

Pre- or Post-Visit Classroom Activity

Token Response©

Lesson Overview

Token Response is an instructional resource that teaches students to answer important questions about art and to reflect on their responses. It stimulates active looking, thinking, and talking about works of art. Your students will respond with enthusiasm to the interactive play of Token Response. By playing Token Response, students will learn that art can be considered from more than one point of view; that there is a difference between preference (“I like it”) and judgment (“It is good”); that different people like different works of art; to respect differences of opinion about works of art; and that it is acceptable to dislike a work of art. © Crizmac 1991

Instructions

1. Locate the Token Response box in your TRK. Inside you will find all necessary supplies for playing Token Response including art reproductions, 30 sets of 8 different “tokens,” and 30 duplicated worksheets.
2. Spread the art reproductions face up on a table or the floor. Allow approximately 12” of open space around each image.
3. Give each student a set of “tokens”. If you are working with young children, you may wish to limit the number of tokens in each set to four or five. Read the *Meaning of Tokens* section in the accompanying instructional booklet to determine which tokens will be most appropriate for your students.
4. Give each student a set of tokens and worksheet. Explain the meaning of each token.
5. Discuss the importance of looking at all of the works of art before playing the tokens.
6. Encourage students to play the tokens however they wish. Stress that there can be many different responses to the same work of art.
7. Ask students to place each of their tokens down on one of the art reproductions.
8. After all of the tokens have been played, ask students to look carefully at the group’s responses. Guide your students in a discussion of the tokens assembled under specific art works.
9. You might center your class discussion around the following:
 - * clusters of same tokens (e.g. which piece of art has the most tokens?)
 - * variety of tokens on one art work
 - * art works that did not attract any tokens
 - * obvious favorites and non-favorites
 - * interesting combinations of tokens (e.g. favorites and non-favorites on the same art work)
 - * reasons used to explain token placement and debates between disagreeing students
10. For more instructions on how to play Token Response or ideas for guiding the discussion, see accompanying instructional booklet.
11. Collect your students tokens and worksheets. If you removed tokens from the sets to accommodate younger students, please replace before returning your TRK to the Walters Art Museum. Thank you!

Pre-Visit Classroom Activity

Name that Student!

Lesson Overview

Before their field trip to the Walters Art Museum, students will design and create personalized name tags for their museum visit.

Discussion

Students are often more encouraged to talk, share ideas, and generally feel more comfortable during field trips to museums when they are referred to in a personal manner. Wearing nametags helps docents, or tour guides, call on students by their first names. It also helps docents link one student's idea or comment to another student's in an effort to develop a group dialogue and meaning-making experience. Name tags are easy to make and provide students with a souvenir of their art museum field trip!

Instructions

Option 1

Have students design and create their own name tags using whatever materials you have available in the classroom. You might choose to cut half sheets of construction paper, on which students can write their names large and in marker. They can also decorate around their names with marker or by gluing on other materials you have available such as buttons, sequins, glitter, etc. Punch two holes on either side of the top corners of paper and attach a piece of string or yarn to both holes so that the name tag can hang around students' necks.

Option 2

Use pre-made adhesive name tag labels. Give each student a label and ask them to decorate with markers or crayons.

Option 3

Have students bring in plain colored t-shirts. Using permanent markers or fabric paint, have students write their names on the fronts of the shirts. Allow students to create designs and decorate the rest of their t-shirts!

Pre– or Post-Visit Classroom Activity

Art Spelling Test

Lesson Overview and Instructions

Introduce new art and museum vocabulary in your established weekly spelling test. The following are basic art words and museum vocabulary that will come in handy on your students' field trip! Pick and choose depending on your students' grade level and abilities. *Note: The definitions of each of the words below can be found in the vocabulary section of this TRK.*

Ancient

Art

Artist

Art Museum

Bronze

Cityscape

Color

Composition

Docent

Drawing

Elements of Art

Label

Landscape

Line

Myth/Mythology

Painting

Pattern

Portrait

Primary Colors

Relief

Sculpture

Secondary Colors

Self-portrait

Shape

Space

Texture

To the Teacher

The ***Welcome to the Walters Teacher Resource Kit (TRK)*** is designed to help your students get the most out of their upcoming field trip to the Walters Art Museum.

This TRK is intended for use by elementary school teachers whose students are preparing for one of their first visits to an art museum. The TRK is intended to help elementary teachers accomplish the following goals:

1. Orient students to the Walters Art Museum including the buildings they will see and the people they will meet.
2. Give students tools for looking at and talking about art.
3. Generate excitement in students for their museum field trip.
4. Make connections between the classroom and the museum.
5. Extend the learning experience before and beyond the museum visit.

Included in the TRK, you will find the following:

- * Pictures of people and places your students will see during their museum experience.
- * Images of works of art your students might see at the Walters Art Museum.
- * Strategies for engaging students in looking at and talking about art.
- * Hands-on classroom activities to prepare students for their field trip to the museum.
- * Post-visit activities to sustain the learning that took place at museum back at school.
- * Suggested books to enrich the overall museum experience.

Consult the [TRK Borrowing Policy](#) if you have any questions about the borrowing or return policy.

TRK Borrowing Policy

Please...

1. Return this kit in person or by mail on or by its due date.

A valid credit card number is required to borrow Teacher Resource Kits. A \$25.00 fee will be charged for kits that are returned up to one month late. Borrowers will be assessed the purchase cost of kits borrowed if materials are returned more than one month late. The box the TRK was sent in can be reused for its return.

2. Keep your TRK intact and in working order.

You are responsible for the contents of this kit while it is in your possession. If any item is missing or damaged, please contact the Department of School Programs at 410.547.9000, ext. 298, as soon as possible.

3. Fill out the TRK Evaluation so that kits can be improved with your input and student feedback.

Please return the Teacher Resource Kit to:

**Department of School Programs
Division of Education and Public Programs
The Walters Art Museum
600 North Charles Street
Baltimore, MD 21201-5185**

Art Museum Vocabulary

Ancient: Objects made by cultures that existed when history began to be recorded as it is today.

Art: The process of using the elements of line, color, shape, pattern, and texture to express an idea or depict a person, place, or object.

Artist: A person who makes art.

Art Museum: A place where works of art or artifacts are taken care of; where people visit to see and learn about art.

Bronze: A metal “alloy” (mixture) of copper, zinc, and tin. Bronze is easy to melt and to use to make sculptures.

Cityscape: A painting or drawing of a city scene.

Color: What we see when an object or substance is reflected by light. Primary colors are red, yellow, and blue. Secondary colors are green, purple, and orange.

Composition: The arrangement of the elements of art in a work of art.

Docent: A person who leads tours at a museum.

Drawing: A way of making art that involves putting marks or lines on some surface, usually paper.

