Facial Expression: Describe the facial expressions of each figure. What do they reveal about the individuals’ feelings or thoughts?

Props: Notice how each figure is surrounded by objects. Take an inventory of these objects, using as much descriptive language as possible.
What do these props and their use tell you about the figures?

**Conclude:** What is missing from both works of art? (Answer: a detailed setting). Discuss how both artists still provide clues about the locations of their subjects. Based on these visual clues, where do you believe the figures are?

**Writing Activity**
It is now up to the students to restore the “missing” settings through writing! Distribute notebook paper to the class. Each student should select one of the works of art. Using their imagination and the visual clues provided in the artwork, have students write a detailed description of the figure’s location. As time permits, select several volunteers to share their descriptions with the class.

If students have selected Duane Hanson’s *Sunbather* they should think about:

- Her possible surroundings, including natural and man-made features, and any other people.
- The weather, including the temperature and time of day.
- Her senses, including sounds and smells in the air.

If students have selected Jusepe de Ribera’s *The Sense of Taste* they should consider:

- The setting: Is he at home or did he go out to eat? Is it a fancy restaurant or a family diner?
- Who else is at the table?
- How would you describe them?
- What are they eating and drinking?
- Describe the noise level. Would the figure talk with other guests? What other sounds would you hear in this location?
- What other things (besides eating and talking) might be going on around the figure?

**ASSESSMENT**
Use any of your previously established descriptive-writing rubrics to assess the growth of students’ skills as a result of this unit.

**EXTENSION ACTIVITY**
Ask each student to create a background or setting for the selected artwork based on his or her completed description, or have students create artworks based on a classmate’s description.

**CLOSURE**
Time allotment: 5 minutes

Congratulations! You and your students have now successfully completed Art and Writing: Detail Detectives. Take a moment to reflect. What did your students learn? How did their observational, critical thinking, and descriptive-writing skills improve? How did they feel about this experience?

**CONTINUE LEARNING**
Use the additional works of art found on the provided disc of images to continue your classroom exploration of art. Develop new questions and activities to engage your students!
Élisabeth Louise Vigée Le Brun, *The Duchesse de Polignac Wearing a Straw Hat*, 1782
Objectives Addressed

COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS

Research to Build and Present Knowledge
CCSS.ELA-LITERACY.W.5.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.5.9.A
Apply grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).

Key Ideas and Details
CCSS.ELA-LITERACY.RL.5.3
Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Comprehension and Collaboration
CCSS.ELA-LITERACY.SL.5.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.5.1.C
Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

CONNECTICUT VISUAL ARTS STANDARDS

Content Standards #2B and 2C
Elements and Principles: Recognize and reflect on the effects of arranging visual characteristics in their own and others’ work and select and use the elements of art and principles of design to improve communication of their ideas.

Content Standard #4B
History and Cultures: Know and compare the characteristics and purposes of works of art representing various cultures, historical periods, and artists.

Content Standards #5B and 5D
Analysis, Interpretation, and Evaluation: Describe and analyze visual characteristics of works of art using visual art terminology and describe their own responses to, and interpretations of, specific works of art.

NATIONAL CORE ARTS STANDARDS FOR THE VISUAL ARTS

VA: Re7.1.5a: Compare one’s own interpretation of a work of art with the interpretation of others.

VA: Re8.1.5a: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.
Comparing Portraits
Lesson length: 45 minutes

You may expand this lesson into two 45-minute sessions to explore the concepts presented more deeply.

Materials Needed
- Chalk or markers (dry erase or standard)
- Chart paper or a chalk, white, or SMART board
- Disc of program images OR reproductions of the following artworks:
  - Michael Sweerts’s Boy with a Hat (slide 18)
  - Benny Andrews’s Shades (slide 19)
  - Comparison of Sweerts’s Boy with a Hat and Andrews’s Shades (slide 20)
- If using disc of images: computer, projector, and projection screen or equivalent
- Erasable pens or pencils
- Teacher Curriculum Resource*
  - Program Overview (p. 1)
  - Compare and Contrast Worksheet (p. 37)
  - Glossary of Art Terminology (pp. 45–47)
  - Tips for Teaching from Art (p. 40)

Optional
- Disc of program images*
  - Slide 3: Museum’s facade
- Notebook paper
- Teacher Curriculum Resource*
  - Venn Diagram Worksheet (p. 38)
  - A Brief History of the Wadsworth Atheneum Museum of Art (p. 44)
  - Current Photo of the Museum (p. 44)
- Two broad-brimmed hats
*Provided by the museum

Lesson Preparations
Make copies of the Compare and Contrast Worksheet (p. 37) for classroom distribution. For Extension Activity 2, photocopy the Venn Diagram Worksheet (p. 38).

Procedures

ANTICIPATORY SET
Time allotment: 10 minutes

What is Figurative Art?
Pose the following questions to students as an introduction to the program’s theme:

- What is a portrait? Have you ever seen one in a museum?
- Why do you think people have their portraits made?
- Have you ever created a self-portrait?

Build on this initial discussion by introducing the concepts below. Be sure students understand the bolded vocabulary, as well as the basic elements of art (color, line, shape, and texture), before proceeding (see Glossary of Art Terminology, pp. 45–47).

