

The Journey, c. 1990
hand-colored linoleum
print on paper
H. 24 x W. 35.5 inches
Group I

Selma Bortner
b. 1926



Looking Questions

What do you see?

Who do you see? How many people? Animals? Which group is more important? Why do you think so?

Where is this scene?

Which parts of this picture are light? Dark?

Find the foreground, middle ground, and background. What textures and patterns do you see?

What story do you think the artist is telling? Why is she depicting this?

Vocabulary

Batik
Journey
Line
Movement
Narrative art
Nautical mile
Negative/Positive space
Parallel lines
Relief print
River Styx
Symbol
Value

Art Activities

- **Styrofoam Prints.** As a class, read *Where the Wild Things Are* by Maurice Sendak. Discuss the story and illustrations and compare them to *The Journey*. Imagine yourself traveling to an imaginary, unfamiliar land and make a drawing of one part of your journey. Make your drawing the basis for a styrofoam print using only black ink. When the print is dry, add color to selected areas using watercolors and/or colored pencils.
- **Animal Drawings.** Study and discuss the animals in *The Journey*. What personalities do they have? Create an animal that symbolizes your personality using white pencil on black construction paper. Add color with oil pastels. Imagine an environment for this animal and add it to the background.
- **Paper Batiks.** Imagine what might happen next in *The Journey*. Make a pencil drawing of your ideas on oak tag. Next, trace over the lines with a fat marker and use oil pastels to add color. Coat the drawing with black tempera paint and then rinse off the excess paint.
- **Clay Relief Tiles.** Study the variety of textures and patterns in *The Journey*. Use a viewfinder to choose an interesting portion. With a variety of tools, glazes, and underglazes, create areas of foreground, middle ground, and background on clay tiles.

National Standards: NA-VA.K-4.1, 4.2, 4.3, 4.4, 4.5, 4.6.

Language Arts Activities

- **Character Webs.** Choose a figure (animal or human) from *The Journey* that interests you. Create a character web by making a drawing of the figure in the center and adding words, phrases, or sentences that describe the figure.
- **Creative Writing.** Imagine that you are one of the figures in the boat. Write a story with a beginning, middle, and end from that person's or animal's point of view. Relate how your journey began, what happened, and how it ended.
- **Illustrated Sentence Frames.** Artist Selma Bortner created *The Journey* to express her feelings of confusion and fear about her husband's heart disease. Read *Where the Wild Things Are* by Maurice Sendak. Discuss what Max did to express his feelings of confusion and anger and compare Max's journey to *The Journey*. Complete the following sentence frame: "When I feel _____, I _____ and _____." Add a drawing that illustrates the feelings and actions.
- **Memory Poems.** Think about a time when you, like artist Selma Bortner, had to deal with something scary or difficult (e.g., an illness, accident, death, etc.). Write a poem about your memories of this event in your life.

National Standards: NL-ENG.K-12.2, 12.3, 12.4, 12.5, 12.6, 12.9, 12.12.

Math Activities

- In *The Journey*, we see four figures traveling in a small boat. Solve these problems related to boat travel: 1. Imagine that you left Philadelphia at 8:00 a.m. on Wednesday in a speedboat and traveled to Miami, 882 nautical miles away. If your boat traveled 63 miles per hour, when would you reach Miami? (*Answer: 10:00 am on Thursday; $882m/63mph = 14$ hours.*); 2. On Saturday, your speedboat left Miami at 6:00 a.m. and motored to Rio de Janeiro, Brazil, 3,602 nautical miles away. If your boat went 70 miles an hour, when would you arrive in Rio de Janeiro? (*Answer: 9:30 am on Monday; $3,602m/70mph = 51.5$ hours, or 2 days, 3.5 hours.*) See the following website for nautical distances:
www.csgnetwork.com/ssmarinedistcalc.htm.
- Find five pairs of lines in *The Journey*. Identify the pairs as parallel, perpendicular, or intersecting. Make examples of each type of line by arranging and gluing colored popsicle sticks onto a piece of tagboard. Color key: blue = parallel, green = perpendicular, red = intersecting.
- Find as many different kinds of shapes as you can in *The Journey*. Make a table that categorizes them.

National Standards: NM-NUM.PK-2.3; NM-NUM.3-5.1, 5.2, 5.3; NM-GEO.K-2.1, 2.2; NM-GEO.3-5.2, 5.3.