Elements of Art: The main vocabulary and tools used to talk about and make art. The elements of art include: color, line, shape, texture, and space.

Label: In museums, labels help people to identify information about works of art. Labels usually include the name, nationality, birth/death dates of the artist; title of the work of art; date the work of art was made; and tells what materials were used to make the work.

Landscape: A work of art that depicts a scene in nature.

Line: The edges of a form or shape. Lines can be straight, curvy, squiggly, diagonal, etc.

Art Museum Vocabulary

Myth/Mythology: Traditional stories within a culture that attempt to explain the mysterious and unexplainable in nature or that relate to and explain practices, beliefs, and religious rites. Artists have been depicting myths in their work since ancient times.

Painting: A way of making a picture by applying a sticky liquid mixed with colored pigments to paper, panel, or canvas when it is wet and allowing it to dry.

Pattern: The repetition of shapes, colors, lines, or textures within a work of art.

Portrait: A work of art that depicts a person. A portrait usually tries to show both what the person looks like and often something about the person's character—his or her personality for example.

Primary Colors: The three basic colors from which all other colors are made and which cannot be mixed from other colors. These are red, yellow, and blue.

Realistic: When an artist depicts a person, place, or object accurately—or as it looks in real life.

Relief: A type of two-dimensional sculpture that is carved on only one side.

Sculpture: The art of carving, casting, forging, molding, or welding material such as stone, wood, clay, or various metals into statues or other objects.

Secondary Colors: The colors created by mixing two of the primary colors together. These are green, purple, and orange.

Self-portrait: A portrait that an artist makes of him or herself. An artist can create a self-portrait by looking in a mirror or by using a painting or photograph of him or herself.

Shape: The outline of something or someone. Shapes can be recognizable objects, animals, or people; geometric (circles, squares, triangles, etc.); or abstract (organic or suggestive).

Space: An open or empty area in a work of art.

Texture: The look and/or feel of the surface of a work of art, which can range from smooth and/or shiny to rough and/or dull.

Selected Books About Art & Museum Fun

Afro-Bets Book of Colors

Afro-Bets Book of Shapes

Anna's Art Adventure

Araminta's Paint Box

Art Dog

Artist in Overalls: The Life of Grant Wood

The Art Lesson

A Bird or Two: A Story About Henri Matisse

A Blue Butterfly: A Story About Claude Monet

Blue Hat, Green Hat

The Berenstain Bears Draw-It!

Cat's Colors

The Color Wizard

Color Dance

The Crayon Counting Book

Degas and the Little Dancer: A Story About Edgar Degas

Diego

Dinner at Magritte's

Draw Me a Star

Drawing Lessons from a Bear

The Fantastic Journey of Pieter Bruegel

The First Starry Night

Frida

Hailstones and Halibut Bones: Adventures in Color

Harold and the Purple Crayon

How to Take Your Grandmother to the Museum

Isabelle and the Angel

I Spy: An Alphabet in Art

Katie and the Mona Lisa

Katie and the Sunflowers

Katie Meets the Impressionists

Wade Hudson and Valerie Wilson Wesley

Margery W. Brown

Bjorn Sortland

Betsy Lewin

Thacher Hurd

John Duggleby

Tomie dePaola

Bijou LeTord

Bijou LeTord

Sandra Boynton

Jan and Stan Berenstain

Jane Cabrera

Barbara Brenner, et al.

Ann Jonas

Pam Munoz Ryan

James Mayhew

Jeanette Winter

Michael Garland

Eric Carle

David McPhail

Anders C. Shafer

Joan Shaddox Isom

Johan Winter

Mary O'Neill

Crockett Johnson

Lois Wyse

Thierry Magnier

Lucy Micklethwait

James Mayhew

James Mayhew

James Mayhew

Selected Books About Art & Museum Fun!

<u>Liang and the Magic Paintbrush</u>	Hitz Demi
<u>The Legend of the Indian Paintbrush</u>	Tomie dePaola
<u>Leonardo daVinci</u>	Diane Stanley
<u>Leonardo and the Flying Boy: A Story About Leonardo daVinci</u>	Laurence Anholt
<u>Leonardo's Horse</u>	Jean Fritz
<u>Little Blue and Little Yellow</u>	Leo Lionni
<u>Marie in Fourth Position</u>	Amy Littlesugar
<u>Michelangelo</u>	Diane Stanley
<u>My Crayons Talk</u>	Patricia Hubbard
<u>My Many Colored Days</u>	Dr. Seuss
<u>My Name is Georgia</u>	Jeanette Winter
<u>Mystery of the Stolen Blue Paint</u>	Steven Kellogg
<u>Once Upon a Lily Pad: Froggy Love in Monet's Garden</u>	Joan Sweeney
<u>The Painter Who Loved Chickens</u>	Olivier Dunrea
<u>Picasso and the Girl With a Ponytail</u>	Laurence Anholt
<u>Pish, Posh, Said Hieronymus Bosch</u>	Nancy Willard
<u>Purple, Green and Yellow</u>	Helene Desputeaux
<u>Roberto, The Insect Architect</u>	Nina Laden
<u>Samuel Todd's Book of Great Colors</u>	E.L. Konigsburg
<u>The Shape of Me and Other Stuff</u>	Dr. Seuss
<u>Squeaking of Art: The Mice Go to the Museum</u>	Monica Wellington
<u>The Starry Night</u>	Neil Waldman
<u>Story Painter: The Story of Jacob Lawrence</u>	John Duggleby
<u>Suzette and the Puppy: A Story About Mary Cassatt</u>	Joan Sweeney, Jennifer Heyd Wharton
<u>When Pigasso Met Mootisse</u>	Nina Laden
<u>The Year with Grandma Moses</u>	W. Nikola-Lisa, et al
<u>The Yellow House: Vincent Van Gogh & Paul Gaugin</u>	Susan Goldman Rubin, et al
<u>You Can't Take a Balloon Into the Metropolitan Museum of Art</u>	Robin Preiss Glasser
<u>You Can't Take a Balloon Into the National Gallery of Art</u>	Jacqueline Preiss Weitzman

Post-Visit Classroom Activity

Picture Me in History

Lesson Overview

This lesson incorporates social living and visual arts activities. After their field trip to the Walters Art Museum, students will create a self-portrait in the style or costume of a past culture or civilization.

Discussion

After the class has visited the museum, discuss the portraits that students viewed during their field trip. Review the term portrait and self-portrait with students: a portrait can be a painting, drawing, or sculpture that depicts a person.

Discuss how cultures have depicted people differently throughout time. Review how artists living in the ancient civilizations of Egypt, Greece, Rome, and the Near East created images or sculptures of people. Review the types of portraits that students saw from later time periods. Discuss how the making of portraits has changed over time (Medieval Period, Renaissance, 19th Century). Discuss how these portraits are different from and similar to those from earlier periods in history.