For centuries artists have created images of the human body. These images can and have taken many forms that range from realistic depictions to abstract compositions, and everything in between. We call artwork that represents something in the real world figurative art. Painted portraits, or two-dimensional visual representations of a person, are one example of figurative art.

Introducing the Art and Writing Program
Pose the following questions to introduce the museum component of the program:

- Has anyone ever been to an art museum? What kinds of things did you see there?
- Why might an art museum be important?

Once you have completed the discussion, tell students that they will be exploring figurative art from the Wadsworth Atheneum Museum of Art’s collection. If time permits display the image of the museum (p. 44), also found on the provided disc of images. For a brief history of the museum, turn to page 44.

Follow by introducing the basic premise, structure, and objectives of the Art and Writing program.
LESSON CORE
Time allotment: 35 minutes

Questions for Guided Looking:
Boy with a Hat
Project or display Michael Sweerts’s Boy with a Hat in the classroom.
Write the artist, title, and date of this painting for the class to view. Use the questions suggested to foster a classroom dialogue. Review the Tips for Teaching from Art (p. 40) before beginning.

Main Idea: What can we find out about the boy in the painting by looking at his clothing, facial expression, and setting?

Facial Expression: Focus your attention on his face. Where is he looking? Brainstorm some ideas about what might have caught his attention. What does the boy’s expression reveal about his thoughts and feelings?

Setting: Where is the figure? Why do you think the artist chose to paint the boy against a plain, dark background instead of a recognizable place? What mood does the background convey?

Clothing: Describe the boy’s clothing using sensory language. What would it feel like to the touch? Fill in the blanks: The boy’s hat is as _________ as a _________. What do you think his clothing says about his social status and daily life?

Conclude: How does the painting make you feel about the boy? If you could have a conversation with him, what would you talk about?

Questions for Guided Looking:
Shades
When you feel the class has created a rich description of the first portrait, project or display Benny Andrews’s Shades. Provide the artist, title, and date both verbally and in writing. Use the questions suggested to foster a classroom conversation. Review the Tips for Teaching from Art (p. 40) to help guide you.

Main Idea: What can we find out about this sitter by analyzing his clothing, facial expression, setting, and the artwork’s media?

Setting: Where is the figure? What specific clues has the artist provided to indicate the setting? What things or activities might surround the figure?

Title: Think about the title of the artwork, Shades. What objects in the work create shade? In what kinds of climates would you need shade? What does this tell you about the location of the sitter?

Clothing: Use the basic elements of art—color, line, shape, and texture—to describe the figure’s clothing. What does his clothing say about his social status, occupation, and daily life?

Facial Expression: What does the figure’s facial expression reveal about what he might be thinking or feeling? Do you think he feels happy or sad? If you had a conversation with him, what do you think he would say?

Medium: The artist of this work used mixed media, including paint, cloth, and paper, to produce different textures. How does this technique help convey the figure’s emotions?
Writing Activity
Students will use the Compare and Contrast Worksheet (p. 37) to record the similarities and differences between these two portraits. All responses should be based on visual evidence. Students should consider the elements of art and the artwork’s medium in their comparisons. Project the comparison slide of the two artworks or display both reproductions to help students’ observations. Allow time for volunteers to share their findings with the class.

Modified Activity
Have students complete the Compare and Contrast Worksheet in pairs. One student will write down similarities while their partner notes differences. They will then discuss their responses with each other. The aim is to try to see the works from different points of view. After this group work, ask the following question to the entire class:

What new things did you notice about these works of art after comparing and contrast them?

EXTENSION ACTIVITIES
1. Act it out! Have two volunteers act out the personalities of the two figures depicted. Students should introduce their characters (encourage the actors to make up character names!) and tell the class a little bit about who he is, where he is, what he is doing there, and what he does every day. Be sure students’ dramatic interpretations are based on the visual clues in the artworks. After the performance ask the class the following questions:

   How are these individuals similar?
   How are they different?
   How would they get along if they were to meet?

   Offer students the opportunity to act out a meeting of the characters. For added effect, provide each student with a broad-brimmed hat to wear while making his or her presentation.

2. Turn your classroom into a television studio. Select three students to portray the figure in Boy with a Hat, the man in Shades, and a television host. The host will interview the two characters for a talk show, asking questions about their lives. Students should craft their dramatic representations based on what they see and infer from the artworks. After the performances, help the class complete the Venn Diagram Worksheet (p. 38) to seek a deeper understanding of these characters’ similarities and differences.

CLOSURE
Conclude by telling students that they will soon visit the Wadsworth Atheneum Museum of Art, where they will meet docents who will give them a tour of figurative art.
Art and Writing: Classroom Extension Tour

MUSEUM VISIT LOGISTICS
Tour length: 1 hour 15 minutes

The second program lesson is a docent-guided tour at the Wadsworth Atheneum. Please see the museum confirmation letter for the date and time of your visit, as well as the number of required chaperones for your group. If you still need to schedule your tour, call (860) 838-4046 at least three weeks in advance.