Social Studies Activities

- Do you think that the dark waters depicted in *The Journey* are similar to the River Styx in Greek mythology? What is the River Styx? Read aloud stories about Thetis and Apollo, Hades, Orpheus, and Persephone (see *D'Aulaire's Book of Greek Myths*, by Ingri and Edgar P. D'Aulaire) and discuss them in relation to *The Journey*.
- Look carefully at the boat depicted in *The Journey*. What do you think it is made of? What makes it go? Learn about the coracle, a basketlike boat used in Wales, England, Ireland, Scotland, India, Vietnam, and Tibet (see www.data-wales.co.uk/coracle1.htm and www.hampi.in/sites/Coracle_Crossings.htm). Compare coracles with the boat in this artwork using a Venn diagram.
- The artist Selma Bortner says that the snake and wolf depicted in *The Journey* are her personal symbols for illness and death. What animals did ancient Greeks, Romans, and Egyptians use to symbolize death? As a class, create an illustrated chart comparing these animal symbols across cultures.

National Standards: NSS-WH5-12.3.

Technology/Graphic Arts Activities

- Use computers to design posters promoting raffle tickets for a heart disease-prevention fundraiser that incorporates figures from *The Journey*.
- Make a video of students presenting their research on animal symbolism found in the art of Native Americans, ancient Greeks and Egyptians, and contemporary Americans. Play the video as a continuous loop at Parents' Night.

National Standards: NT.K-12.1, 12.2, 12.3, 12.4, 12.5.

Compare and Contrast

Look at *The Lady of Shallot (on Boat)*, 1888, by John William Waterhouse (see www.jwwaterhouse.com) with *The Journey*. Compare the figure of the Lady and the female figure in *The Journey*.

Cultural Connections

Research centaurs in ancient Greek culture. Compare them to the half-man, half-zebra figure in *The Journey*.

Contemporary Connections

Discuss the impact of major flooding in the American Midwest in 2008. Imagine that a flood destroyed your home and you were forced to escape in a small boat. Who would be in the boat with you and why? If you could include special, symbolic animals (not pets) in your boat, what would they be? What do they symbolize to you?

At the Michener

Look at *Cicada*. Use your imagination to travel into and through this painting. Make a list of descriptive words that portray what you see and do there. Use them to write a cinquain poem about your journey.



Early Light, 1984
acrylic and collage
H. 21.5 x W. 29
inches
Group I

Vincent Ceglia
b. 1923



Looking Questions

What do you see in this painting? Where does your eye travel?

What materials did the artist use?

What colors do you see? (Make a list of as many different colors as possible.)

What is this (a landscape, seascape, or abstract or nonobjective picture)? Why do you think so? Look at it upside down. Now what do you think?

How does this artwork make you feel?

Vocabulary

Abstract art
Blending
Intensity
Interpretation
Nonobjective art
Opaque
Texture
Translucent
Transparent

Art Activities

- What places, times, or ideas does this artwork remind you of? Make lists to share with the class. Discuss realism and abstraction in art. Choose three words from your lists as inspiration to create an abstract painting of your own using watercolors or tempera paint.
- Before looking at the title, create several titles of your own for this artwork. Which title do you think is the best? Write a paragraph explaining your choice.
- Make a simple landscape drawing to translate into a clay relief. Start with a slab, then add and carve away clay to create the foreground, middle ground, and background. Use a variety of glazes to reinforce the effect of near and far away.
- Carefully study the colors in this artwork and identify light and dark colors, and primary and secondary colors. How did the artist create these colors? Using only red, blue, yellow, and white nonbleeding tissue paper, produce a torn tissue paper collage, layering the tissue paper to create light, dark, and secondary colors.

National Standards: NA-VA.K-4.1, 4.2, 4.4, 4.5, 4.6.

Language Arts Activities

- Imagine that you can walk into and through *Early Light*. As you explore, make notes about what you smell, see, feel, taste, and hear. Write a haiku poem about your experiences focusing on your sensory impressions.
- Write a sentence (or paragraph) describing the mood in *Early Light*. Imagine changing all the colors, but not the shapes or textures, in this artwork. Write a sentence (or paragraph) describing this “new” artwork and its mood.
- Read aloud and discuss the illustrations in *Rain* by Manja Stojic, in which animals experience a rainstorm. As a class, discuss the time of day and weather depicted in *Early Light*. Brainstorm a list of weather events in different parts of the world. In small groups, choose one type of weather and act it out as animals using their five senses in a dance or skit.
- Vincent Ceglia lost much of his eyesight late in his life. With a partner, take turns wearing a blindfold and walking through your school. Write a letter to Ceglia describing your experiences without sight.

National Standards: NL-ENG.K-12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.12.

Math Activities

- Research the sunrise and sunset times of Milan, Italy (the nearest large city to Lake Maggiore, where Vincent Ceglia spent summers), and Philadelphia, Pennsylvania, for a week (use www.earthtools.org). Create a double bar graph to display the data for each day of the week.
- Create two word problems relating to time in Philadelphia and Milan. Remember that time in Italy is six hours ahead of time in Pennsylvania. Exchange and solve the problems with a partner, showing your work and explaining your solutions.
- Make a list of the colors in *Early Light*. Create a spinner using the colors you found and write the probability of spinning each color, using the simplest form.

