



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

Curriculum Guide

for the school tour

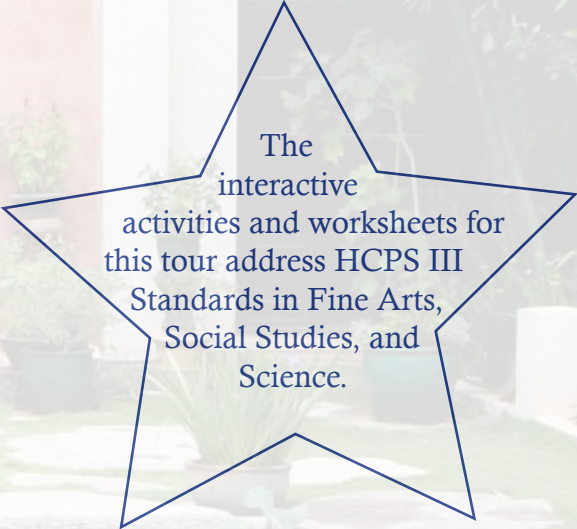
OUR CHANGING ENVIRONMENT

(this tour is for students in grades 3-8)

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 Students will understand how
artists interpret their environment through
landscapes, and how artists document our
changing environment through their work.

TOUR LENGTH 1.5 hours



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

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. 12-18

*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 Curriculum 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 Curriculum Guide with your students, especially the images and the activity sheets. The lesson plans are for after your tour.

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

Robert Rauschenberg (1925-2008); *Trophy V (For Jasper Johns)*, 1962; combine-painting on canvas; United States)

Robert Rauschenberg was one of the leading proponents of the idea that painting should not be categorized as a purely two-dimensional art form. He helped break the traditional boundaries between sculpture and painting by creating works that joined both, a form he called 'combines.' *Trophy V* is an example of Rauschenberg's combine, composed of freely painted areas and three-dimensional objects either attached to or set into the canvas.

Rauschenberg sees man's environment as a series of randomly assembled impressions and objects, a world full of dissonances, disconnections, and ambiguities. He therefore structures his work out of a variety of elements and materials and does not present us with a logically integrated image.

IMAGE 4

Asian Courtyard

This courtyard is one of many at the Honolulu Academy of Arts. The pond is full of lily pads, flowers, and fish, and the fountain on the back wall is shaped like a dragon.

On your tour, your students will sketch this garden using either colored pencils or oil pastels. They will be able to take their works home with them. This activity will address the HCPS III Standard: FINE ARTS.

IMAGE 5

Claude Monet; *Water Lilies*, 1917-19; oil on canvas; France

Called the “Father of Impressionism,” Claude Monet was intrigued by the play of natural sunlight on water and spent the last years of his life painting scenes of his lily pond, showing how the appearance of a subject changed at different times of the day. In this work, the paint is applied with such fresh and spontaneous brushstrokes that the subject becomes clear only when one steps back from the canvas. In this way, the artist demands your participation in his creative process.

IMAGE 6

Eiler Andreas Christoffer Jorgensen; *View of Honolulu from Punchbowl*, 1875; oil on canvas

This view looks beyond the crumbling remains of old Punchbowl Fort to Waikiki and Diamond Head. The fort, actually just a battery, was put up early in the century to defend Honolulu. The Danish artist Eiler Jorgensen, a resident of Oakland, California, arrived in Hawaii in 1875 on vacation and spent his time, according to him, “by making sketches [in oil] of the scenery in and about Honolulu, which [are] remarkably correct.”

The rim of Punchbowl Crater, then as now, was famous for the superb panoramic views of the town it afforded to those agile enough to scale its walls or climb a steep path to its summit. The rugged rock-strewn crater rim, the piles of cannonballs, and the tiny guardhouse and flagpole contrast strangely with the tranquility of the vista. The ribbonlike path of the road below leads past pastures, ponds, and marshy areas to the palm-fringed shores of Waikiki. Occasional signs of habitation are visible along the way, but the area would not be developed until artesian wells were drilled a few years later.