Instructions

Students will create a self-portrait that is inspired by one of the time periods or cultures they experienced during their field trip to the art museum.

- Ask students to choose one culture whose manner and style of depicting people they liked best or that they feel best reflects a quality about their character or personality. For example, a student might choose to depict him or herself as a strong Roman Emperor or as a mystical Egyptian god or goddess.
- Have students create a self-portrait in the style of their chosen culture or time period. Depending on availability, students can create their art work using paint, clay, drawing materials, or collage. If space is available, have students create life-size self-portraits; this can be done by having students trace each other while lying on a large sheet of butcher or kraft paper on the floor.
- Ask students to explain, either orally or in writing, how their self-portrait is reflective of a certain time period or civilization.
- Display students' artwork in the classroom or in a prominent place in the school!

Post-Visit Classroom Activity

Texture Rubbing Collage

Lesson Overview

After their visit to the Walters Art Museum, students will explore the art element of texture by creating rubbings of interesting surfaces and objects found at home or in the classroom. Students will design a collage art work using their rubbings.

Discussion

Texture refers to the way something feels, or looks like it might feel to the touch. Texture is important because it influences whether we like the food we eat, the clothes we wear, and the objects we buy. Artists are aware of the many ways in which textures may influence their work. Texture can be recreated in all types of art—painting, sculpture, drawing, and more.

Review with students, what kinds of art work they saw during their trip to the art museum that had texture. Discuss how artists create texture in sculpture and in painting. Ask students to consider the difficulties and advantages of creating texture in different types of media—painting, sculpture, etc. Consider reviewing texture by looking at the image reproductions include in this TRK. Look around your classroom and have students describe the textures of various objects found there.

Instructions

Students will create a collage using various texture rubbings.

Have students first make several rubbings of interesting textures from various surfaces and objects. You might have students create rubbings at home of objects and places they are familiar with; of objects or surfaces around your school or classroom; or of objects that you bring in to the classroom specifically for this activity.

To make a rubbing, students should place a sheet of paper over the textured surface of an object and apply pressure with a colored pencil, a piece of chalk, or a crayon. Have students rub the surface area until the texture appears on the surface of the paper.

Next, have students cut or tear their texture rubbings into smaller pieces or shapes. Have students create a collage by gluing down the smaller rubbing pieces onto a larger sheet of paper. Students should take time to overlap pieces, leaving no empty spaces on the larger sheet of paper. Encourage students to place various textured and colored pieces next to one another to create interesting compositions.

Post-Visit Classroom Activity

Mini-Mythology Research Project

Lesson Overview

This lesson combines social studies and visual art learning. After their visit the Walters Art Museum, students will investigate mythological figures from past cultures and civilizations. They will develop a first-person presentation from the perspective of an ancient mythological figure.

Discussion

Review what objects students remember from their field trip that related to mythology. Possibilities include Egyptian shawabti figures; Greek, Roman, or near Eastern god or goddess sculptures; ancient American masks; and 19th-century paintings that tell ancient mythological stories. Review the term “myth” with students; traditional stories within a culture that attempt to explain the mysterious and unexplainable in nature or that relate to and explain practices, beliefs, and religious rites. Discuss some of the similarities and differences between myths from the various ancient cultures that the students learned about during their museum experience.

Myths are still constructed and used today to explain certain difficult or unknown phenomena: e.g. angels bowling might explain loud thunder claps during a storm; the “man in the moon” explains the visual appearance of the full moon; and babies are delivered by storks. Further, more contemporary “urban legends,” that attempt to explain random, mysterious events also exist.

Instructions

Make a list of the different gods, goddesses and other mythological figures that students learned about during their field trip. *Note: a reference list has been included on page 2 of this lesson plan.* Try to cover as many ancient cultures as possible. Ask students to choose a mythological figure from the class list to research and report on.

Provide students with access to books or websites related to mythology. Depending on grade level, have students either prepare a brief first-person oral presentation about their mythological figure and/or a short written report. Students should address the following questions related to their subject in their oral or written reports as well as others that fit into your curriculum:

- * Who are you?
- * Where are you from? (culture, important cities to the mythological figure, etc.)
- * What do you look like?
- * What are you known for? (most well-known myth associated with their mythological figure)

Have students create costumes and dress up like their mythological figure and present a brief first-person presentation to the class.

Post-Visit Classroom Activity

Mini-Mythology Research Project (Page 2)

Mythological Figures Represented in the Walters Art Museum Collection

Americas

Yum Kaax (Maya)
Xipe Totec (Aztec)
Xochipilli (Aztec)

Asia

Krishna
Shiva
Vishnu

Egypt

Anubis	Onuris-shu	Sekhmet	Sobek
Hathor	Menyet	Mut	Bes
Horus	Amen	Re	Bastet
Isis	Wepwawet	Seth	Ptah
Osiris	Aten	Amen-re	
Thoth	Serket	Nephtys	

Greece/Rome

Achilles	Artemis	Nike
Ariadne	Kore/Persephone	Theseus
Athena	Gaia	Cephalus
Aphrodite/Venus	Hestia/Vesta	Meleager
Bacchus/Dionysus	Eros	Eos
Demeter/Ceres	Pan	Thetis
Helen of Troy	Paris	Hephaestus
Hercules/Heracles	Ares	
Hermes/Mercury	Poseidon	
Medusa	Io	
Memnon	Mithras	
Perseus	Medusa	
Prometheus	Apollo	
Zeus/Jupiter	Hera/Juno	

Near East

Anat/Asherah	Anu
Baal	Nintu
Gilgamesh	Ishtar
Inkidu	Ningirsu
Winged Genius	Astarte

Pre- or Post-Visit Classroom Activity

Poem Paintings

Lesson Overview

Students will create poems and paintings that express an idea related to a language arts or social living theme or a work of art viewed during their field trip to the Walters Art Museum.

Discussion

This activity will engage your students' visual and language arts skills. Writing a poem is much like creating a painting. Both poems and paintings have textures, rhythms, colors, ideas, and imagination. Both deal with creatively expressing sounds, thoughts, impressions, imaginative ideas, happy experiences, and sad memories. Combining the creation of a visual image with ideas for poetry is appropriate and challenging for all grade levels.

This activity can be used in conjunction with any language arts or social living unit being studied in your classroom; with any topic that relates to students' personal experiences (e.g. "my summer vacation", my family, etc.); or with any of the ideas listed at the end of this lesson plan.

The Poem Painting activity can take place before your field trip to the Walters Art Museum as a means of preparing students' creative thinking abilities, or after the museum visit, to help students reflect on works of art that may have inspired them during the experience.