National Standards: NM-NUM.K-2.1; NM-NUM.3-5.1, 5.2, 5.3; NM-DATA.3-5.1, 5.4, 5.5; NM-PROB.PK-12.1, 12.2.

Social Studies Activities

- Vincent Ceglia spent many summers teaching painting workshops in Italy. Find Italy on a world map and on a globe. Which countries neighbor Italy? What famous foods, music, and people are Italian?
- Compare Italy to the northeastern United States in terms of its size, geography, and weather. Present your results in a chart.
- Ceglia enjoyed living in Tuscany, a region of Italy, and painted landscapes of much of its terrain. Search the Internet for pictures of Tuscany and Bucks County and present them in a PowerPoint slide show.
- Compare the photographs in *The Most Beautiful Villages of Tuscany* by James Bentley to *Early Light*. Do you think Ceglia based his artwork on what he actually saw or on his feelings? Discuss with your classmates.

National Standards: NSS-G.K-12.3, NSS-G.K.-12.6.

Technology/Graphic Arts Activities

- Investigate the concepts of “abstract” and “nonobjective” art. (See www.princetonol.com/groups/iad/lessons/middle/abstract.htm.)
- Use a paint program such as Aldus Superpaint to change a landscape photograph into an abstract or semi-abstract painting. Discuss the process in pairs and share with the class.
- Darken the classroom and experiment with colored cellophane and/or acetate shapes on an overhead projector to create landscape compositions. Try tissue paper and other materials and see what happens. Discuss the terms “transparent,” “translucent,” and “opaque.”
- Create slides using slide mounts, clear and colored cellophane and acetate scraps, thread, sequins, and other small materials. Darken the classroom, project the slides, and discuss which materials are transparent, translucent, and opaque, and the differences in scale between the slides and the projected images. Which projected slides look like landscapes and which are abstract?

National Standards: NT.K-12.1, 12.2, 12.3, 12.4, 12.5.

Compare and Contrast

Compare *Water Lilies (The Clouds)*, 1903, by Claude Monet (www.harley.com/art/abstract-art/monet1.html) and *Black Mesa Landscape, New Mexico /Out Back of Marie’s II*, 1930, by Georgia O’Keeffe (www.tfaoi.com/aa/4aa/4aa502.htm) with *Early Light* by Vincent Ceglia using a Venn diagram with three overlapping circles.

Cultural Connections

Compare the landscapes of Japanese artist Ando Hiroshige (www.hiroshige.org.uk) with *Early Light*.

Contemporary Connections

Visit the websites of art museums in Philadelphia, New York, and Baltimore and find out how they make art accessible to visitors with disabilities such as visual impairment.

At the Michener

Compare *The Barber Shop*, n.d., by Henry B. Snell to *Early Light*. Compare the times of day depicted in both artworks. How does early morning light differ from light in the evening?

Orpheus I, 1997
collage on paper
H. 24 x W. 29.75
inches
Group I

Paul Keene
b. 1920



Looking Questions

What do you see? Who do you see?

Where is this scene taking place? How can you tell?

What colors do you see?

What kinds of shapes do you see? How are they arranged?

Describe the textures. What do they remind you of?

Think about the title *Orpheus I*. Who was Orpheus? Why do you think the creator of this work chose it?

How does *Orpheus I* make you feel? Why?

Vocabulary

Collage
Cool colors
Orpheus
Silhouette
Warm colors

Art Activities

- As a class, discuss *Orpheus I* using the “Looking Questions.” Which figure appears closest? Farthest away? Use black paper to create three silhouettes of each student’s head and torso. Add details with oil pastels, increasing the number of details gradually from silhouette to silhouette. Glue the three silhouettes to a larger piece of paper and add a geometric border, if desired.
- Find stencil shapes and identify the primary colors (red, yellow, blue) and secondary colors (orange, purple, green) in *Orpheus I*. Create all-over designs using stencils of letters and numbers by drawing several stencil shapes, filling them in with markers (primary and secondary colors), and adding more shapes and colors to create a layered effect.
- Read *Me and Uncle Romie* by Claire Hartfield and discuss the collage illustrations. Look at additional examples of Romare Bearden’s work and compare them to *Orpheus I* (www.nga.gov/feature/bearden/img-list.shtm). Create a collage using the suggestions found at the end of *Me and Uncle Romie*.
- How is the figure on the right of the collage like a mask? Search for examples of African masks at www.images.google.com. Create a papier mâché mask of yourself, simplifying your facial features and adding interesting colors.