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, drawing, landscape, perspective, foreground, middleground, and background.**
- VOLCANOES: On their tour, your students will view artworks depicting the active volcanoes on the Big Island and other craters throughout the state. These paintings were made by a group of artists known as the Volcano School. Give your students a lesson on volcanoes and volcanic activity, focusing on Hawaiian volcanoes and how they were created. You can also encourage them to make artwork inspired by these volcanoes, either before or after your tour.
- URBANIZATION: On their tour, your students will see how landscapes have been altered by humans. Introduce them to urbanization and industrialization so they understand how human construction has impacted the environment.
- ECO-FRIENDLY ARTIST: Have your students do research on an eco-friendly artist in Hawaii. They can search old newspaper articles or old gallery exhibitions to learn about these artists. If possible, have your students interview the artists and give an oral presentation on them. Some of the artists might even be part of the *Artists of Hawaii* show at the Academy from May 14 to August 16, 2009.
- COLLAGE: Have your students make a collage about what their environment means to them. They can start with a photograph of what they call home and then collect meaningful objects to adhere above the photo. For instance, if they take a picture of their yard and they have a memory of doing their first cartwheel in that yard and ripping a pair of jeans, they can cut out a piece of denim fabric to place on their photo.

WORKSHEET 1: SKETCH YOUR ENVIRONMENT

Prepare your students for the art project they will do on their tour.

On their tour, your students will sketch the Asian Courtyard (Image 4) using either oil pastels or colored pencils. To prepare them for this project, give them this worksheet and have them sketch outside using pencils or colored pencils. They can do this as a class assignment and you can locate a space on your school's campus for them to draw, or they can do it for homework and choose their own locations.

POST-VISIT ACTIVITIES

- **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. You can also have your students compare different works to each other, focusing on their materials.
- **POETRY/REFLECTION:** Have your students write a poem about a work of art or a reflection about how sketching in the courtyard made them feel.
- **STORYTELLING:** Make up a story with a character who travels the world in a time machine and ends up in the changing environments you saw on your tour. You can have your students do this individually or you can do it as a class.
- **ELEMENTS OF ART:** After the tour, display all of your students' Asian Courtyard artworks. Split your class into seven small groups and give each group an element of art: color, shape, form, value, line, texture, and space. Have them go around the room observing all of the artworks and identifying examples of their element. When they are done, have the groups report to the class.

WORKSHEET 2: COMPARISON

Your students will compare a contemporary view of Waikiki with one from 150 years ago.

Although your students have already made this comparison on their tour, they will have more time to go in depth back in the classroom. Give your students this worksheet and have them work in small groups to identify as many differences as they can between the painting and the photograph. Have them brainstorm why these changes occurred and have them write short papers explaining the changes to Honolulu and Waikiki.

WORKSHEET 3: FOUND OBJECTS

Your students will recycle materials to make a unique work of art.

Your class will make a landscape out of found objects and recycled materials. Your students will decide on the landscape they would like to create and work as a team to engineer this artwork. The worksheet has suggestions, but allow your students to be creative in what they make. Teach your students about paper conservation by cutting the worksheet in thirds and give each student one strip. For additional ideas on recycled art, visit these websites: www.kinderart.com/recycle • www.makingfriends.com/recycle.htm • www.eco-artware.com/crafts/archive.php • www.instructables.com • http://johndahlsen.com/detail_plastic_bags/Blue_River.html

WORKSHEETS 4a & 4b: YELLOWSTONE

Your students will research the National Park Service.

While your tour may not have had time to see the *Grand Canyon of the Yellowstone, Wyoming* by Thomas Moran, it is an image that can be powerful when discussing “Our Changing Environment.” Give your students this worksheet so they can learn about Moran’s influence in creating the National Park Service and understand the artist’s role as a voice for the land and in creating history. They will write a paper about a National Park.

WORKSHEET 5: PERSPECTIVE

Your students will remake an artwork from a new perspective.