On the day of your tour:
• Students should wear readable name tags
• Bring the appropriate number of chaperones to accompany students in the galleries

Docents (volunteer museum educators) will lead the tour. You do not need to prepare a lesson. Chaperones and/or teachers are responsible for monitoring student behavior. Chaperones must stay with students at all times.

Museum Visit Overview

Materials Needed
• Name tags
• Pencils*  

*Provided by the museum

Students will:
• Exercise oral presentation and writing skills
• Think critically about works of art and artists’ use of the elements of art and principles of design
• Recognize the similarities between art and writing

Instructional Methods
• Group discussions, collaborative brainstorming, and peer-to-peer learning facilitated by open-ended questioning techniques
• One writing exercise using a figurative work of art as the prompt for students’ responses

Key Concepts
• Introduction to the museum experience and the Wadsworth Atheneum
• Strategies for looking at and describing original works of art
• Formal elements of art and writing
• Art terminology
• Strategies for finding meaning in works of art
• Critical thinking: observation, description, analysis, and interpretation
• Communication of ideas in verbal and written form

Object Selection
• Students will view figurative works of art in a variety of media and artistic styles
Me + You
Lesson length: two 45-minute class periods

Materials Needed
• Art supplies of your choice
• Pencils
• Sketch paper
• Teacher Curriculum Resource*
  - Frame Worksheet (p. 36)
  - Me + You Worksheet (p. 39)

Optional
• Computer, projector, and projection screen or equivalent
• Disc of program images*  
  Slides 26–50: Additional images of figurative art
• Small, portable mirrors

*Provided by the museum

Lesson Preparations
Make copies of the Frame Worksheet (p. 36) and Me + You Worksheet (p. 39) for classroom distribution.

Procedures
In this art-making activity students create their own self-portraits inspired by the works of art they have studied. Students then compare their self-portraits with those of their classmates.

PART ONE: CREATE
Begin by discussing the figurative works of art students have been studying in class. Ask students to describe the works’ styles, subjects, and moods. Then distribute the Frame Worksheet (p. 36), sketch paper, a pencil, and a small mirror (if available) to each student. Students will then create their own self-portraits. If time allows, students may create preparatory sketches on scrap paper first. As inspiration, you may display works of art from the disc of program images. Write the questions below for the class to view as they create their portraits.

What message(s) do you want to convey about yourself?
Will your self-portrait be realistic or abstract?
What clothing, accessories, props, and setting will you include?

PART TWO: COMPARE
Ask each student to select a partner to compare and contrast their self-portraits. How are their representations similar and different? How have they used the elements of art to visually communicate specific message(s) about themselves? Students will complete the Me + You Worksheet (p. 39), which will introduce them to key signal words and transitional phrases.

What emotions or mood do you want to convey? How will you do it?
How will you use the elements of art (colors, lines, shapes, and textures) to convey your message(s) about yourself?

To complete the self-portraits, supply students with a choice of additional art materials. Materials should be inspired by the artworks in this program, giving students a range of colors and textures to play with.
Competitive Candidates

Lesson length: 45 minutes

Materials Needed

- Chalk or markers (dry erase or standard)
- Chart paper or a chalk, white, or SMART board
- Disc of program images OR reproductions of the following artworks:*
  Élisabeth Louise Vigée Le Brun’s *The Duchesse de Polignac Wearing a Straw Hat* and Romare Bearden’s *She-ba* (Slide 23)
- If using disc of images: computer, projector, and projection screen or equivalent
- Erasable pens or pencils
- Notebook paper
- Teacher Curriculum Resource* - Tips for Teaching from Art (p. 40)

Optional

- Disc of program images*
  Slide 21: Vigée Le Brun’s *The Duchesse de Polignac Wearing a Straw Hat*
  Slide 22: Bearden’s *She-ba*

*Provided by the museum

Procedures

ANTICIPATORY SET

Time allotment: 5 minutes

Begin by reviewing the program activities students have already completed. Explain how comparing and contrasting works of art develops students’ own expository writing skills. Review the kinds of writing they have practiced: observation, analysis, compare-and-contrast, and creative expression. In this closing lesson, students will write a final composition based on a painting from the museum’s collection.

Main Idea: How can we interpret these figures of power by analyzing their clothing, facial expressions, body language, props, and the elements of art?

CORE

Time allotment: 35 minutes

Questions for Guided Looking

Project the comparison slide of Le Brun’s *The Duchesse de Polignac* and Bearden’s *She-ba* or display both reproductions. Do not reveal the artists, titles, and dates of the works until after the writing activity. Use the suggested questions to foster a group discussion. Review the Tips for Teaching from Art (p. 40) to help guide you.
**Clothing:** What does the figures’ clothing tell you about their social status and daily life?

**Body Language:** Describe the posture of each figure. Are their bodies rigid or relaxed? How does the artist place the figures in the composition?

**Facial Expression:** What do the figures’ facial expressions tell you about what they might be thinking or feeling?

**Props:** What props or accessories do you see? What do they tell you about the figures?

**Elements of Art:** What colors do you see? Are they warm or cool colors? What shapes can you identify? What mood do these colors and shapes convey? What do they help communicate about the figures’ identities and personalities?

