



The Museum Learning Center at the Honolulu Academy of Arts presents the

Curriculum Guide

for the school tour

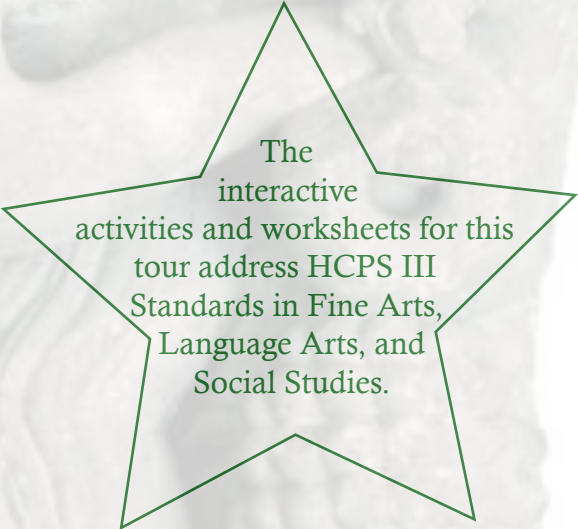
STORIES IN ART

(this tour is for students in grades 4-6)

Welcome to the Honolulu Academy of Arts! We are very excited that you will be joining us on a school tour of our museum.

TOUR GOAL Through the myths and legends depicted in the Academy's collection, students will learn how art can communicate stories. This tour will encourage students to interpret works of art by creating their own stories.

TOUR LENGTH 1.5 hours



The interactive activities and worksheets for this tour address HCPS III Standards in Fine Arts, Language Arts, and Social Studies.

This Curriculum Guide contains:

- Frequently Asked Questions p. 1
- Recommended process for looking at art p. 2
- Images from the tour p. 3-8
- Pre-visit activities p. 9
- Post-visit activities..... p. 10
- HCPS III Standards & Stories in Art p. 11
- Worksheets p. 12-22

That our children of many nationalities and races, being far from the centers of art, may receive an intimation of their own cultural legacy and wake to the ideals embodied in the arts of their neighbors.

~the vision of Anna Rice Cooke, founder of the Honolulu Academy of Arts

FREQUENTLY ASKED QUESTIONS

How can the Teacher's Guide help me?

This guide was developed to enhance your trip to the Academy by providing you with images you can share with your students and worksheets and activities for them to do before and after the tour. It also identifies connections between the tour and the HCPS III Standards so that you can relate what your students learn at the Academy to what they are learning in the classroom.

How can I prepare my students for their tour?

You should show your students the video *A Trip to the Art Museum*, which you can download at www.honoluluacademy.org/teacher. This video gives your students an overview of the museum and what they can expect to see. You should also go through the materials in this Teacher's Guide with your students, especially the images and the pre-visit activities.

What are the images in this guide?

There are six images in the packet, including an image of the Academy and of the Academy's founder, Mrs. Anna Rice Cooke. These two images include general background information on the Academy so you can explain to your students where they are going on their field trip. The other four images are artworks that they will see on their tour.

Why is it important to share images from the tour with my students?

When students have seen a reproduction of a work and have a basic understanding of that work before they see it in person, they have a much stronger connection to the object than if they have never heard of it before. They can relate to it better and appreciate it more. Additionally, the children enjoy comparing the object in real life to what it looked like as a reproduction, especially concerning differences in size, color, and three-dimensionality.

How can I get the most out of these images?

Each of the images is complemented by basic background information that can guide your discussion with your students about the work. Additionally, leading your students through the process of Observing, Describing, Interpreting, and Evaluating, as illustrated by the questions on the following page, can help your students gain a solid understanding of and appreciation for each work.

How can I present these images to my students?

You can print out the images and distribute them to your students, or you can project them directly from your computer onto a screen so everyone can view them at once. If you have this PDF open on your computer and you are connected to the Internet, you can click on the image to get a full-size version from our website.

What are the activities in this guide?

This guide has both pre- and post-visit activities for you to do with your students, including several worksheets. We recommend that you complete the pre-visit activities before you come to the Academy so that your students are best prepared for their tour. After you return from your tour, the post-visit activities can help your students remember and elaborate on what they learned at the Academy.