National Standards: NA-VA.K-4.1, 4.3, 4.4, 4.5; NA-VA.5-8.1, 8.3, 8.4, 8.5.

Language Arts Activities

- Discuss the three large figures in *Orpheus I*. Are they strangers on a street, a family, or a group of friends? What is their story? Write narratives from each person’s point of view that explains what the person is doing here.
- Examine the crowd in the upper left-hand corner of *Orpheus I*. Do you think the three large figures in the foreground were ever part of this crowd? Write a personal essay about a time when you felt alone in a crowd or had to break away from a crowd.
- Silently study *Orpheus I* for five minutes. Then, individually brainstorm words, phrases, or sentences about whatever it makes you think of in a “stream of consciousness” manner for ten minutes. Afterward, read your writing, highlight words or phrases you could use in a poem, and create free verse poems about whatever emerges from the highlighted sections.
- The title of this collage is *Orpheus I*. Read aloud several different versions of the myth of Orpheus and Eurydice (see www.pantheon.org/articles/e/eurydice.html and *D’Aulaire’s Book of Greek Myths* by Ingri and Edgar P. d’Aulaire). What part of the myth do you think this artwork could represent? Why? Write a diamante poem about someone you lost and then found.

National Standards: NL-ENG.K-12.4, 12.5, 12.7.

Math Activities

- Look for three main sections in *Orpheus I*. Create a chart to show how a fraction, such as $\frac{1}{3}$, can be turned into a decimal (0.3) and a percentage (33 $\frac{1}{3}$ %). Find other equivalent decimals and percentages for benchmark fractions such as $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, $\frac{2}{3}$, etc. Afterward, work in a small group to discuss why you would use different forms in different situations. Find examples of fractions, decimals, and percentages in the real world and use them to create posters.
- Examine the rectangles and squares of pure color in *Orpheus I*. Create a table to record the colors and their frequency. Use the data to make a bar graph. Make sure your graph has all five labels.
- Look for similar and congruent shapes in the collage. How many pairs can you find? What makes two shapes similar or congruent? Use a ruler and colored paper to create five pairs of congruent shapes and five pairs of similar shapes. Glue the shapes on a piece of paper and have another student find the matching pairs.

National Standards: NM-NUM.3-5.1; NM-DATA.3-5.1; NM-GEO.PK-2.1; NM-GEO.3-5.1, 5.3.

Social Studies Activities

- Where is *Orpheus I* taking place? Is this a rural, suburban, or urban setting? Compare and discuss the similarities and differences of various communities. What stereotypes do we tend to have about each of these communities? As a class, create a K-W-L chart and a list of stereotypes for each community. In a small group, research one category while your classmates research the other two. Then, share what you learned using a jigsaw activity.
- Read aloud *Harlem: A Poem* by Walter Dean Myers and discuss the illustrations in it. Compare Harlem with your community. What historical events have taken place where you live? Who lived there in the past? Where did they come from? Why did they choose to live where you now live?
- Paul Keene is a huge fan of jazz, and it inspired much of his work—paintings, prints, and mixed media artworks. Research the origins of jazz. Compile a list of the different types of jazz. Which type do you prefer? Why?

National Standards: NSS-US.H.K-4.1, 4.3; NSS-G.K-12.2, 12.4, 12.5; NSS-US.H.5-12.4, 12.7, 12.8; NL-ENG.K-12.2, 12.7, 12.8.

Technology/Graphic Arts Activities

- Listen to jazz on a CD. Use a computer art program to design a CD cover that conveys the feeling of a jazz song that you like.
- Use colored cellophane or acetate and black construction paper to create a series of collages on an overhead projector. Project the images onto a blank wall or screen and have a class discussion about what you see and how it makes you feel. Which shapes are transparent? Translucent? Opaque?
- Read *Life Doesn't Frighten Me* by Maya Angelou. Discuss the graffiti-like illustrations by Jean-Michel Basquiat and compare them with *Orpheus I*. Read this poem aloud, individually and then in a group. Tape record the readings and edit them into one version, combining a variety of voices. Project *Orpheus I* as large as possible in the classroom and play the recording.

National Standards: NT.K-12.1, 12.3.

Compare and Contrast

Compare *Orpheus I* to a cityscape mural painted for the Mural Arts Program in Philadelphia: *Ode to West Philly* by Ras Malik (see mural #670 at www.muralarts.org/).

Cultural Connections

View Benin bronze sculptures at www.randafricanart.com/Benin_Oba_commemorative_heads.html (scroll to Figure 20, *Head of a Queen Mother*). Compare this sculpture with the figures in *Orpheus I*.