**Personalities:** How would you describe their personalities? Look for clues in their facial expressions, body language, and gestures. Do these figures seem approachable? How do these works make you feel about the women portrayed?

Conclude the discussion by telling students that both works of art depict female figures of power.

**Writing Activity**

Distribute notebook paper to the class. Students will compose a response to the following writing prompt:

Congratulations, you have been elected the Mayor of your city! Now you must choose a Deputy Mayor as your second in command. The two figures in the paintings are the front runners for the position. Who will you choose? Write a short essay explaining what makes your candidate the best person for the job. How is she better suited to help you run the city than her opponent? Provide supporting evidence based on the interpretations discussed during the class dialogue. You must use at least three signal words or transitional phrases in your response to compare and contrast these figures.

Write the information below for the class to view. If time permits, select several students to read their compositions to the class.

**Signal Words and Transitional Phrases for Comparing and Contrasting**

**COMPARE**
- alike
- also
- both
- in the same way
- likewise
- same
- similar

**CONTRAST**
- but
- different
- even though
- however
- in contrast
- on the other hand
- otherwise
- yet

**ASSESSMENT**

Use any of your previously established expository-writing rubrics to assess the growth of students’ skills as a result of this unit.

**EXTENSION ACTIVITY**

Have students practice their oral presentation skills as they participate in a classroom debate, defending the stances they took in their responses to the lesson’s writing prompt. They should provide at least three pieces of visual evidence for their claims.

**CLOSURE**

Time allotment: 5 minutes

Congratulations! You and your students have now successfully completed Art and Writing: Compare and Contrast. Take a moment to reflect. What did your students learn? How did their observational, critical thinking, compare-and-contrast, and expository-writing skills improve? How did they feel about this experience?

**CONTINUE LEARNING**

Use the additional works of art found on the provided disc of images to continue to explore art in the classroom. Develop new questions and activities to engage your students!
SECTION 2: STUDENT WORKSHEETS

32  THOUGHT-BUBBLE WORKSHEET  GRADE 3
33  DIALOGUE WORKSHEET  GRADE 3
34  STORYBOARD WORKSHEET  GRADE 3
35  I SPY WORKSHEET  GRADE 4
36  FRAME WORKSHEET  GRADES 4 AND 5
37  COMPARE AND CONTRAST WORKSHEET  GRADE 5
38  VENN DIAGRAM WORKSHEET  GRADE 5
39  ME + YOU WORKSHEET  GRADE 5
Thought Bubble Worksheet  Grade 3

Ralph Earl, Oliver Ellsworth and Abigail Wolcott Ellsworth, 1792
Dialogue Worksheet  Grade 3

Character 1:

“Hi, ___________________________ How was your vacation?”
[insert your character’s name above]

Character 2:

“Great! It was full of fun adventures and excitement.”

Character 1:

“Excitement? I thought you were going to relax during our break.”

Character 2:

“Well I was, but you are not going to believe this!”
[What was your character’s adventure? Write two or three sentences below descripting their unusually exciting school break.]

“Wow! So how did the rest of your vacation go?”

Character 2:

“I’ll tell you all the details later. It’s time for class.”
Storyboard Worksheet
Grade 3
Name
I Spy Worksheet  Grade 4

What Do You See?
Make a list of what you see.

_____________________

_____________________

_____________________

_____________________

Tell Me More about It!
Write several adjectives or phrases that describe what you see.

_____________________

_____________________

_____________________

_____________________

Exploring the Elements of Art
Complete the following statements about the basic building blocks of art you find in the painting.

I spy with my little eye a color that is as ________________ as a(n) ________________.

I spy with my little eye a line that is ____________________________________________.
This line reminds me of a(n) ____________________________________________.

I spy with my little eye a shape that is like a(n) ____________________________________.

I spy with my little eye a brushstroke that moves like a(n) ________________________.
Compare and Contrast Worksheet  Grade 5

Michael Sweerts, Boy with a Hat, c. 1655

Benny Andrews, Shades, 1977
Art © Estate of Benny Andrews/
Licensed by VAGA, New York, NY

**Similarities**
How are these figures similar?

**Differences**
How are these figures different?

Clothing and Accessories

Facial Expression

Body Language or Gestures

Location/Setting

Mood or Personality
These overlapping circles create a Venn diagram. In the outer circle sections, list each individuals’ unique qualities—consider the clothing, personalities, and roles in society. In the overlapping middle section, list the things these individuals have in common.

Michael Sweerts, *Boy with a Hat*, c. 1655

Art © Estate of Benny Andrews/Licensed by VAGA, New York, NY
Me + You Worksheet  Grade 5

Me
Write about your self-portrait.

You
Use one of the suggested words or phrases in the center column to compare and contrast your self-portrait with your partner’s.

Signal Words and Transitional Phrases

COMPARE
alike
also
both
in the same way
like
likewise
same
similar

CONTRAST
but
different
even though
however
in contrast
on the other hand
otherwise
otherwise
yet
Tips for Teaching from Art

HOW TO LEAD AN INQUIRY-BASED DISCUSSION ABOUT A WORK OF ART

Look first.
Give your students plenty of time to look carefully at the work (at least 30 seconds) before beginning a group discussion. Encourage students to look from different angles, up close, and far away. Ask them to pay attention to certain details or elements of the work, depending on the aim of the discussion.