RECOMMENDED PROCESS FOR LOOKING AT ART

OBSERVE, DESCRIBE, INTERPRET, EVALUATE

As you look at works of art with your students, ask them questions to make them think about the art and pique their curiosity regarding the works. The process of observing a work first and then describing, interpreting, and evaluating it, in that order, has been identified as a positive and productive way for your students to get the most out of their interaction with the art. More information on this process can be found in the ARTS FIRST *An Essential Arts Toolkit*, which is a supplement to the Hawai'i Department of Education's Arts Instructional Guide.

OBSERVE

First have your students silently look at the artwork.

DESCRIBE

Then ask them questions that require them to describe what it is they have observed.

Is this a painting, sculpture, drawing, ceramic, print, textile, photograph, jewelry, etc?

What colors and shapes do you see?

What materials did the artist use to make this work of art?

What is the title of this work and who is the artist?

What is the subject of this work of art?

Compare this work to another work - what are the similarities and differences?

INTERPRET

Now ask them questions that have them interpret what it is they have observed and described.

What is happening in this artwork?

What does this work remind you of?

What mood or feeling does the artist convey?

Through the use of what elements does s/he convey this mood or feeling?

What does this work explain about the time and culture in which it was created?

Why did the artist make this work?

EVALUATE

Once they have a deeper understanding of the work and what it could stand for, ask them to evaluate it.

Do you like this work?

What would you do differently if you were the artist of this work?

Should other people experience this work of art? Why or why not?

IMAGE 1

The Honolulu Academy of Arts

The Honolulu Academy of Arts is Hawai'i's premiere art museum, with over 50,000 works of art in its collection. The museum was founded by Anna Rice Cooke (see Image 2) in 1927 to educate the children of Hawai'i about the diverse cultures that make up our island home. Today, annual visitors to the museum exceed 300,000, and about 10% of those visitors are school children who come on docent-led tours. The Academy's 31 galleries are arranged around pleasant, open courtyards and hold the museum's treasures of paintings, sculptures, and other works of art from all over the world.

Approaching the museum from Beretania Street, one looks upon a simple but definitely Hawaiian exterior. The peaked roof is borrowed from Polynesian structures and the lanai is a local adaptation of the New England veranda. The design of the many courtyards is based on the architecture of China and Spain. The Academy and the arrangements of its courts and galleries represent the meeting of East and West—right here in the Pacific.

IMAGE 2

Charles Bartlett; *Mrs. Charles Montague Cooke*, 1927; oil on canvas

Before Anna Rice Cooke founded the Honolulu Academy of Arts in 1927, she opened her home to local children so she could share with them her extensive personal art collection and expose them to the value of studying art and culture. Her house was located where the Academy stands today, but she found it was not large enough to accommodate all of her visitors, so she had the home torn down and the museum built in its place.

Mrs. Cooke's vision for the Academy is on the cover page.

IMAGE 3

Sarcophagus Relief Depicting Labors of Hercules, 3rd–4th century A.D.; Marble; Roman

This marble sculpture depicts Hercules, the strongest man on earth, who was the son of the king of gods (Zeus). Hercules was stricken by a madness at one point in his life and killed his family. When his sanity returned he was told by King Eurystheus that in order to purify himself of this terrible deed he would have to perform twelve dangerous and difficult tasks. He is depicted here completing two of these labors, slaying the nine-headed hydra (water snake) and capturing a great boar alive.

Imagery drawn from the Labors of Hercules was popular on Roman sarcophagi, as the deceased cast themselves in the role of this great hero who was celebrated for his enormous strength. Representations of Hercules could appear on all four sides of a sarcophagus, as six or even all twelve labors were considered. This fragment includes the carved corner of the sarcophagus at lower right, and a close examination of the marble will reveal marks left behind by the sculptor's various tools, such as on the body of the hydra.

IMAGE 4

Ganesha, 10th century; pink sandstone; Rajasthan, India

Ganesha is the elephant-headed son of Shiva and Parvati and is one of the most popular Hindu deities. He is the god of success and good fortune. This particular work shows him seated and holding his various attributes in his four hands. The genial potbellied Ganesha is the powerful “overcomer of obstacles” and his mount is the sly and resourceful rat shown below him. This work is carved in a pink sandstone, which lends itself to the play of light over the surface.

IMAGE 5

Masks, 18th-20th century; polychromed wood, hair, teeth; Java, Bali, Madura

These masks are worn by dancers in performances that tell stories which are also presented as puppet shows. The masked dancers do not speak. Instead, the subject matter is expressed by dialogue spoken by a narrator. The subject matter is largely influenced by Hinduism, but local subjects and Islam flavor performances as well. Noble figures and the forces of good and evil, as depicted in the masks, battle as they appear in mythological, religious, and historic contexts. Masked performances remain a popular form of entertainment today.