Contemporary Connections

Compare jazz with rap music. Listen to CDs of each kind of music. Write a persuasive paragraph about which kind of music you prefer.

At the Michener

Compare *Ned's Cigar Shop* by John Foster with *Orpheus I*. Focus on the communities depicted. What can we figure out about the people who live in each community by looking at these artworks?

**Jazz Series #4,
Chicago Blues, 1983**

pencil on paper
H. 22 x W. 29.5
inches
Group I

Paul Keene
b. 1920



Looking Questions

- What do you see?
- What are these people doing?
- Where do you think this scene is taking place?
- What instruments do you see?
- What do you see in the background?
- What medium did the artist, Paul Keene, use?

Vocabulary

- Blind contour drawing
- Civil Rights Movement
- Jazz
- Proportion
- Quartet
- Stencil

Art Activities

- Using the “Looking Questions,” discuss *Jazz Series #4*. What mood does the artist create, using only black lines? Create a series of blind contour drawings of an object or a person using only black markers.
- Imagine adding colors to *Jazz Series #4*. What colors would make this artwork seem loud? Soft? Sad? Happy? Make lists of colors for each mood and discuss in pairs, then as a class.
- Describe what you see in the foreground, middle ground, and background of this drawing. Which person and instrument are the biggest? Find examples of figures that overlap. Draw and cut out colored paper shapes of musical instruments in three sizes (small, medium, large). Arrange the shapes using size and overlapping to create a collage with a foreground, middle ground, and background.
- What do you see in the background? Use ready-made stencils of letters and numbers to create an interesting, rhythmic design. Which shapes will you repeat? Outline each shape first and then add color.

National Standards: NA-VA.K-4.1, 4.2, 4.5; NA-VA.5-8.1, 8.2, 8.5.

Language Arts Activities

- A quartet is a group of four people; it comes from the Latin root “quart,” which means “four.” Research how to name a group based on its size from two to ten members. Use a dictionary to find the etymology and root of each word. Then, make a chart to show how each word is related to the number in its root. Brainstorm and record other words that use the same root.
- Listen to a piece of jazz music. Brainstorm a list of words about how the music makes you feel or what it makes you think of. Create a list poem using only verbs, nouns, and adjectives to describe the music.
- Read *Emma Kate, Thundercake*, or *The Tree of the Dancing Goats*, written and illustrated by Patricia Polacco. Look carefully at the illustrations. How do they add to and enrich the story? Using a Venn diagram, compare Polacco’s style with Keene’s. Then, create a story based on *Jazz Musicians #4*.
- Write a biography report on a jazz musician; e.g., Louis Armstrong, Benny Goodman, Miles Davis, John Coltrane, Dizzy Gillespie, Wynton Marsalis, Ella Fitzgerald, or Marian Anderson.

National Standards: NL-ENG.K-12.3, 12.4, 12.5, 12.6, 12.7, 12.8.

Math Activities

- A guitar has six strings and a bass has four. What is the ratio of guitar strings to bass strings in simplest form? Create a table to show the equal ratios of guitar strings to bass strings if there are 2, 3, 4, 5 and 10 of each instrument. Then, graph the table of equal ratios on a coordinate grid. Explain how the graph helps you to know whether the ratios are correct.
- Keene drew detailed, well-proportioned hands in *Jazz Series #4*. Study body proportion using the website www.pbs.org/saf/1203/teaching/teaching2.htm to find a chosen student's height based on the length of his/her femur.
- In small groups, pack a suitcase for a trip to Chicago to see this jazz group perform. Create a list of items to bring, weigh the items individually, and record the data in a table. Then, if the suitcase is too heavy based on weight limits for air travel, choose which items to eliminate. Refer to the "Weigh Too Much" activity found at www.mathcantakeyouplaces.org/teachers/games.lasso.
- Look carefully at the background of the drawing. Record as many of the numbers there as you can read. Find the mean, median, mode, and range of the data. How will the results change if you add another 5? Another 4? Another 6?

National Standards: NM-NUM.3-5.1; NM-DATA.3-5.1, 5.2, 5.3; NM-ALG.3-5.3, 5.4; NM-MEA.3-5.2; NM-PROB.PK-12.3.

Social Studies Activities

- Create a time line showing the history of the six-string guitar from its origin in Spain during the fifteenth century to the present.
- Jazz originated in the southern United States and has many different forms; e.g., big band, swing, bebop, blues, Afro-Cuban, and jazz-rock fusion. Make a chart of these varieties of jazz and what parts of the country they are associated with.
- Read *When Marian Sang: The True Recital of Marian Anderson* by Pam Muñoz Ryan. Discuss racism in the United States before the Civil Rights Movement. What prejudices did black Americans face? See *Through My Eyes* by Ruby Bridges, *Martin's Big Words* by Doreen Rappaport, and *If a Bus Could Talk: The Story of Rosa Parks* by Faith Ringgold for background information on the Civil Rights Movement. Do some people still face these prejudices today?