Ask open-ended questions.
Ask questions with many possible answers. Honor student observations by paraphrasing each response and encouraging classmates to build on one another’s ideas.

Frame the discussion.
Inquiry-based teaching does not mean a directionless lesson. Plan your class discussion by considering the sequence of your questions:

- Set a goal for each discussion. In this curriculum, we have provided a “Main Idea” for each guided looking activity to help frame your discussion.
- Start with questions that encourage close observation and descriptive responses.
- Build on these initial responses by probing student observations. Ask for evidence that supports these initial observations.
- Move toward more abstract and subjective questions that build critical thinking skills by asking students to draw conclusions.

Bring it back to the artwork.
Be sure students use evidence from the works of art to support their responses. The simple follow-up question: “what do you see that makes you say that?” helps students deepen their initial observations.

Introduce facts sparingly.
The Art Facts section (page 41–43) provides background information about the works of art in this curriculum. Be judicious about incorporating this information. The primary goal of these lessons is to heighten students’ observational and critical thinking skills. Giving too much factual information can limit student exploration by prioritizing fact over personal responses. If you do introduce background information, it should be folded into the class discussion only when relevant.
**Art Facts**

**GRADE 3, LESSON 1**

Ralph Earl, *Oliver Ellsworth and Abigail Wolcott Ellsworth*, 1792

Oliver Ellsworth
- One of the founding fathers of the United States of America
- A lawyer from Connecticut who became a political leader
- Served on the Continental Congress (a meeting of representatives from the Thirteen Colonies. During the Revolutionary War, the Continental Congress was the governing body of the United States).
- Became the third Chief Justice of the United States Supreme Court
- Helped draft Article VII of the Constitution, which he holds in his left hand
- Responsible for the first use of the term United States, in the Preamble of the Constitution

Abigail Ellsworth
- Abigail is 36 in this portrait and had already given birth to nine children
- A domestic force, Abigail managed the renovation of her family’s home in Windsor, Connecticut
- Their home can be seen through the open window in the portrait
- This double portrait hung in the parlor of the couple’s new home as a symbol of their status

**GRADE 3, LESSON 4**

Diego Rivera, *Young Girl with a Mask*, 1939

Diego Rivera (1886–1957) was a Mexican artist most famous for his political murals. Often his work centered on Mexican life, culture, history, and politics. This portrait of a young girl holding a papier-mâché skull mask is also connected to Mexican culture. Masks like these can be found throughout Mexico during the festive celebration of the Day of the Dead (*Día de los Muertos*). Day of the Dead is a holiday that honors friends and family members who have passed.

John Singer Sargent, *Ruth Sears Bacon*, 1887

John Singer Sargent (1856–1925) was an American artist best known for his portraits of the social elite. This life-size portrait depicts three-year-old Ruth Sears Bacon. Ruth was the daughter of a prominent surgeon in Newport, Rhode Island. Although Ruth’s mother had wanted a more formal portrait, Sargent painted Ruth after a walk in the rain—complete with rain boots and black stockings!

**GRADE 4, LESSON 1**

Pablo Picasso, *The Artist*, 1963

Pablo Picasso (1881–1973) was a Spanish artist famous for co-creating a revolutionary new style called Cubism. In Cubist art, people and objects are shown from many different viewpoints at once, almost like a broken mirror. The subject of this painting is the “the artist in his studio.” The artist (likely Picasso himself) stands in front of an easel painted in the Cubist style. In this painting, Picasso uses gestural brushstrokes and bright colors to create the painting’s mood.

Pierre-Auguste Renoir, *Claude Monet Painting in His Garden at Argenteuil*, 1873

Pierre-Auguste Renoir (1841–1919) was a French artist and leading member of the Impressionists. The Impressionists painted quickly with short brushstrokes to capture the fleeting world around them. They often painted with pure tones, eliminating the use of the color black. This colorful work depicts Renoir’s close friend and fellow artist Claude Monet painting *en plein air* (outside) in his garden. Monet’s garden was in Argenteuil, just northwest of Paris. The two artists lived there together in the summer of 1873.
GRADE 4, LESSON 4
Duane Hanson, Sunbather, 1971
Duane Hanson (1925–1996) is an artist known for his eerily realistic sculptures. He uses his art to comment on big issues affecting our society today. Sunbather is one work in a series that explores our obsession with buying things we don’t necessarily need (consumer culture). Hanson often uses real-life models to cast his life-size sculptures. Hanson uses a combination of modern materials to create the illusion of naturalistic subjects. Examples include polyester, Vaseline, silicone rubber, fiberglass, plaster, vinyl, wax, turpentine, and acrylic.

Jusepe de Ribera,
The Sense of Taste, c. 1614–16
The Sense of Taste is one of five paintings representing the five senses by Spanish painter Jusepe de Ribera (1591–1652). Ribera was a Baroque artist working during the Counter-Reformation. Baroque artists often used dramatic lighting in their work. Notice that Ribera has included an array of food to remind us of the sense of taste. Ribera has painted the wine, olives, and bread so realistically it seems like we can almost reach out and eat them! The man and his feast are thus an allegory for a more abstract concept: the sense of taste.