On your tour, your students will enact a story and relate it to this artwork. This activity will address the following HCPS III Standards:

FINE ARTS: Standard 1: VISUAL ARTS

FINE ARTS: Standard 3: DRAMA AND THEATRE

IMAGE 6

Hubert Vos; *Kolomona: Hawaiian Troubador*, 1898; oil on canvas; Hawai'i

After Hubert Vos moved to Hawai'i from Holland with his new wife, Eleanor Kaikilani Conley, he set up a studio on Richards Street. He was intrigued by the character of the Hawaiians he met and was afraid that their traditions would be changed by modern influences. Among his many portraits of Hawaiians is this image of Kolomona, who is dressed in a red shirt with trousers and a large handkerchief around his neck and a broad brimmed straw hat tilted back exposing his face to full view. He is playing the ukulele. Red shirts were a uniform of the professional stevedores of Honolulu and Kolomona could have been a member of this group and the ukulele might have indicated he was an entertainer at night.

On your tour, your students will participate in a storytelling activity related to this artwork and other artwork. This activity will address the following HCPS III Standards:

FINE ARTS: Standard 1: VISUAL ARTS

LANGUAGE ARTS: Standard 4: Writing: CONVENTIONS AND SKILLS

Standard 6: Oral Communication: CONVENTIONS AND SKILLS

PRE-VISIT ACTIVITIES

- VIDEO: Show your students the introductory video *A Trip to the Art Museum*, which you can download at www.honoluluacademy.org/teacher.
- VOCABULARY: Introduce your students to the following vocabulary words, many of which are on the video or are discussed in this guide with the images: **museum, docent, gallery, art, artist, painting, sculpture, two- and three-dimensional, myth, and legend.**
- STORIES: Ask your students how stories are shared. They will likely say through books, parents, teachers, friends, television, and movies. Ask them if they think stories can be told through art. Explain to them how artists often depicted stories in their works to share messages with the viewers.
- WORKSHEETS: The instructions are below.

WORKSHEET 1: MYTHS & LEGENDS p. 12

Your students will make a work of art based on a myth or a legend of their choice.

WORKSHEET 2: REFLECTIONS p. 13

Your students will write down their response to the works of art they will see on the tour.

Print two copies of Worksheet 2 for your students (double-sided printing is okay). Show them Images 3-6 one at a time and have them fill out the worksheets with their responses to the art. This will give them great familiarity with the works before they see them in person on the tour.

WORKSHEET 3: CONVERSATIONS p. 14

Your students will imagine conversations that people in different artworks might have.

You can have your students do all three parts of this worksheet or only one or two parts.

WORKSHEET 4: A DRAWING IN TIME p. 15

Your students will answer questions about an artwork to determine how it could be different if it was drawn today.

Instead of giving each student a worksheet, you can also have them answer the questions as a class or in small groups. You can even project the image if you would like. After they have done the worksheet, have your students discuss how artworks can be a window into a time in history and what they can reveal.

POST-VISIT ACTIVITIES

- **WORKSHEETS:** The instructions are below.
- **DRAW OR DESCRIBE:** Ask your students to recall the work to which they most closely related on the tour. Have them sketch the work or describe it in detail and ask them why they chose to focus on this particular work.
- **COMPARE:** Ask your students to compare the images in this guide to the real works and have them explain how seeing them in person differs from seeing the reproductions. They can also compare different works to each other, focusing on their subjects and materials.
- **BOOK:** Have your students write a story on several sheets of folded 8 1/2 by 11 paper
- **COMIC STRIPS:** Have your students create a variety of comic strips about your trip to the museum. They can have your docent be a character or they can use historical figures that they learned about on the tour. You can compile all of these into a class comic book.

WORKSHEET 5: HERCULES p. 16

Your students will answer questions about Hercules and complete activities about his life.

WORKSHEET 6: MYTHICAL ANIMAL p. 17

Your students will create their own mythical animal based on a Korean Dragon.

WORKSHEET 7: GANESHA p. 18

Your students will answer questions about Ganesha based on what they learned at the Academy.

WORKSHEET 8: HAWAIIAN PORTRAITS p. 19

Working in pairs, your students will write and act out the story of people from two portraits meeting.

WORKSHEET 9: PUPPETS p. 20

Working in small groups, your students will create puppets to help them tell a story about their tour.