Instructions

Choose a focus for students' Poem Paintings. The focus can be a recent important event in students' lives, a reflection on a work of art they viewed during their museum experience, or any of the ideas listed at the end of this lesson plan. Feel free to use any of the art reproductions in your TRK to enrich this activity.

Ask students to write a short poem about the chosen topic. You might model a specific format for younger students. Encourage students to use descriptive language and adjectives in their original poems. Ask students to share poems with their classmates.

Distribute art materials to students. Poem paintings can be made with any type of paint; markers, crayons, or other drawing tools; collage, etc. Have students illustrate a scene or idea that is directly related to their poem. Their paintings can be realistic or abstract.

Consider displaying students' poems and paintings together or creating a class book with all students' poems and paintings side by side.

Ideas for Poem Paintings

"Hello to..."

"I wish..."

"A color is..."

"Spring to me is..."

"It's fun to..."

"Work is..."

"Inside me is..."

"My secret feeling is..."

"If I were a monster, then I would feel..."

"When I am the president of the United States, then..."

"If I could do anything in the world, I would..."

"In this magic box is..."

"When I turn into a..."

"My favorite color is..."

"My favorite place is..."

"I dreamt that I could..."

"My favorite food is..."

"My favorite kind of art is..."

Post-Visit Classroom Activity

Museum Animal Puppets

Lesson Overview

After their field trip to the Walters Art Museum, students will create puppets portraying animals they learned about during their visit.

Discussion

Students likely saw animals of all shapes and sizes, in both paintings and sculptures, during their field trip to the Walters Art Museum. Possibilities include hippopotamuses, cats, jackals, alligators, and baboons from ancient Egypt; elephants, tigers, and owls in ancient Greece and Rome; wild boars, wolves, and eagles in the Medieval collection; tigers, rabbits, foxes in our 19th century collection; and gorillas, lobsters, crabs, and dogs from our Asian collection in the Hackerman House.

Ask students to recall what animals they remember or liked best from the museum visit. Discuss the various characteristics or distinctive features associated with these animals: What are lions known for? Why are eagles special? Etc. Ask students to remember what colors, textures, and shapes are reflected in each animal. Make a class list of the animals, and the distinctive features related to each, that students remember from their museum visit.

Instructions

Have students choose an animal from the class list. Each student will create a puppet of their favorite animal from the museum. Depending on the grade level of your students, you can instruct the class to make articulated animal puppets with moving parts, or simpler, cut-out puppets whose limbs do not move.

Non-Moving Puppets

Have students draw or trace the shape of their animal on a sheet of poster board. The poster board sheet can be any size up to 8" x 11". Encourage students to fill the space on their poster board sheet. *Note: If poster board is not available, you can use old manila file folders or other heavy stock paper.*

Have students cut around the outline of their animal using scissors.

Have students decorate their animal using markers, crayons, paints or any other materials you have available in the classroom. Encourage students to think about the appropriate texture of skin and fur, coloring, and other visual details about their animals.

Tape a drinking straw, popsicle stick, or other dowel-like object to the back of each shadow puppet. This becomes the handle for students to "move" their animal puppets.

(Continued on Page 2)

Post-Visit Classroom Activity

Museum Animal Puppets (Page 2)

Articulated Puppets

Have students design their animals on poster board, drawing the outline of each limb (legs, head, tail, etc.) that they would like to be moveable on the puppet, separately from the main body of the animal.

Have students decorate their animals before cutting the individual pieces out. Students can use crayons, markers, colored pencils, paints, collage or any other materials you have available in the classroom. Encourage students to consider the appropriate coloring and texture of their animals.

Have students cut around the outlines of each animal part using scissors.

Using a handheld hole puncher or the point of a pencil, have students punch small holes on the edge of each limb where it will meet the body of the animal. Have students also punch holes on the main body of their animals, where the limbs will be attached.

Fasten the limbs to the main body of the animal using paper fasteners.

Attach a plastic drinking straw, popsicle stick, or other dowel-like stick, to the back of the main body of each animal using strong tape. You can also attach straws to various limbs of the animals so that students can control the movement of those particular body parts.

Extension Activity

Have students create a play utilizing the characters of their animal puppets and perform it for another class at your school. A makeshift stage can be created by placing a large sheet over a long table and having students perform behind.

Pre-Visit Classroom Activity

Making a Museum

Lesson Overview

Before visiting the Walters Art Museum, students will create a replica classroom museum.

Discussion

As students prepare for their field trip, spend time exploring their ideas and definitions of what a museum is.

Museums are places that collect and take care of objects. Ask students to discuss what objects they collect. Baseball cards? Marbles? Rocks? Postcards? The Walters Art Museum was started by a man and his son (William and Henry Walters) who collected art objects.

Ask students to think about everything they own. If they could put one special object from their homes, into a museum to be taken care of forever, what would they choose and why? Time permitting, you might have a classroom “show and tell” of students’ special objects.

After discussing these ideas, have students create a class “museum,” displaying two-dimensional reproductions of their special objects.

Instructions

Give students a fairly large sheet of paper or poster board and ask them to draw a two-dimensional, flat, replica of their special object. Encourage students to draw large enough to fill the entire sheet of paper.

Give students materials to fully design and decorate their objects: markers, colored pencils, crayons, paints, or collage materials depending on what you have available in the classroom.

Have students cut their objects out of the larger sheet of paper.

Have students write a museum label to accompany their objects. This short paragraph should describe the following:

- What the object is.
- What the object looks like.
- Who owns the object.
- Why the object is of value to the owner.

Display students’ “museum” in a prominent area or hallway of your school or classroom.

Post-Visit Classroom Activity

Museum Animal Journal

Lesson Overview

After visiting the Walters Art Museum, students will discuss what animals they saw portrayed in works of art. This lesson will integrate science learning into the art experience by encouraging students to study and draw the visual qualities of one of the animals represented in the museum. It also allows students to study the anatomy and other distinctive characteristics of their animals.

Discussion

Ask students to remember what animals they saw portrayed in works of art while visiting the museum. Create a class list, including the names of the animals and the distinctive physical qualities that students remember about the creatures (e.g. ancient Egyptian hippopotamus; bright turquoise color; bulging eyes; etc.). Students will create a small art journal describing this real-life animal visually and in writing.

Instructions

Have each student choose one animal from the class list that they liked best.

Provide each student with enough paper (5-10 lined or plain sheets should be enough) to create a “journal”. Have students staple the sheets together on one side to form a book that opens or bind it in any other fashion that is appropriate for your students. 2 sheets of construction paper can provide a nice cover for students’ journals. Students will fill their journals with various information and drawings about their chosen animals. From the following, choose which activities would be most appropriate for your students.

Factual Information: Writing Exercise

Give students access to books, websites, and any other available resources so they can research the real-life version of their chosen animal. Old National Geographic magazines work well for this if available. Students should answer the following questions about their animals:

1. What type of animal is this?
2. What does this animal look like?
3. Where in the world does this animal live?
4. What does this animal eat?
5. What is special about this animal?