GRADE 5, LESSON 1
Michael Sweerts,
Boy with a Hat, c. 1655
Michael Sweerts (1618-1664) was an artist from a region called Flanders (modern-day Belgium). He worked at a time when there was a growing demand for paintings that depict scenes from everyday life. Sweerts specialized in these genre paintings. He was also a skilled portrait artist. Sweerts’s portraits often have an emotional or psychological impact, as we see in Boy with a Hat. This painting portrays a young boy in a somber, dignified way usually reserved for more “important” subjects. To create this somber effect, Sweerts uses muted colors and dramatic lighting.

Although Sweerts painted this boy with a life-like expression, this is not actually a portrait of a real individual! Rather, Boy with a Hat depicts a generic character-type.

Benny Andrews, Shades, 1977
Benny Andrews (1930–2006) grew up in segregated Georgia as the son of cotton sharecroppers. From a young age, Andrews drew the world around him. His parents encouraged his artistic expressions. Andrews’s collages tell the story of the African American experience, addressing difficult topics such as slavery, class, and war. Andrews tackles these big themes in figural works of art with imagery drawn from memory, imagination, and the world around him.

In Shades, Andrews uses media in a symbolic way. The layers of different materials symbolize the layered complexities of human identity and the fragmented cultural existence experienced by many African Americans. The figure’s mask-like face and zipper-like mouth represent Andrews’s struggles with his own identity growing up African American in rural Georgia.

GRADE 5, LESSON 4
Élisabeth Louise Vigée Le Brun,
The Duchesse de Polignac Wearing a Straw Hat, 1782
Madame Vigée Le Brun (1755–1842) was one of the most famous portrait painters in eighteenth-century France. She specialized in flattering depictions of rulers and nobility. In fact, she was a favorite of the queen, Marie Antoinette. The woman in this portrait is the Duchesse de Polignac, a close friend of the queen and a governess to the royal children. This made the duchess a powerful person at the royal court. The duchess wasn’t always well-to-do. She was born into a poor family and married the influential Comte de Polignac who was later made a duke. Like Marie Antoinette, the duchess had an extravagant lifestyle. Le Brun called the duchess the “most beautiful, sweetest, and most charming woman imaginable.”

Le Brun’s portrait captures the different aspects of the duchess’s personality. Her clothing, slight smile,
and relaxed pose have an air of studied casualness. The loose fitting garments and straw hat might not seem like the dress of a noblewoman, but this look was currently in fashion at the royal court.

Romare Bearden, *She-ba*, 1970
Romare Bearden (1911–1988) was one of the most admired African-American artists of the twentieth century. His work focuses on black life and culture, depicting the humanity of black people as well as their contributions to world culture. Bearden said: “It was not my aim to paint about the Negro in America in terms of propaganda. It is to depict the life of my people as I know it.” Bearden was also an active spokesperson for the artistic and social issues of his day. Bearden is best known for his textured collages like *She-ba*.

*She-ba* depicts the legendary queen who appears in Biblical, Qur’anic, and Ethiopian traditions. According to Ethiopian tradition, She-ba ruled over a powerful African kingdom located in modern-day Ethiopia. Known for her wise rule, the queen is depicted in royal grandeur. The nearly life-size figure sits as if enthroned. In her right hand she holds a scepter while she raises her left arm as if making a royal decree. On her head is a colorful headdress. A figure in white, perhaps a priest, shields her with a parasol. The cool hues of green and blue surround the queen, creating a mood of serenity and peace. This contrasts with the heat of the bright orange and yellow at her back. Bearden created this collage from bright colored paper, black and white photostats (early photocopies), and magazine clippings.
Brief History of the Wadsworth Atheneum Museum of Art

The Oldest Public Art Museum in America

What is an athenaeum? In the mid-1800s Hartford resident Daniel Wadsworth envisioned a place where the public could view great works of art. In 1842 he founded the Wadsworth Atheneum Museum of Art. Named after Athena, the Greek goddess of wisdom, an athenaeum is an institution devoted to art, literature, history, and the sciences. The Wadsworth is the oldest continually-operating public art museum in the nation.

Over many years, the museum has built a collection of almost 50,000 artworks spanning 5,000 years of history—and it continues to grow! Every museum collection is different. The Wadsworth has strong examples of Baroque art, with masterpieces by Caravaggio and Bernardo Strozzi. The Wadsworth was also one of the earliest museums to acquire Surrealist art; the collection includes paintings by Max Ernst and Salvador Dalí. The internationally recognized collection of Ballets Russes costume and set designs is another visitor favorite. The Wadsworth’s collection of European decorative arts includes objects in a range of mediums: Italian maiolica, French porcelain, Venetian glass, and ancient bronzes. The Wadsworth was also one of the first museums to collect Hudson River School landscape paintings.
Glossary

Consider creating a Word Wall with the vocabulary that follows to encourage students to use this terminology in their classroom discussions and written responses.

**ABSTRACT ART**
An artistic style that departs from realistic representation. Abstract art often expresses feelings and ideas through colors, lines, shapes, and textures. It does not depict people, places, and things as they look in real life.