On your tour, your students were introduced to a variety of perspectives that artists use in their works. Have them revisit the spot where they sketched Worksheet 1 and sketch the same view from a different perspective.

HCPS III STANDARDS & OUR CHANGING ENVIRONMENT

The interactive activity on the tour, the worksheets, and pre- and post-visit activities all address

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

IN ADDITION...

WORKSHEET 2: COMPARISON addresses

SOCIAL STUDIES: Standard 2: Historical Understanding: INQUIRY, EMPATHY AND PERSPECTIVE- Use the tools and methods of inquiry, perspective, and empathy to explain historical events with multiple interpretations and judge the past on its own terms

Standard 7: Geography: WORLD IN SPATIAL TERMS: Use geographic representations to organize, analyze, and present information on people, places, and environments and understand the nature and interaction of geographic regions and societies around the world

SCIENCE: Standard 2: The Scientific Process: NATURE OF SCIENCE-: Understand that science, technology, and society are interrelated

WORKSHEET 4b: YELLOWSTONE & the POETRY post-visit activity address

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 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 5: Writing: RHETORIC: Use rhetorical devices to craft writing appropriate to audience and purpose

The **ECO-FRIENDLY ARTIST** pre-visit activity & the **STORYTELLING** post-visit activity address

LANGUAGE ARTS: 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

Standard 7: Oral Communication: RHETORIC: Adapt messages appropriately to address audience, purpose, and situation

The **VOLCANOES & URBANIZATION** pre-visit activities address

SOCIAL STUDIES: Standard 7: Geography: WORLD IN SPATIAL TERMS: Use geographic representations to organize, analyze, and present information on people, places, and environments and understand the nature and interaction of geographic regions and societies around the world

SCIENCE: Standard 2: The Scientific Process: NATURE OF SCIENCE-: Understand that science, technology, and society are interrelated

Standard 8: Physical, Earth, and Space Sciences: EARTH AND SPACE SCIENCE: Understand the Earth and its processes, the solar system, and the universe and its contents

Remember: To expand the Academy's growing collection of curriculum guides and lesson plans related to our exhibitions, we invite educators to share with us successful lesson plans and student work inspired by our collection. We will post these lessons online so that educators across the state can learn from each other and share best practices. Contact 532-8728 or teachers@honoluluacademy.org to learn more about submitting your work.

WORKSHEET 1: SKETCH

In the space below, draw the landscape you see before you. You can turn this paper sideways if you want.

WORKSHEET 2: COMPARISON



Eiler Andreas Christoffer Jorgensen; *View of Honolulu from Punchbowl*, 1875; oil on canvas



Contemporary view of Honolulu from Punchbowl, 2009

WORKSHEET 3: FOUND OBJECTS

At the Academy, you made art using oil pastels or colored pencils. As you saw on your tour, though, art can also be made out of paint, wood, stone, fabric, metal, and a variety of other materials.

Artists often make works out of objects that they find around their houses, in trash cans, or in nature. By doing this, they are making art that is of recycled materials. You can do this, too.

As a class, you will design a landscape that you would like to recreate with found objects. Your landscape can be of a real or imagined place. After you have designed the scene, you will need to determine what found objects you can use to recreate it in three dimensions. These objects could include plastic bottles, aluminum cans, pieces of fabric, old toys, newspapers, magazines, bottle caps, or dried leaves and flowers.

Everyone in the class should collect some of these items to use in making this art project. If you need inspiration, do research online to find other artwork out of recycled materials.

WORKSHEET 3: FOUND OBJECTS

At the Academy, you made art using oil pastels or colored pencils. As you saw on your tour, though, art can also be made out of paint, wood, stone, fabric, metal, and a variety of other materials.

Artists often make works out of objects that they find around their houses, in trash cans, or in nature. By doing this, they are making art that is of recycled materials. You can do this, too.