You may want to provide a template or fill-in-the-blank worksheet for younger students. Older students may write their answers out in sentence or paragraph form and can provide any other information about their animal that they find interesting. Have students include this information on one or two pages of their journals.

(Continued on Page 2)

Post-Visit Classroom Activity

Museum Animal Journal (Page 2)

Museum Memory Sketch

Have students remember what the museum version of their animal looked like by sketching it from memory on one page of their journals. Students can use any drawing material that you have available in the classroom: markers, crayons, pencils, etc.

Animal Anatomy Drawing

Have each student make a detailed line drawing of their chosen animal in a page of their journal. A normal lead pencil should be used for this activity. Next, have students label the important anatomical parts of their animals. Students may want to consult encyclopedias for this exercise.

Depending on their grade level, you can choose to have students label only the basic, most prominent parts of their animals' bodies: head, legs, tails, ears, eyes, nose, wings, teeth, etc. Older students may be interested in detailing more of their animals anatomy such as bones, major organs, etc.

Animal Habitat Drawing

In another page of their journal, have students draw or paint the likeness of their animals' natural habitat: tundra, forest, desert, mountains, etc. Students can use any type of drawing tool available in the classroom for this activity. Encourage students to include the plant and other animal life that is common to this geographic location.

Magazine Collage

If National Geographic, or other science or nature journals are available, have students cut out various pictures of their chosen animals and paste them in a page of their journals. If computer access is available, students can print off pictures of their animals from the Internet and include them in their journals.

Creative Writing Extension

Have students write an imaginary tale about their chosen animal and include it in their journals.

Image List

The following images are included in your *Welcome to the Walters* Teacher Resource Kit. Also included in the red folder are essays to help you discuss each image with your students.

Introductory Images

1. Outside view of Charles Street Entrance
2. Outside view of Centre Street Entrance
3. Sculpture Court
4. Docent
5. Security Officer

Artwork Images

6. *Seated Buddha*, c. 690
(Chinese)
25.9



7. *Morning in the Tropics*, 1858
Frederick Edwin Church
(American, 1826-1900)
37.147



8. *The Archdukes Albert and Isabella in a Collector's Cabinet*, c.1626
Jan Brueghel the Elder
(Flemish, 1581-1642)
37.2010



9. *Model Boat*
(Egypt, c. 2000 BC)
22.18



10. *Portrait of Countess Livia da Porto Thiene and her Daughter, Porzia*, c. 1551
Paolo Caliari, called Paolo Veronese
(Italian, 1528-88)
37.541



Image List (Page 2)

11. *Said Abdullah of the Mayac, Kingdom of Darfur (Sudan), 1848*
African Venus, 1851
Charles-Henri-Joseph Cordier (French, 1827-1905)
54.2664 and 54.2665



12. *Emperor Wearing a Toga*
(Roman, 1st AD)
23.226



13. *Coming Out of Church, c. 1875*
Raimondo de Madrazo Garreta
(Spanish, 1841-1920)



14. *Suit of Armor*
(German, 1510)
51.581



15. *Dragon*
(Chinese, 4th-5th Century)
49.242



Image Essay #1

The Walters Art Museum Centre Street Entrance



This is a photograph of the main entrance to the Walters Art Museum. This entrance is located on Centre Street, in Baltimore city. Most people who visit the museum enter and exit through these doors. Inside these doors, you are greeted by a Walters Art Museum security officer and a museum employee who will sell you a ticket to visit the museum.

School groups do not come in this exit (we have special doors around the corner just for you!). However, you will probably see this entrance when your school bus drops you off for your tour.

Also, when you come back to the museum on the weekends or during vacation with your family, friends, or neighbors, you will enter the museum on Centre Street. We hope to see you then!

Image Essay #2

The Walters Art Museum Charles Street Entrance for School Groups



This is the School Group Entrance to the Walters Art Museum. It is located on Charles Street across from a nice park. This is a special entrance because only school kids like you are allowed to use it!

After your school bus drops you off at the museum, you may have to line up for a few moments before you can come inside. It is best if you line up single file or with a buddy, along the to the left of the large doors that you see in this picture.

You will be greeted by your museum docent, or tour guide and a security officer. They will be very happy to see you and excited that you are visiting the Walters Art Museum! They may ask you to remember the following when you come into the museum:

- ◆ **This is a good time to begin using your inside voices. This way you can get in quickly and find out where you need to go!**
- ◆ **If you have taken any coats or bags off of the bus (if you can, leave them on-board!), you will put them into a large bin as you walk in. You can pick them up at the end of your museum tour!**
- ◆ **Have fun on your field trip! We are happy to have you visit.**

Image Essay #3

The Walters Art Museum Sculpture Court



This is the Sculpture Court of the Walters Art Museum. It is called the Sculpture Court because there are many sculptures, or statues, displayed in this part of the museum. You will first see the Sculpture Court when you enter the museum on the day of your field trip.

Your docent will start your tour here on the Sculpture Court. She will welcome you to the museum and will tell you all about what you will be doing during your field trip. The Sculpture Court has a very high ceiling and skylights, or windows! On sunny days it is bright and warm place to be.

The floor, columns, and most of the sculptures that you will see in the Sculpture Court are made out of marble. Marble is a type of stone that is found in the ground in certain parts of the world. Marble is very smooth and cold to the touch. You can't touch the sculptures on the Sculpture Court, but you can touch the floor and columns when at the museum if you would like to find out what marble feels like!

Image Essay #4

Security Officer



This is Officer Watson and Officer Lockhart. They are Walters Art Museum security officers. Security officers are important people at the Walters Art Museum. Security officers are responsible for making sure that the artwork at the museum is kept safe and that people visiting the museum have a pleasant time.

Walters Art Museum security officers are both men and women. They wear uniforms so that you know who they are. They also wear headsets so they will know if there is an emergency in the museum and can help to get you out safely.

You will see security officers throughout the museum. They will greet you at the entrance to the museum and will count how many students are in your group. They will also check your teachers' and chaperones' bags. The security officers will show you where you can put your coats and bags if you have brought them into the museum.

You will also see security officers positioned in many different areas around the museum when you are on your tour. They are there looking out for your safety and for the safety of the art.

Our security officers ask that you remember the following during your field trip:

☞ Please stay with your class and chaperones at all times during your field trip. If you do get separated, or lost from your group by accident, find a security officer right away and they will help you get back to your class.

☞ Please respect other people who may be visiting the museum at the same time as your class by using inside voices.

☞ Please help us keep the art work safe! If you see a classmate getting too close to a work of art with their hands or body, gently remind them about how we all need to help keep the treasures in the museum unharmed!