National Standards: NSS-WH.5-12.6; NSS-US.H.K-4.3; NSS-US.H.5-12.9, 10; NL-ENG.K-12.2.

Technology/Graphic Arts Activities

- Use a CD of jazz songs and a timer to count how many beats are in a minute for different songs. Using Microsoft Excel, record the data in a table.
- Compare *The Sleeping Gypsy* by Henri Rousseau (search the collection at www.moma.org) with *Jazz Musicians*. Use www.moma.org/momalearning/artsafari/index.html to take an Art Safari that includes *The Sleeping Gypsy*.

National Standards: NT.K-12.1, 12.2, 12.3, 12.4, 12.5.

Compare and Contrast

Compare *Jazz Series #4, Chicago Blues* with *The Banjo Lesson* by Henry Ossawa Tanner, 1893 (search www.artchive.com).

Cultural Connections

Research and compare musical quartets found in various cultures and musical forms; e.g., classical music (www.juilliardstringquartet.org/), Peruvian flute music (www.peruexplorer.com/traditionalmusic.htm), Indian sitar music (www.ravishankar.org/indian_music.html), and modern rock (www.thebeatles.com)

Listen to music from each quartet and write a review.

Contemporary Connections

Many school districts are cutting art and music programs to save money. How are these programs beneficial to students? Research this issue at the Save The Music Foundation website (www.vh1.com/partners/save_the_music/). What can you do to keep the arts alive in your school?

At the Michener

Compare and contrast *Street Quartet*, 1990, by Paul Keene and *Jazz Series #4*. Discuss composition and medium.



***The Buffalo Jump
Called Chugwater
and an Irrigation
Pivot near Wheatland,
Wyoming, 1991***

gelatin silver print on
paper

H. 15.75 x W. 18.25
inches

Group I

**Emmet Gowin
b. 1941**



Looking Questions

What do you see? Look
for shapes, lines, and
textures.

What do you think this is?
Where could it be?

Is it a real place or an
imaginary one? Why do
you think so?

How do you think the
artist made this
photograph?

Why would Gowin make
this photograph?

Vocabulary

Buffalo jump
Center-pivot irrigation
Concentric circles
Crop circle
Polygon

Art Activities

- Use colored construction paper to cut out shapes similar to those in *The Buffalo Jump*. Recreate the photograph using the shapes, then try rearranging them in new ways. Also try cutting out the same shapes in black, white, and gray and placing them in the same arrangements. Compare the black, gray, and white versions to the color versions.
- Create a bird's-eye view/aerial map of your school's neighborhood. Use color to indicate different areas of the neighborhood and create a key to explain the colors.
- This aerial-view photograph makes the earth below look like an abstract arrangement of lines and shapes. Create your own abstract pictures based on real things by taking close-up photographs of common objects or by cropping magazine pictures. Describe how these objects change and become abstract by zooming in for close-up views and by cropping.
- Look at and discuss map paintings by Marlene McGuire (www.marlenemcguire.com/index.php). Compare them to *The Buffalo Jump*. Use Google Earth to find and print an aerial-view photograph of your school or home. Create an aerial-map painting based on the photograph, using a variety of colors and simplified shapes.

National Standards: NA-VA.K-4.1, 4.2, 4.3, 4.5; NA-VA.5-8.1, 8.2, 8.3, 8.5.

Language Arts Activities

- Investigate Native American legends about buffalo. In small groups, write and perform a short play based on one of the legends.
- Use Google Earth to look up the address of your home or your school. Write a description about what you see. How does it feel to look at your neighborhood from a distant vantage point?
- Read aloud and discuss *Where the Buffaloes Begin* by Olaf Baker. As a class, create a story map. Then, retell your story to a partner or to a reading buddy in another class.
- Discuss the illustrations in *Where the Buffaloes Begin* by Olaf Baker. Use the book and the photograph by Emmet Gowin to write a story from the point of view of a buffalo.
- Research buffalo jumps as used by Native Americans. When were they used? Write a persuasive essay stating why you think these were or were not a good way of hunting.

National Standards: NL-ENG.K-12.2, 12.3, 12.4, 12.5.

Math Activities

- Identify shapes in the photograph. Discuss what makes a shape a polygon, or not. Then, classify the shapes as polygons and nonpolygons.
- Find the concentric circles in *The Buffalo Jump*. Use a compass to draw a circle with a radius of two inches. Then, draw three more circles, using the same center and increasing the radius by half an inch each time. Calculate the diameter of each new circle, then check the actual measurement with a ruler. Repeat the process, choosing your own measurements.
- Study the rectangular shapes of the fields in the upper left-hand corner of the photograph. Draw different rectangles that have the same area (e.g., 24 centimeters). Cut out the shapes and arrange them in a pleasing composition, named for the common number (e.g., “24” for 24 centimeters).

