

Picturing Hawai'i
teacher resource book



HONOLULU ACADEMY OF ARTS

Picturing Hawai'i



HAWAII COUNCIL FOR THE HUMANITIES

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Cover Image: Anders Elias Jorgensen, Danish (1838-1876); *View of Honolulu from Punchbowl*, 1875; oil on canvas. Gift of Hester M., Richard C., and David E., Vanderburgh in memory of Richard M. Vanderburgh, 1981 (4954.1)

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welcome

This initiative will educate children about the great people and places and moments in our history using American art and masterpieces that depict them.

—President George Bush, February 2008,
at the launch of *Picturing America*

The Honolulu Academy of Arts has partnered with the Hawai'i Council for the Humanities to bring you *Picturing Hawai'i*, a unique resource that localizes the *Picturing America* initiative of the National Endowment for the Humanities. *Picturing America* is an educational package that brings history alive through forty representative works of American art. It includes posters of the works and a Teacher Resource Book with classroom activities and discussion questions. *Picturing Hawai'i* relates key images from the Academy's permanent collection to several *Picturing America* works. *Picturing Hawai'i* includes laminated pages of six works and this comprehensive Teacher Resource Book, which includes activities to teach your students Fine Arts, Social Studies, Language Arts, Math, and Science.

Picturing Hawai'i shows your students that although Hawai'i is in the middle of the Pacific, it is a center of art and art history, and the works on view at the Honolulu Academy of Arts are great tools for learning about both our country's and our state's legacies.

Picturing Hawai'i was developed to be used in conjunction with *Picturing America*. However, many of the activities can be done independently.

To learn more about *Picturing America* and to see if your school or local library has a copy, visit <http://picturingamerica.neh.gov>. You can also download all of the *Picturing America* materials at this website for free.

Your students can access thousands of important works of art at the Honolulu Academy of Arts. Find out how to bring them to the Academy on page 45.

We hope you enjoy *Picturing Hawai'i*.

Sincerely,
The Museum Learning Center
Honolulu Academy of Arts



Gilbert Stuart, American (1755–1828)
Governor John Brooks, 1820; oil on panel.
Gift of Mrs. Edward T. Harrison, given in
memory of her husband, Edward T. Harrison,
1965 (3370.1)

honolulu academy of arts

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

The Honolulu Academy of Arts is Hawai'i's premier art museum, with a collection of more than 50,000 works. An encyclopedic museum where original works of art can be experienced in state-of-the-art galleries, it has major strengths in the arts of Asia, European and American painting, and graphic and decorative arts. With education as its mission, the Academy also administers the Academy Art Center at Linekona, the largest private art school in the Islands.

Learn more at www.honoluluacademy.org.



Charles Bartlett (1860-1940); *Portrait of Mrs. Charles M. Cooke*, 1927; oil on canvas. Gift of the children of Mrs. Cooke, 1927 (4975)

hawai'i council for the humanities

The Hawai'i Council for the Humanities (HCH) is a private nonprofit educational organization dedicated to supporting and promoting activities that further awareness of the worth and value of the humanities among the general public in Hawai'i. Our mission is to connect people with ideas that broaden perspectives, enrich lives, and strengthen communities. HCH uses the public humanities to connect people with ideas by nurturing the joy of learning and inspiring community and civic engagement.

Learn more at www.hihumanities.org.

overview

Picturing Hawai'i is primarily intended for students studying Hawaiian or American History in grades 4, 5, 7, 8, 9, and 10.

Three of the *Picturing America* themes are Leadership, Landscapes, and Creativity & Ingenuity. The Academy has identified three works from *Picturing America* that relate to each one of these themes. We have also found two images from the Academy's collection that complement each of the three *Picturing America* works for a total of six Academy images. These works are comparable by theme, artist, subject, form, and function.

Picturing Hawai'i gives you several in-depth ways to relate the Academy's images to those in the *Picturing America* gallery:

- high quality, laminated reproductions of the six Academy images, plus digital access
- background information on each of the Academy's six images
- information on how to look at art
- tools to compare and contrast the Academy's works to those in *Picturing America*
- thought-provoking questions to ask your students regarding these works
- activities related to a variety of HCPS III standards in multiple subjects — for grades 4, 5, 7, 8, 9, and 10
- additional connections with other artworks from the Academy's collection and the *Picturing America* gallery



Robert Dampier, English (1800-1874)
Kamehameha III, 1825; oil on canvas. Gift of Eliza Lefferts Cooke, Charles M. Cooke III, and Carolene Alexander Cooke Wrenn in memory of Dr. C. Montague Cooke, Jr., 1951 (1066.1)

The first chapter walks you through the process of looking at art so you will be better prepared to use art to teach multiple subjects. The next three chapters focus on the three themes, and the final chapter highlights the additional connections. There are several teacher worksheets for your use and many worksheets that you can use with your students. There are also three answer keys for the student worksheets.

We invite you to share your *Picturing Hawai'i* work with us and other teachers. Send us your curricula, lessons, and student works related to the Academy's collection so they can be added to our online library of teacher-submitted materials. Learn more at www.honoluluacademy.org/teacher.

1 - let's get started

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let's get started overview

Art is not a pleasure, a solace, or an amusement; art is a great matter. Art is an organ of human life transmitting man's reasonable perception into feeling.

—Leo Tolstoy, *What is Art?*

If you have not used art in the classroom before, you may not know where to start. In this chapter, we will walk through processes for looking at art and for comparing several pieces to one another.