☞ Have fun and visit us again soon with your family and friends!

Image Essay #5

Docent



This is Molly. She is a Walters Art Museum **docent** (dough-cent). A docent is a tour guide at a museum. On the day of your field trip, a docent will meet you at the door and will show you around the Walters Art Museum. Sometimes docents will divide your class into smaller groups so that it is easier for you to see the art works and so that you can have more time to ask questions and make observations.

There are many docents who work at the Walters Art Museum. There are both men and women docents. They come from different parts of the world—from right here in Maryland, from other states, and some even come from far away places like England, South Africa, and India! Docents are volunteers—that means that they do not get paid for working at the museum. They volunteer because they love art and they love teaching kids like you all about the art made in faraway places and times.

When you meet your docent on the day of your field trip, he or she will probably start out by telling you a little bit about the Walters Art Museum. Your docent will also explain some “museum manners” that have to be followed so that the art work at the museum, and so that you, don’t get hurt during your visit. Most of all though, your docent wants to make sure that you have a good time during your visit and that you leave the Walters having learned something interesting and valuable!

Your docent may ask you to remember the following during your field trip:

☞ Please do not run when you are visiting the museum. You may run into a work of art or into another visitor and injure something irreplaceable—like a piece of art or yourself!

☞ Please do not touch works of art when you are visiting the museum. We can damage works of art if we touch them a lot. Also, some art objects at the museum have alarms, so we want to stand back a little so as not to set them off!

☞ Please raise your hand if you have a question or comment about something you see at the museum. Don’t be afraid to ask something or to make an observation! Docents love your questions and comments!

☞ If you have fun, please come back to the museum with your family and friends!

Image Essay #6

Seated Buddha

Artist: Unknown

From: China

Year Made: Around 690 A.D.



BACKGROUND INFORMATION

This is a sculpture of the **Buddha**. The Buddha was a real man who lived in India a long time ago—around 563 B.C. His real name was Siddhartha Gautama. He was born a prince, but gave up his royal life when he grew up because he saw so much unhappiness and poverty around him. He spent many years leading a simple life and searching for the reasons why people were suffering in the world.

The Buddha started a religion that teaches people to help one another and to not care about money or material items. This religion is called **Buddhism** and is still practiced today by many people in the world. “Buddha” means “awakened” or “enlightened” one. The prince was called this because his followers believed that he had come to understand, and was helping others understand, what was really important in life.

Artists make sculptures for different reasons. Sometimes artists create sculptures to help remember important people. This sculpture was probably made to help teach people about the Buddha and about his beliefs. This sculpture probably once sat in a temple, where Buddhists would come to pray.

LOOKING AT THE OBJECT WITH STUDENTS

This is a **sculpture** of a man who is seated with his legs crossed and his hands in his lap. His hands have broken off. He is wearing a monk’s robe. The sculpture is made out of wood and is covered in a shiny, protective substance called **lacquer**. This sculpture is large: it is over 41 inches tall and more than 28 inches wide. The Buddha is shown meditating, or quietly thinking and praying. The sculpture was made in China, but we do not know who the artist was.

QUESTIONS

1. Who is the person portrayed in this sculpture? Why is he important?
2. Why is the Buddha sitting in this position?
3. Why do you think the artist made this sculpture?
4. If you had to make a sculpture of an important person, who would you choose? Why would you choose that person?
5. Look at Image #7 of the *Emperor Wearing a Toga*. How is the Emperor alike and/or different from the sculpture of the Buddha?

Image Essay #7

Morning in the Tropics

Artist: Frederick Edwin Church (1826-1900)

From: United States of America

Year Made: 1858



BACKGROUND INFORMATION

This painting was made by an artist named Frederick Church. He lived in the United States about one hundred years ago. Frederick Church traveled around the country a lot during his lifetime. He enjoyed exploring wilderness areas that hadn't been settled yet. Instead of only taking photographs of the places he visited, Frederick Church made small paintings like the one you see here. This painting shows a tropical rain forest that Frederick Church visited in South America. He visited South America twice in his life.

Sometimes artists take pictures, draw, or make paintings of places they would like to remember or would like to share with others.

LOOKING AT THE OBJECT WITH STUDENTS

This is a **landscape painting** that shows a tropical rain forest. The painting is small—it measures just over 8 inches high and about 14 inches wide. The artist painted a **realistic** picture of a place he visited so that others would know exactly what it looked like. The painting shows many green trees, grasses, and flowers. We also see an area of water and a boat. The artist has depicted a bright, sunlit sky over the trees, at the top of the painting.

You will probably see many landscape paintings when you visit the museum. Think about all of the places shown in these artworks and compare them to places you have enjoyed visiting.

QUESTIONS

1. What kind of painting is this?
2. Why do artists make paintings of places in nature?
3. How do you think the artist felt about the place shown in this painting? What do you see that makes you say that?
4. If you had to create a painting of a special place in nature that you have visited, what place would you choose? Why would you choose this place? What does this place look like?

Image Essay #8

The Archdukes Albert and Isabella in a Collector's Cabinet

Artist: Jan Brueghel the Elder (1581-1642)

From: Netherlands

Year Made: Around 1626 A.D.



BACKGROUND INFORMATION

This painting was made by an artist named Jan Brueghel. He lived about 450 years ago in a part of northern Europe that is called the Netherlands. This was the time in history when people started to sail around the world, exploring new and unknown places. This painting was made not long before Christopher Columbus landed in America. During this time, wealthy people began collecting the many plants, animals, spices, and other things that were being discovered and brought back from these faraway parts of the world.

This painting was made before museums like the Walters were started. Rich people would collect beautiful, strange, and “exotic” things and would display them in their homes, much like you see in this painting. People called these rooms where precious objects were kept, “collector’s cabinets”.

Sometimes artists make paintings or other works of art to show what is going on in the world or to reflect what is important to people at a certain point in time. When you visit the museum you will see art objects from all over the world.

LOOKING AT THE OBJECT WITH STUDENTS

This painting shows two important people from history, standing in an imaginary “museum”. In this room, we see many objects from nature, especially shells, plants, and different animals. We also see different kinds of art: musical instruments, sculpture, paintings, and books. On the left side of the painting, there is a window that looks outside of the house. In the **background**, on the right side of the painting, we see a doorway that opens into another room. Besides the main characters shown in the center of the painting, we also see many other well-dressed people located in the scene.

QUESTIONS

1. What kinds of objects do you see in this painting?
2. Why do you think people collected the kinds of objects shown in this painting?
3. What can we learn about people who lived in the 1500s by looking at this painting?
4. What do you collect or have hanging in your bedroom?
5. If your bedroom or classroom was suddenly closed off and not opened up for 500 years, what would people learn about you?
6. A museum can have many different kinds of collections: art, books, animals, plants, toys...anything! If you could open up any kind of museum, what would you put in it?