National Standards: NM-GEO.PK-2.1; NM-GEO.3-5.1, 5.4; NM-MEA.3-5.1, 5.2; NM-ALG.3-5.4.

Social Studies Activities

- Go to www.wyomingtalesandtrails.com/swan.html to read about the Hayden Expedition’s travels through Chugwater, Wyoming, during the 1870s. Using the entries and photographs, imagine that you are a child on the expedition and write several journal entries about your trip.
- Research the use of buffalo jumps. Write an essay to explain what they were, when they happened, and why they were important to the survival of Native Americans living in what is now the state of Wyoming.
- Landscape photographs have been used to promote land preservation; e.g., Carlton Watkins’s photographs of Yosemite and William Henry Jackson’s photographs of Yellowstone helped get those areas designated as national parks (see www.nps.gov/aboutus/history.htm). Research Bucks County parks at www.buckscounty.org/government/departments/parksandrec/index.aspx and choose one that you think should be preserved. If possible, invite a ranger to speak to your class about the park. Use information you gather to create a poster about preserving this park for future generations.

National Standards: NSS-US.H.5-12.4, 12.7; NSS-US.H.K-4.3, NSS-G.K-12.3, 12.5, 12.6.

Technology/Graphic Arts Activities

- Use a digital camera to take pictures of a favorite object from different vantage points; e.g., at eye level, from below, or from above. Create a photo essay by importing your photos into a word processing program and displaying them side-by-side. Write captions below your photos and give your presentation a title.
- Compare Gowin’s photography techniques and use of perspective in *The Buffalo Jump* to those used by Ansel Adams. Select a photograph by Adams (www.anseladams.com) and use a Venn diagram for the comparison. Discuss your results and the following question: How might these artists’ work change our treatment of the earth?

National Standards: NT.K-12.1, 12.2, 12.3, 12.5.

Compare and Contrast

View the environmental artworks of Christo and Jeanne-Claude and read a 2002 interview with them (go to www.christojeanneclaude.net/ and click on *About the Artists*). Read Emmet Gowin’s biography in this binder. Compare and contrast the goals and objectives of these artists.

Cultural Connections

Find the center-pivot irrigation system in *The Buffalo Jump*. Compare pivot irrigation farming in the United States with terrace farming used throughout Asia.

Contemporary Connections

Emmet Gowin’s photographs present visual evidence of how humans have changed or damaged the surface of the earth. Investigate how humans have contributed to other changes in the natural environment, using *An Inconvenient Truth: The Crisis of Global Warming* by Al Gore (2007 children’s version, recommended for grades 5 through 8) as a starting point. What can children do to help protect the environment?

At the Michener

Compare *The Buffalo Jump* with *Volcano from the Air* by Diane Burko. How are these two aerial perspectives similar and different? Consider the medium, color, and size of each artwork.



James Gallagher as George Washington, 1992

dye-coupler print on paper
H. 19 x W. 18.5 inches
Group I

David Graham b. 1952



Looking Questions

What do you see?

Is this a painting or a photograph?

Who is the man?

Where is he standing?

When do you think this image was made? Why do you think so?

Is this picture serious or funny? How so?

What do you think the artist is saying?

Vocabulary

Area
Battle of Trenton
Contrast
Irony
Landscape
Mean
Median
Mode
Photography
Range
Scale
Surrealism
Washington's Crossing

Art Activities

- As a class, discuss this photograph using the “Looking Questions.” Working in pairs, imagine what James Gallagher, the person pretending to be George Washington, was thinking when he was posing. Write several sentences or sentence fragments in thought balloons and attach them to photocopies of the photograph.
- View and discuss *George Washington Crossing the Delaware* by Emanuel Leutze (www.metmuseum.org/explore/gw/el_gw.htm). Compare this painting to *James Gallagher as George Washington*.
- Take turns dressing up as George Washington (or other famous people from the colonial era) and being photographed. Decide what the background and setting will be—the colonial era or today? How does the setting affect your photograph?
- Look at other artworks that are humorous; e.g., the large, soft sculptures of Claes Oldenburg (www.artnetweb.com/oldenburg/soft.html), *Vermeer with Model* by Guy Johnson (www.nicholasroukes.com/sub/ar301.htm), and *Fruit Descending a Staircase* by David Gilhooly (www.nicholasroukes.com/sub/ar208.htm). Create a humorous picture of your own, starting with a reproduction of a famous artwork and changing a key part of it; e.g., the background, what a figure is wearing, or the size of an ordinary object in it.