Explain to your class that sometimes people use props, such as puppets, to help them tell a story. Working in small groups, have your students develop a story based on their trip to the Academy and have them create puppets of their characters. They can use this worksheet to help make their puppets. When they have finished, have them perform their stories for the rest of the class.

WORKSHEET 10: HISTORICAL FIGURE p. 21

Your students will find an artwork of a historical figure they are studying and answer questions about this person based on the art.

WORKSHEET 11: MASKS p. 22

Your students will make masks like the ones they saw at the Academy.

Print these worksheets on heavy paper and have your students decorate their masks with a variety of materials: paint, marker, beads, feathers, fabric, etc. Once completed, you can have your students create a play based on their masks.

HCPS III STANDARDS AND STORIES IN ART

The interactive activities on the tour address the following HCPS III Standards:

- INTERACTIVE ACTIVITY for *Masks* (p. 5)
FINE ARTS: Standard 1: VISUAL ARTS: Understand and apply art materials, techniques, and processes in the creation of works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences
Standard 3: DRAMA AND THEATRE: Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history
 - INTERACTIVE ACTIVITY for *Troubadour* (p. 6)
FINE ARTS: Standard 1: VISUAL ARTS: Understand and apply art materials, techniques, and processes in the creation of works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences
LANGUAGE ARTS: Standard 4: Writing: CONVENTIONS AND SKILLS: Use the writing process and conventions of language and research to construct meaning and communicate effectively for a variety of purposes and audiences using a range of forms
Standard 6: Oral Communication: CONVENTIONS AND SKILLS: Apply knowledge of verbal and nonverbal language to communicate effectively in various situations: interpersonal, group, and public for a variety of purposes
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All of the worksheets in this Curriculum Guide address the FINE ARTS; Standard 1: VISUAL ARTS. The following worksheets address additional HCPS III Standards in other subjects.

- WORKSHEET 1: MYTHS & LEGENDS (p. 12)
- WORKSHEET 3: CONVERSATIONS (p. 14)
- WORKSHEET 6: GANESHA (p. 17)
LANGUAGE ARTS: Standard 4: Writing: CONVENTIONS AND SKILLS: Use the writing process and conventions of language and research to construct meaning and communicate effectively for a variety of purposes and audiences using a range of forms
- WORKSHEET 4: A DRAWING IN TIME (p. 15)
SOCIAL STUDIES: Standard 1: Historical Understanding: CHANGE, CONTINUITY, AND CAUSALITY- Understand change and/or continuity and cause and/or effect in history
- WORKSHEET 5: HERCULES (p. 16)
LANGUAGE ARTS: Standard 1: Reading: CONVENTIONS AND SKILLS: Use knowledge of the conventions of language and texts to construct meaning for a range of literary and informational texts for a variety of purposes
- WORKSHEET 8: HAWAIIAN PORTRAITS (p. 19)
LANGUAGE ARTS: Standard 4: Writing: CONVENTIONS AND SKILLS: Use the writing process and conventions of language and research to construct meaning and communicate effectively for a variety of purposes and audiences using a range of forms
Standard 6: Oral Communication: CONVENTIONS AND SKILLS: Apply knowledge of verbal and nonverbal language to communicate effectively in various situations: interpersonal, group, and public for a variety of purposes
- WORKSHEET 9: PUPPETS (p. 20)
- WORKSHEET 11: MASKS (p. 22)
FINE ARTS: Standard 3: DRAMA AND THEATRE: Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history
- WORKSHEET 10: HISTORICAL FIGURE (p. 21)
LANGUAGE ARTS: Standard 1: Reading: CONVENTIONS AND SKILLS: Use knowledge of the conventions of language and texts to construct meaning for a range of literary and informational texts for a variety of purposes
Standard 6: Oral Communication: CONVENTIONS AND SKILLS: Apply knowledge of verbal and nonverbal language to communicate effectively in various situations: interpersonal, group, and public for a variety of purposes
SOCIAL STUDIES: Standard 3: History: HISTORICAL CONTENT-Understand people now and then, here and now (learning, living, working together)

WORKSHEET 1: MYTHS & LEGENDS

Myths and legends are stories that are passed from parents to their children to their children's children and so on. Myths and legends often tell stories of people from the past, and they are often used to explain why things happen in nature, such as sunsets or thunderstorms. You will learn about some myths and legends on your tour of the Honolulu Academy of Arts.

What myths and legends do you know from your family or from your school?