Image Essay #9

Model Boat

Artist: Unknown

From: Egypt

Year Made: Around 2000 B.C.



BACKGROUND INFORMATION

This model of a boat was made in ancient Egypt over 2,000 years ago. The ancient Egyptians used boats on the Nile River to get from one city to another; to transport and trade goods like food; and for religious ceremonies. This boat would have been found in the tomb, or burial place, of an ancient Egyptian. It was one of many objects that the tomb owner had with him to accompany him in the Afterlife. It demonstrated to Osiris, the god of the Afterlife, that the tomb owner had accomplished his mortal duties. The boat served as a **symbol** for the pilgrimage of the tomb owner to the temple of Osiris in Abydos. This was the ancient Egypt's most holy city. Since the Egyptians believed that Osiris was buried there, it became a place of pilgrimage and a blessed burial place for Egyptians. Ancient Egyptians believed that all individuals must travel once in his or her lifetime to Abydos. A boat such as this would have transported its owner on such a journey.

Sometimes artists make objects that have special meaning to their religion or in their community, like this model boat. When you visit the museum, look for objects that may have been important to the spiritual beliefs of people living in the past.

LOOKING AT THE OBJECT WITH STUDENTS

This small boat measures about a foot and a half long. The aft, or front of the boat, is thin and curves upwards. The stern, or back, of the boat holds a long steering paddle supported by a tall stick. Inside the boat are many small figures including twelve seated oarsmen facing a helmsman, a standing pilot or look-out, and the passenger, who was the tomb owner, seated beneath a shade canopy. All of the men wear painted kilts and white woven cloaks. The whole of the boat and steering paddle are decorated with geometric and floral designs.

The boat is made of wood covered in plaster and gesso to make it smooth and primed for decorative painting. The torso and legs of each figure were carved from one piece of wood while the arms were carved separately and then pegged into place.

QUESTIONS

1. Why were boats important to the ancient Egyptians?
2. Where was this boat found?
3. Why are boats important today? Name some activities that boats are used for now.
4. If you had to create a sculpture of one item you depended on or used every day, what would that be?

Image Essay #10

Portrait of Livia da Porto Thiene and her Daughter, Porzia

Artist: Paolo Caliari, called Paolo Veronese (1528-1588)

From: Venice, Italy

Year Made: Around 1551 A.D.



BACKGROUND INFORMATION

This **painting** portrays two real people who lived in Italy over 400 years ago. It is a **portrait**, an artwork that depicts people. The woman on our left is the Countess Livia da Porto. The girl on our right is her daughter. Her name is Porzia. The Countess was married to a man named Count Giuseppe da Porto. They had seven children all together. The artist who painted this portrait also painted another one that depicted the Count with Porzia's oldest brother, Adriano. This portrait is in a museum in Florence, Italy now.

Sometimes artists make portraits so that people or families can be remembered. The Porto family probably asked the artist to paint their portrait for this reason. Portraits are still made today. Portraits can come in many formats—paintings, photographs, and sculptures. Look for portraits of individual people and of families when you visit the museum. Think about the reasons why these people may have had their portraits made.

LOOKING AT THE OBJECT WITH STUDENTS

Here we see a full-length **portrait** of a mother and daughter. The two people in the portrait are dressed in elegant clothes and jewelry. The mother is dressed in a fur-lined peach-colored dress and holds a fur of a marten over her right arm. This animal has a jeweled head. Her eyes look to her left (our right,) probably toward her husband, who was portrayed by the same artist in another painting. She holds her left arm around a small girl in a green dress. This is her daughter. The mother's right hand is placed gently on her stomach. This probably indicated that she was pregnant with another child.

This portrait is life size—it measures over 82 inches tall and almost 48 inches wide. There is a lot of **texture** in this **painting**. The artist made the clothes, fur, and jewelry look very **realistic**.

QUESTIONS

1. Who has the artist painted in this portrait?
2. Why did the artist paint this portrait?
3. How do families create memories of themselves today?
4. If you had to create a portrait of people in your family, who would you include?
5. Compare this with Image #11, *Said Abdullah of the Mayac* and *African Venus* or #12, *Emperor Wearing a Toga*. How are these portraits similar and/or different?

Image Essay #11

Saïd Abdullah of the Mayac, Kingdom of Darfur (Sudan) and African Venus

Artist: Charles-Henri-Joseph Cordier (1827-1905)

From: France

Made: 1848 and 1851



BACKGROUND INFORMATION

These two **sculptures** were made in France about 150 years ago. They were very popular in France when they were first shown and many copies have been made of them over the years. They are now found in museums all over the world.

The man on the left was a chieftain named Saïd Abdullah. He was a member of the Mayac Tribe and lived in the kingdom of Darfur, in Africa. A young African woman served as the model for the sculpture on the right.

LOOKING AT THE OBJECT WITH STUDENTS

Here we see two **sculptures** made out of **bronze**. Bronze is a type of metal that is made out of copper and tin. It is melted and then poured into a mold in the shape of the sculpture. Both sculptures are **portraits** that depict individuals from the waist up. A portrait is a type of art that depicts a person. Both sculptures measure about one and a half feet high.

The sculpture on the left depicts an African chieftain wearing a traditional robe and feathered head piece. The man has a beard and moustache.

The portrait on the right depicts an African woman. She has short, braided hair. The artist included a necklace on the sculpture and a pair of gold earrings were added later.

Artists try to capture distinctive personality or physical traits about a person when making their portrait.

QUESTIONS

1. How would you describe the personality of the two people depicted in the sculptures?
2. Why do artists make portraits of people?
3. What kind of face do you make when someone takes a picture or makes a portrait of you? Do you smile, frown, look proud? What kind of poses have you made when your picture was being taken? What do you think this says about your personality?
4. Why do you think the artist called the woman on the right the "African Venus"?

Image Essay #12

Emperor Wearing a Toga

Artist: Unknown

From: Rome, Italy

Made: Around 100 A.D.



BACKGROUND INFORMATION

This sculpture depicts a Roman Emperor. The Emperor is wearing a toga. A toga was a piece of wool shaped in a semi-circle that was worn over a short-sleeved tunic, or long shirt. The toga was the official outfit of ancient Rome and all free-born citizens had the right to wear one. However, togas were very expensive to buy and were very heavy to wear, so most people could not afford them and could not wear them while working their daily jobs. Because of this, only wealthy or very important citizens or rulers in ancient Rome wore togas.

This sculpture was probably set up in a public place where many people would see it.

LOOKING AT THE OBJECT WITH STUDENTS

Here we see a larger-than-life **sculpture** of an Emperor. It is eight-feet tall. The Emperor is wearing a long, draped robe called a toga. He is wearing fancy laced shoes on his feet. The Emperor is holding a scroll, or rolled-up piece of paper in his hand. He is very tall and has curly hair.