National Standards: NA-VA.K-4.1, 4.3, 4.5, 4.6.

Language Arts Activities

- Read *Joke's on George* by Michael O. Tunnell (ages 6 through 8), a picture book about an amusing incident that supposedly occurred when Washington visited artist Charles Wilson Peale and politely greeted two of his sons only to discover that he was looking at a realistic painting of them! Discuss different ways that pictures can fool our eyes.
- Read *George Washington's Socks* by Elvira Woodruff (ages 9 through 12), a story about time travel to the Revolutionary era. Create a time line for the adventure that Matthew, Katie, and their friends have when they travel back in time and meet General Washington.
- Read the following two poems about George Washington: “Like Washington” by Helena M. Richardson and “Washington's Birthday” by Margaret E. Sangster (see www.apples4theteacher.com/holidays/presidents-day/poems-rhymes/index.html). Write your own poem (rhyming or free verse) or song about George Washington.
- Imagine what it would be like to wake up in another time period. How do you think George Washington would feel if he suddenly found himself in today's world? If he came to visit your school, who and what do you think would surprise him the most? Brainstorm as a class, then create some skits in small groups and present them to the class.
- Make a list of important men and women during the Revolutionary era; e.g., Paul Revere, Abigail Adams, Benjamin Franklin, and Crispus Attucks. Choose one and write a short description explaining what role he or she played in the events of the time.

National Standards: NL-ENG.K-12.1, 12.4, 12.5, 12.12.

Math Activities

- George Washington had a difficult time providing supplies for his army at Valley Forge. Imagine that you are in charge of buying supplies for your troops. Calculate the numbers of each item needed for a week and the total cost. Use the following figures: corn (6 ears)—\$0.19; sugar (5 lbs.)—\$0.56; fish/meat (10 lbs.)—\$1.50; bread (1 loaf)—\$0.07; tea (1 tin)—\$0.12; vegetables (10 lbs.)—\$0.78. Create a table or graph to organize your data.
- Find the mean, median, mode, and range of the ages of the soldiers in a battalion during the American Revolution using the following information: 11 men were 16 years old; 18 men—17 years; 27 men—18 years; 22 men—19 years; 13 men—32 years; 9 men—36 years.
- Draw a grid 20 squares wide and 25 squares long on graph paper. Using the directions provided at www.education-world.com/a_lesson/dailylp/dailylp/dailylp056.shtml, connect the dots (Students will discover that they have created a profile drawing of George Washington!).

National Standards: NM-NUM.PK-2.1, 2.3; NM-NUM.3-5.2; NM-DATA.3-5.1, 5.2.

Social Studies Activities

- Why did Washington cross the Delaware in 1776? What happened at the Battle of Trenton? When did Washington spend the winter at Valley Forge? Make a time line of events involving Washington during the Revolutionary War.
- Take a class trip to the Washington Crossing Historic Park. Compare what you learned about George Washington with *James Gallagher as George Washington* by David Graham. What is the most important similarity? The most important difference? Why?
- Is the story about Washington as a boy cutting down a cherry tree true? How is this story like the photograph *James Gallagher as George Washington*? Check out photographs of several other Washington impersonators at www.classiqueproductions.com/pages/PAGE5A.HTM. Compare the people and the backgrounds in these photographs with the photograph by David Graham.

National Standards: NSS-USH.K-4.3

Technology/Graphic Arts Activities

- Reproduce *James Gallagher as George Washington* and replace Washington's face with a digital photo of your face. Draw a new background of a different location.
- Create a PowerPoint presentation of paintings and sculptures of George Washington. Form a group with half of the class and debate the other half about which image is more idealized and which is more realistic.
- Go to www.georgewashington.si.edu/kids/flash.html to play a game with a portrait of Washington that encourages looking and discovering, in a group or individually.

National Standards: NT.K-12.1, 12.2, 12.4.

Compare and Contrast

Compare *James Gallagher as George Washington* with *George Washington (Patriae Pater)*, 1824, by Rembrandt Peale (www.senate.gov/artandhistory/art/artifact/Painting_31_00001.htm).

Cultural Connections

Read aloud *Sundiata* by David Wisniewski (grades 2 through 4), a beautifully illustrated biography of the man who is credited with founding the Mali Empire. Compare the lives and achievements of Sundiata and George Washington.

Contemporary Connections

What contemporary American leader do you admire? Why? What kind of portrait would you like to see of this person; e.g., a painting, sculpture, photograph? Why?

At the Michener

Compare the work by Graham with the *Portrait of Edward Hicks*, 1850–1852, by Thomas Hicks. Discuss each subject's historical significance and the context for each of the works.