**ABSTRACT EXPRESSIONISM**
An artistic movement that emerged in the 1940s; Abstract Expressionist artists experimented with paint, canvas, and the expressive nature of color. Known for their loose, spontaneous, and rapid application of paint on large-scale canvases through dripping or throwing, these artists saw the physical act of creating art as part of the personal expression.

**ALLEGORY**
A work of art in which the image stands for abstract ideas, suggesting a deeper symbolic meaning.

**BACKGROUND**
The part of a painting that appears the farthest away from the viewer. Objects in the background often appear smaller than those found in the rest of the artwork.

**BAROQUE**
An artistic style prominent during the seventeenth century, during the Counter-Reformation, which promoted the use of theatrical drama, striking movement, and intense lighting to arouse emotions.

**COLLAGE**
An artistic technique in which various elements, such as paper or fabric, are assembled and attached to a flat surface to create a composition.

**COLLECTION**
Artworks owned by a museum.

**COMMISSION**
To hire an artist to create a certain artwork or body of artworks (see patron). Throughout the ages, members of high society, including aristocracy, religious leaders, and wealthy merchants and industrialists, have been known to commission art to serve their personal agendas.

**COMPOSITION**
An artwork itself, or the arrangement or placement of objects, figures, and shapes within an artwork.

**CONSERVATOR**
An individual who pairs scientific and art-historical research with technical training to preserve and restore the condition of art objects.

**CUBISM**
An artistic movement pioneered by Pablo Picasso and fellow artist Georges Braque (1882–1963) between 1907 and 1914 that involved the radical breakdown of pictorial space into dense and fragmentary compositions of seemingly shifting lines, shapes, and planes.

**DOCENT**
A volunteer educator who conducts tours at a museum.

**EN PLEIN AIR**
A French expression meaning “in the open air.” This term is often used to describe the act of sketching or painting outdoors, a practice common among the Impressionists with the dawn of easily portable painting equipment and materials such as paint sold in tubes.

**FIGURATIVE ART**
Artwork that clearly depicts real objects and is therefore representational. This includes artwork that depicts figures—that is, the bodies of humans or animals.

**FOREGROUND**
The part of a painting that appears closest to the viewer. Objects in the foreground often appear larger than those found in the rest of the artwork.
GENRE PAINTINGS
Artworks that depict subjects and scenes of daily life, such as ordinary individuals performing common activities. Genre paintings were popular in the Netherlands during the seventeenth century.

GESTURAL
Revealing the motion of a painter’s hand or brush; usually used to describe lines or shapes in an artwork.

HUE
The name of a color, such as orange or blue.

IMPRESSIONISM
An artistic movement prominent in France between 1867 and 1886 that sought to capture the realities of modern life and nature through the transient effects of light and color on canvas. Radically departing from the accepted subject matter and artistic styles of academic painting—including realistic depictions of mythological, religious, or historical themes—Impressionists painted glimpses, or “impressions,” of everyday subjects through visible, often loose, brushwork.

INTENSITY
The brightness or dullness of a hue; the purity and strength of a color.

LANDSCAPE
A depiction of nature, such as mountains, forests, and fields derived from the artist’s imagination or from reality.

MIDDLE GROUND
The middle layer of a painting, between the foreground and the background.

MEDIUM (pl. media)
The material used by an artist to create an artwork. Common media include pen and ink, paint, paper, fabric, stone, wood, and glass.

MOOD
The overall feeling or emotion conveyed by an artwork. Artists can create mood in portraits by using specific colors, lines, shapes, textures, and brushstrokes, as well as through depicting facial expressions and body language.

NATURALISM
An artistic style in which an artist seeks to represent a subject just as it appears in the natural world.

PATRON
An individual or institution that commissions an artwork by a specific artist. For centuries, artists have made their patrons the subjects of their work, creating portraits that represent who the patrons are or how they would like to be seen by society.

PORTRAIT
An artistic representation of a person. Artists use body language, facial expressions, costumes, props, and settings to help convey the likenesses, identities, and/or personalities of their sitters, whether real or fabricated. Historically, artistic choices have often depended on the intent of a commissioning patron.

SATURATION
A color’s purity of hue.

SELF-PORTRAIT
A portrait an artist makes with him- or herself as its subject.

SITTER
The person depicted in a portrait.

SKETCH
A preparatory drawing or study that often precedes the creation of a finished artwork. Sketches can be done quickly to capture the essence of a subject or can be painstakingly detailed. Sketches can also be considered artworks themselves.

SYMBOLIC
Representing a meaning beyond that usually associated with a particular object, concept, or basic compositional element. For example, artists—particularly abstract artists—often use the symbolic properties of colors to convey specific meanings or feelings.
**Tone**
The quality of color based on its **intensity**, temperature (use of **warm** and **cool** colors), and **saturation**.

**Two-Dimensional**
Flat; having height and width but no depth. Paintings and photographs are examples of two-dimensional artworks.

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**Elements of Art**
The basic building blocks for creating an artwork and expressing ideas and feelings through visual symbols. Considered to be the language of artists, these elements, when strategically combined on a two- or three-dimensional surface, convey a specific meaning to the viewer.