A work of art that depicts a person is called a **portrait**. Artists sometimes make portraits that will make a statement about a person's importance in the community; a person's personality; or a person's physical appearance.

The sculpture is made out of marble. Marble is a type of stone that is found in the ground in different parts of the world. Sometimes sculptures are made out of one block of marble, but this sculpture was made out of different pieces and then put together. The artist attached the pieces together using metal rods. When they became old, these rods broke and pieces of the sculpture fell off. Notice how the right arm is missing. If you look closely, you will notice that there is a crack along the neck also. The head fell off at one time also, but was found and re-attached.

QUESTIONS

1. Why do you think the artist made this portrait of the Emperor larger than he was in real life?
2. How do you think you would feel if you walked by this tall sculpture on your way to school? How do you think people living in ancient Rome felt when they saw this sculpture?
3. How would you describe the personality of the Emperor?
4. If an artist were to create a sculpture of you, what outfit would you choose to wear and why? What would this outfit say about you?

Image Essay #13

Coming Out of Church

Artist: Raimondo de Madrazo Garreta

From: Spain

Made: Around 1875



BACKGROUND INFORMATION

This **painting** was made over one hundred years ago by an artist named Raimondo de Madrazo Garreta. Garreta was from the country of Spain, but he lived in Paris, France for most of his life as an artist. He was considered a talented artist and won important awards during his life. Garreta probably painted this picture to look like a place or event he had seen in real life.

Sometimes artists create paintings to show how people live in their communities. Some people make art to show the different roles or types of people who live in their community or in a community they have visited. Other artists make pictures depicting what communities look like or to tell others about an important event that took place in that community.

When you visit the museum you will see art that tells stories about communities from all over the world and from different time periods. Think about what it would have been like to live long ago or in another part of the world when you see these paintings at the museum. Remember your community and think about how it is like or unlike the places you see depicted in art at the museum.

LOOKING AT THE OBJECT WITH STUDENTS

Here we see a rainy city scene. This is a **realistic** painting because the artist has painted the scene to look real, almost like a photograph. There are two sets of people who are shown in the painting. We see people coming through the green doors to a church. They are nicely dressed and many carry umbrellas to protect themselves from the rain that is coming down. We also see people huddled together on the steps of the church who appear to be beggars. They are dressed in older, ratty clothes and do not carry umbrellas. Garreta used many different colors when painting this scene.

QUESTIONS

1. What does realistic mean? Why is this a realistic painting?
2. Compare and contrast the community depicted in the painting to your own community. How are they alike? How are they different?
3. How has the artist shown us who the wealthy people in the community are? How has he shown us who the needy people in the community are?
4. If you were to paint a scene from your community, what places and people would you include?

Image Essay #14

Suit of Armor

Artist: Unknown

From: Germany

Made: 1510 A.D.



BACKGROUND INFORMATION

Suits of armor like this one were worn by knights in the Middle Ages in Europe. Suits of armor had two purposes. First, they were used to protect the knight in battle or in sporting tournaments, like jousting. Second, knights wore suits of armor when they had to dress up for parades or other special occasions.

Suits of armor were very expensive to make and to buy in the Middle Ages. Because of this, most knights owned only one suit of armor in their lifetime that was usually bought when they were a teenager.

Knights were men who were wealthy enough to own horses, weapons, and armor. They served lords or kings, mostly protecting land. They also fought in major battles and participated in tournaments. Young boys, sometimes only seven years old, were often sent to a lord's castle to train for knighthood. They spent many years serving the lord and practicing to become a knight.

LOOKING AT THE OBJECT

Here we see a suit of armor. This suit has a helmet with a moveable visor, a full breastplate with thigh guards, *sabotons* (shoes), and *gauntlets* (gloves). The rounded areas on the breastplate protected the knight's armpits—a place on the body that was easily injured during combat. The entire suit measures about five feet, seven inches tall. The suit of armor is made out of steel and iron.

This suit of armor was made by hand by a very skilled artisan. Everyday objects that we own or wear can be considered works of art if they were made with care and talent. By looking at things that were used by people in the past, such as this suit of armor, we learn about history and about the types of artists that lived in other times.

QUESTIONS

1. How do you think it would feel to wear a suit of armor like this one?
2. Name some advantages and disadvantages of suits of armor.
3. Who, in our community, wears a type of protective outfit? Compare and contrast the protective outfits of the Middle Ages to those worn by people today.
4. Do you know someone who is talented and makes something that might be considered art? What is it and why?

Image Essay #15

Dragon

Artist: Unknown

From: China

Made: 4th-5th Century A.D.



BACKGROUND INFORMATION

Dragons are mythical, or imaginary creatures. People living in different parts of the world have different stories and views about the personality of dragons. In China, where this dragon was made, people believe that they are made up of many different types of animals of the Earth: the body of a snake, scales of a carp (fish), head of a camel, horns of a giant stag (deer), the eyes of a hare (rabbit), ears like a bull, a neck like an iguana, belly of a frog, paws like a tigers, and claws like an eagle.

In China, at the time this sculpture was made, people believed that dragons brought good luck. They also had myths, or stories that said dragons came down from heaven and brought the rain with them every spring. Dragons were also a symbol, or stood for the Emperor of China. Even though they may have looked fierce, people living in ancient China believed dragons were lucky, good creatures.

LOOKING AT THE OBJECT WITH STUDENTS

Here we see a small sculpture of a dragon. His hind legs are bent and front paws are stretched out, so he looks like he is about to leap into the air. The dragon has a graceful, curved back and an upright tail. His neck is S-shaped. The dragon has a ferocious looking head with a pointed nose, bulging black eyes, an open mouth, and a flamed horn. The dragon's back is carved, making his skin look scaly.

The artist made this dragon by hand. It is made out of clay, which comes from the earth. After the artist sculpted the clay into the shape of the dragon, it was fired in an oven. The artist then painted the dragon a reddish brown color and put it in the oven again.

Animals have distinctive personalities. Because of this, people sometimes associate themselves with a certain animal they feel is like them in some way. When you visit the museum, you may see many types of art with animals. Think about why the animal may have been important to the artist or to the people who lived in the same country or time period as the artist.

QUESTIONS

1. Why do you think this dragon was meaningful to the artist who made it?
2. When you think about dragons, what kind of personality traits or stories do you think about? Compare and contrast your feelings about dragons to that of the ancient Chinese.
3. What is your most or least favorite animal? What do you especially like or dislike about that animal? Compare and contrast your opinion to that of your classmates.
4. If you were to create a mythical, or imaginary animal like the dragon, what would it be? What kind of qualities (either personality or physical) would it borrow from real animals? How is your mythical animal like or unlike you?