Think of one and write down all of the characters from this story. What do you think they look like? Make an artwork of these characters based on something that happens in the story.

WORKSHEET 2: REFLECTIONS

People have different feelings when they look at art. Use this worksheet to write down your reactions to the works of art that your teacher will share with you.

- I think the artist made this work to _____

- Looking at this work, I feel _____ because _____

- This work reminds me of _____

- I wonder _____

- I think the artist made this work to _____

- Looking at this work, I feel _____ because _____

- This work reminds me of _____

- I wonder _____

WORKSHEET 3: CONVERSATION



Kitagawa Utamaro; *Geisha Dancers from the Niwaka Festival: Fandancer, Country Maiden Autumn, and the Courtesan Full Moon Blossom*, c. 1790; Color woodblock print; Japan



Mary Cassatt; *The Child's Caress*, 1844-1926; oil on canvas, America



Pierre Mignard; *The Children of the Duc de Bouillon*, 1647; Oil on canvas; France

Each of these works of art have people in them. What if the people in one of the artworks could talk to each other? What would they say? On a separate sheet of paper, write a short story about what is happening in one of the artworks and have the people talk to each other.

Now pretend that the people in one artwork are talking to the people in the other artwork. What would they say to each other? On a separate sheet of paper, write a short story about the characters from two of the artworks and have the people talk to each other.

Think about what would happen if the people left their paintings and explored the museum with you. What would you talk about with them? On a separate sheet of paper, write a short story about you meeting the characters from one of the artworks and have the people talk to you.

WORKSHEET 4: A DRAWING IN TIME

Look at this drawing a Waikiki and answer the questions below about this work.



Paul Emmert; *Diamond Head from Aliapaakai*, ca. 1853-59; ink, ink wash over graphite; Hawai'i

- If this drawing had been made today, how many things can you think of that would be different?
- What other places could this artist have drawn that would also show what life was like at this time?
- If you wanted to draw a picture to show what life is like today, what would you draw?
- What details would you include in your drawing to best show what life is like today?

WORKSHEET 5: HERCULES

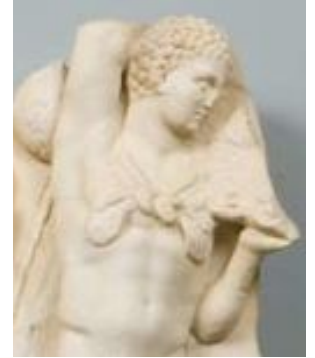
QUESTIONS: Do research in the library and online to answer the following questions.

Who were Hercules' parents?

Why did he not become king?

Why did Hercules have to complete the labors?

What are the 12 labors Hercules completed?



Sarcophagus Relief Depicting Labors of Hercules, 3rd–4th century A.D.; Marble; Roman

ACTIVITIES: Show your creativity with the following activities.

What if Hercules had to complete a 13th labor. What do you think it would be?

Draw a picture of
Hercules completing this 13th
labor.

Write down
eight adjectives that describe
Hercules that each start with a
different letter of his name. For
example, you could use the word
“Heroic” as an adjective starting
with the letter “H”.

**H
E
R
C
U
L
E
S**

WORKSHEET 6: MYTHICAL ANIMAL

Many countries have legends about mythical animals. Some well-known ones include Bigfoot and the Loch Ness Monster. Create your own mythical animal at the bottom of this page. Your animal should be a combination of other animals and you should decide if it is a good or a bad creature.



For example, the dragon in this painting is from Korea. It has:

- the head of a camel
- the horns of a stag
- the ears of an ox
- the neck of a snake
- the scales of a carp
- the belly of a giant shell fish
- the paws of a tiger
- the claws of a hawk
- the eyes of a rabbit

Dragons are good creatures in Asian mythology for they are thought to control the rain, oceans, rivers, lakes and floods. Dragons can live at either the bottom of the sea or high above in the clouds. They bring good luck and keep evil away, and they represent wisdom and immortality (living forever). This dragon is powerful and he is chasing the pearl of wisdom.

Dragon, 18th century; Ink and color on mulberry paper; Korea

My Mythical Animal is called a _____

Draw your animal in the space below.

Write about your animal in the space below.

WORKSHEET 7: GANESHA

Hi. I'm Ganesha. We met while you were on your trip to the Academy. How much do you remember about my story? Use the image to help you answer the questions about me.



Ganesha, 10th century; pink sandstone; Rajasthan, India

How many hands do I have?

What am I carrying in each of my hands?