As a class, you will design a landscape that you would like to recreate with found objects. Your landscape can be of a real or imagined place. After you have designed the scene, you will need to determine what found objects you can use to recreate it in three dimensions. These objects could include plastic bottles, aluminum cans, pieces of fabric, old toys, newspapers, magazines, bottle caps, or dried leaves and flowers.

Everyone in the class should collect some of these items to use in making this art project. If you need inspiration, do research online to find other artwork out of recycled materials.

WORKSHEET 3: FOUND OBJECTS

At the Academy, you made art using oil pastels or colored pencils. As you saw on your tour, though, art can also be made out of paint, wood, stone, fabric, metal, and a variety of other materials.

Artists often make works out of objects that they find around their houses, in trash cans, or in nature. By doing this, they are making art that is of recycled materials. You can do this, too.

As a class, you will design a landscape that you would like to recreate with found objects. Your landscape can be of a real or imagined place. After you have designed the scene, you will need to determine what found objects you can use to recreate it in three dimensions. These objects could include plastic bottles, aluminum cans, pieces of fabric, old toys, newspapers, magazines, bottle caps, or dried leaves and flowers.

Everyone in the class should collect some of these items to use in making this art project. If you need inspiration, do research online to find other artwork out of recycled materials.

WORKSHEET 4a: YELLOWSTONE

TEACHERS: Please share some or all of the background information on this artwork with your students before giving them worksheet 4b.



Thomas Moran; *Grand Canyon of the Yellowstone, Wyoming*, 1904; oil on canvas

Thomas Moran helped shape the late nineteenth-century perception of the American West. He drew on firsthand experiences of the region to paint natural phenomena as awesome as Yosemite, Yellowstone, and the Grand Canyon of the Colorado. It was with the purchase of Moran's *The Grand Canyon of the Yellowstone* (US Department of the Interior, Washington, DC), of which this is a later variant, that the US Congress marked its decision in 1872 to preserve the Yellowstone region as America's first national park.

The Academy's work is one of several variations of a view across the canyon to the lower falls of the Yellowstone River. Moran placed the viewer on the canyon's rim; the opposite side rises high on the picture plane, the 1,000-foot-deep chasm drops steeply down. The vast canyon appears in a panoramic format of awe-inspiring breadth and depth; trees and rock outcroppings in the foreground provide a sense of scale that reconfirms the grand dimensions of the gorge. As Moran depicted the ever-changing play of light on the canyon walls and craggy rock formations, he revealed the earth's glowing coloristic richness, the "beautiful tints" that the artists supposedly said were "beyond the reach of human art." Finally, in the center distance, all but enshrouded in the mists that they produce appear the lower falls that are responsible for shaping this natural wonder.

Although Moran executed numerous detailed drawings and sketches on the spot and relied on them in the creation of works such as this, his paintings are not dryly topographical. He combined his keen eye for detail with a profound appreciation of nature's beauty and its spiritually uplifting effect.

WORKSHEET 4b: YELLOWSTONE



Thomas Moran; *Grand Canyon of the Yellowstone, Wyoming*, 1904; oil on canvas

In their works, landscape artists capture the view of a place and its essence. In this painting, Thomas Moran showed the grandeur and awesomeness of Yellowstone. Decades before he painted this work, he brought watercolor paintings of Yellowstone to the US Congress and showed it to the congressmen, most of whom had never seen Yellowstone in person. His paintings showed them what it looked like so they could decide whether or not it was worth preserving. Fortunately, they decided that it was, and in 1872 Yellowstone became the first National Park in the United States.

After Yellowstone became a National Park, Moran painted this work and many others of Yellowstone. These images helped convince Congress to create the National Park Service in 1916.

Your assignment is to research the National Park Service and write a paper about one of the US National Parks. Do research online and in the library to learn about your park's history and its development into a National Park. How, if at all, has the park's environment changed since it was declared a National Park? Can you find artwork of the park to add to your paper?

WORKSHEET 5: PERSPECTIVE

In the space below, draw the same landscape you made before your Academy field trip, but this time, sketch it from a different perspective. You can turn this paper sideways if you want.