**Color**
Color is produced when a particular wavelength of light is reflected off a given surface. The name of a color is its **hue**.

- **Primary**: The colors that are mixed to create all other hues: red, yellow, and blue.
- **Secondary**: Colors that are created by mixing equal parts of two primary colors: orange, green, and purple. Together with the primary colors, secondary colors complete the color wheel.
- **Complementary**: Colors that are opposites on the color wheel: red and green, orange and blue, yellow and purple. When complementary colors are placed side by side, they accentuate one another by appearing brighter and more intense.
- **Warm**: Colors reminiscent of warmth: red, orange, and yellow. These colors can communicate a sense of excitement and energy, as well as a feeling of happiness. Warm colors appear to jump out of the picture plane.
- **Cool**: Colors reminiscent of coolness: green, blue, and purple. These colors can communicate a range of feelings, from sadness and pessimism to peace and calmness. Cool colors tend to recede into space, creating depth.
- **Monochromatic**: Having only one color.

**Line**: The path of a dot as it moves through space. The outer edge of a shape is a line. Lines can be vertical, horizontal, diagonal, curvy, or jagged.

**Shape**: A **two-dimensional** area made by beginning and ending a line at the same point. Common shapes include circles, triangles, squares, rectangles, and ovals.

**Texture**: In a two-dimensional artwork, an artist suggests texture—how an object might feel if it were real. In a three-dimensional work, texture refers to the way the surface actually feels. Common textures include rough or smooth, wet or dry, hard or soft, and bumpy or slippery.
Image credits

GRADE 3

Ralph Earl
American, 1751–1801
Oliver Ellsworth and Abigail Wolcott Ellsworth, 1792
Oil on canvas; 76 x 86 3/4 in.
Gift of the Ellsworth Heirs, 1903.7

Milton Avery
American, 1885–1965
Husband and Wife, 1945
Oil on canvas; 33 3/4 x 44 in.
Gift of Mr. and Mrs. Roy R. Neuberger, 1955.142
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Diego Rivera
Mexican, 1886–1957
Young Girl with a Mask, 1939
Oil on canvas; 42 3/4 x 21 1/2 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1939.579
© 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

John Singer Sargent
American, 1856–1925
Ruth Sears Bacon, 1887
Oil on canvas; 48 3/4 x 36 1/4 in.
Gift of Mrs. Austin Cheney, 1975.92

GRADE 4

Pablo Picasso
Spanish, 1881–1973
The Artist, 1963
Oil on canvas; 39 1/2 x 28 7/8 in.
Gift of the Carey Walker Foundation, 1994.2.1
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pierre-Auguste Renoir
French, 1841–1919
Claude Monet Painting in His Garden at Argenteuil, 1873
Oil on canvas; 18 3/4 x 23 1/2 in.
Bequest of Anne Parrish Titzell, 1957.614

Duane Hanson
American, 1925–1996
Sunbather, 1971
Polyester and fiberglass polychromed in oil; 71 in. in length
Art © Estate of Duane Hanson/Licensed by VAGA, New York, NY

Jusepe de Ribera
Spanish, 1591–1652
The Sense of Taste, c. 1614–16
Oil on canvas; 44 3/4 x 34 3/4 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1963.194

GRADE 5

Michael Sweerts
Flemish, 1618–1664
Boy with a Hat, c. 1655
Oil on canvas; 14 3/4 x 11 1/2 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1940.198

Benny Andrews
American, 1930–2006
Shades, 1977
Oil and collage on canvas; 36 x 35 in.
Gift of the American Academy and Institute of Arts and Letters, New York, 1978.15
Art © Estate of Benny Andrews/Licensed by VAGA, New York, NY

Élisabeth Louise Vigée Le Brun
French, 1755–1842
The Duchesse de Polignac Wearing a Straw Hat, 1782
Oil on canvas; 36 x 25 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, acquired in honor of Kate M. Sellers, Eighth Director of the Wadsworth Atheneum, 2000–2003, 2002.13.1

Romare Bearden
American, 1914–1988
She-ba, 1970
Collage on paper, cloth, and synthetic polymer paint on composition board; 48 x 35 3/4 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1971.12
Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY

ADDITIONAL IMAGES

E. B. Kellogg and E. C. Kellogg
American
Wadsworth Atheneum, Hartford, Connecticut, 1845
Color lithograph; 8 3/4 x 10 7/8 in.
Purchased through the gift of James Junius Goodwin, 1935.434

Thomas Sully
American, born England, 1783–1872
Daniel Wadsworth, 1807
Oil on canvas; 28 1/8 x 21 7/8 in.
Gift of William P. Wadsworth, 1976.79

X-radiograph of:

Pierre-Auguste Renoir
French, 1841–1919
Claude Monet Painting in His Garden at Argenteuil, 1873
Oil on canvas; 18 3/4 x 23 3/4 in.
Bequest of Anne Parrish Titzell, 1957.614
This program is generously supported by the Travelers Foundation.

COVER IMAGE: Pierre-Auguste Renoir,
*Claude Monet Painting in His Garden at Argenteuil*, 1873.