Do you remember what these objects represent?

What animal is my vehicle?
(Hint, I am standing on him.)

I have the head of what animal?

How did I get the head of this animal?

Why do I only have one tusk on my face?

What did I do with my other tusk?

If you could have the head of any animal what would you choose and why? Can you think of a story to explain how you ended up with the head of this animal instead of a human head?

WORKSHEET 8: HAWAIIAN PORTRAITS

You got to know these people on your tour of the Academy. Working with a partner, create a story where either two or all three of these characters meet each other. Figure out the setting of their meeting. Where and when is it?

Then write your story about their meeting and be sure to include the words the people say. You will present your story to your class, and you and your partner can act as the people. You can get into character and use expressions and gestures to help tell the story.



Hubert Vos; *Kolomona: Hawaiian Troubadour*, 1898; oil on canvas; Hawai'i



Theodore Wores; *The Lei Maker*, 1901; oil on canvas; Hawai'i



Lionel Walden; *Hawaiian Fisherman*, 1924; oil on canvas; Hawai'i

Stick Puppet



Stick puppet

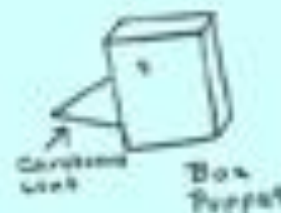
Draw a puppet on a piece of cardboard or heavy paper. Cut it out and fasten a chopstick to it back with tape. You can also make a good stick puppet from a cardboard tube or a wooden spoon. Draw or paint a face, add "hair," and make "clothes."



Finger Puppets

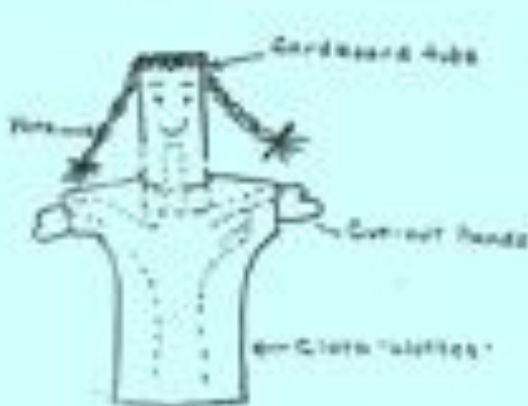
Finger puppet from cloth

Cut a piece of cloth about the length of your finger and wide enough to make a little tube to fit around your finger. Glue or sew the edges together. Then make a face for your puppet and glue or sew it onto the front of the tube. You can use crayon, a marker or a pen, or glue on pieces of cloth or paper to make the eyes, nose and mouth. Cut out and attach ears; add hair or make a hat for your puppet. Use your imagination.



Finger puppet from a box

Start by making a hole, just big enough for your finger, in the bottom of a small box. Then use paints or construction paper to make a face for your puppet. Add on cut-out ears, and noses or whatever you like.



Hand Puppets

Hand puppet

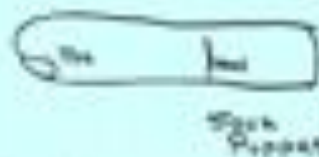
You can create a hand puppet by making a mitten-shaped covering for your hand (without the thumb) from felt, and sewing the edges together. Then glue on cut-out features. You can make a hand puppet using a cardboard toilet paper roll for the head, and making clothes from scraps of cloth. Cut out hands from cardboard.

Arm puppet from a sock

Push the heel of the sock inside and tuck it with needle and thread. To make the mouth, pull the toe in and tuck it. Make a face on your puppet and decorate it by gluing on cut-out materials.



You can hide behind a sheet and give your friends a puppet show!



WORKSHEET 10: HISTORICAL FIGURE

Think of an important person that you are studying in your history class. Do research online and in the library to find an artwork of this person. Get a copy of this artwork to help you with this worksheet. After you have answered the questions, you will give a short oral presentation to your class about what you have learned.

What is the story behind this person? What did she or he do to become an important person in history?

Why do you think an artist painted this person?

Look closely at the person's features. Did the artist make this person look a certain way? Good, bad, happy, sad, powerful, weak, etc?

What questions would you like to ask this person?

What questions do you think this person would like to ask you?

Do you wish you lived in the same time and place in history as this person or are you glad you live when and where you do? Why?

WORKSHEET 11: MASKS

Cut out the mask outline below and decorate it based on the masks you saw at the Academy. The small holes are for you to tie string through so that you can wear your mask.