To most fully comprehend an artwork, it is best to first look at it and then describe what you see. Only then can you begin to interpret what it is you are seeing and evaluate your reactions to it.

This process is more fully explained on the next page, [Teacher Worksheet 1: How to Look at Art](#).

When describing an artwork, it can help to literally describe what elements of art you see. For instance, if you are looking at image A-1: *Governor John Brooks*, instead of saying you see buttons on his coat, you might say “I see a vertical column of small, shiny, gold circles on top of a very dark blue background. The second shape in the column is a semi-circle, overlapped by a triangle of yellow.”

The elements of art are more clearly laid out in [Worksheet 1: I See](#), which you can also use with your students.

Practice looking at art with [Teacher Worksheet 2: Looking at the Grand Canyon of the Yellowstone](#) on page 5.

Comparing works of art to each other enhances observation and problem solving skills. Throughout *Picturing Hawai'i*, your students are asked to use Venn Diagrams to compare and contrast artworks to one another.

Use Venn Diagrams yourself with [Teacher Worksheet 3: Venn Diagrams](#).

TEACHER WORKSHEET 1: HOW TO LOOK AT ART OBSERVE, DESCRIBE, INTERPRET, EVALUATE

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.

STEP 1: OBSERVE

First have your students silently look at the artwork.

STEP 2: DESCRIBE

Ask your students questions that require them to describe what they have observed.

- Is this a painting, sculpture, drawing, ceramic, print, textile, photograph, piece of 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?

STEP 3: INTERPRET

Now ask them questions so they can interpret what 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 (line, shape, color, value, texture, space) 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?

STEP 4: EVALUATE

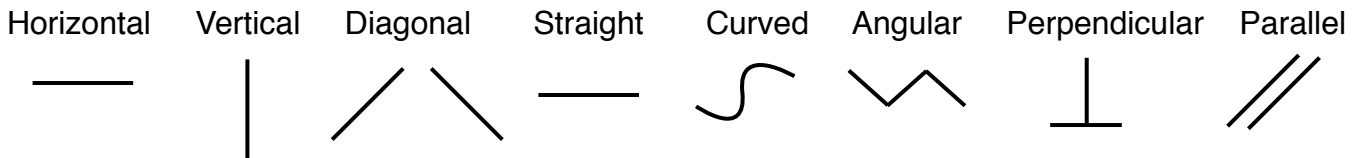
Once they have a deeper understanding of the work and what it could stand for, ask them to evaluate it.

- 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?

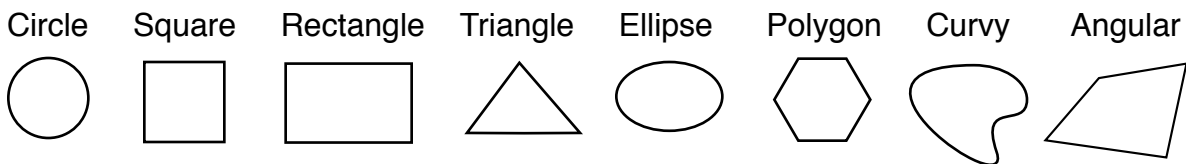
WORKSHEET 1: I SEE

Working with a partner, use specific words to describe **what you see** in the artwork your teacher shows you. As a starting point, you can use the descriptive words below. As you continue your observations, use additional descriptive words to explain what you see.

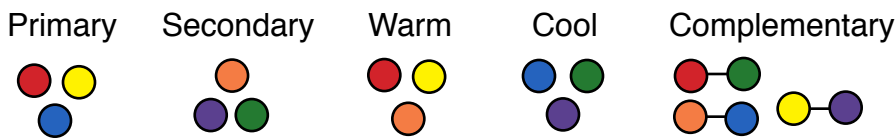
LINES



SHAPE



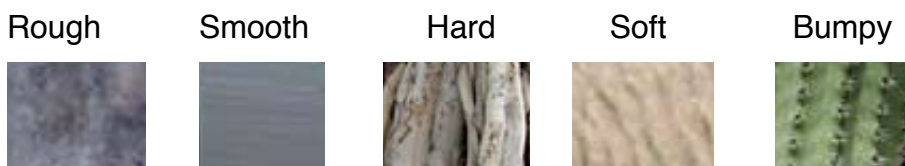
COLOR



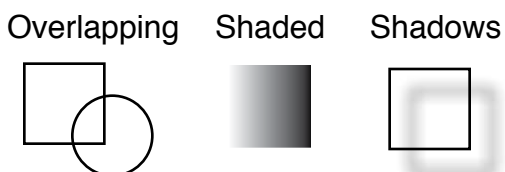
VALUE



TEXTURE



SPACE



TEACHER WORKSHEET 2: LOOKING AT THE GRAND CANYON OF THE YELLOWSTONE

Take out your laminated copy of image B-1: *The Grand Canyon of the Yellowstone, Wyoming* by Thomas Moran and your Teacher Worksheet 1: How to Look at Art.



Thomas Moran, American (1837-1926); *The Grand Canyon of the Yellowstone, Wyoming*, 1904; oil on canvas.
Gift of The Bank of Hawaii, 1970 (3701.1)

After silently observing the work (step 1), describe it (step 2) out loud or in writing. Use Worksheet 1: I See to help with descriptions of the work. Below are some examples.

I see:

- Bright yellow, diagonal lines starting in the lower left that rise to the right. The yellow is surrounded by richer diagonals of orange and gold.
- A horizontal line near the top of the image that goes all the way across the page. It is hazy and somewhat uneven, and it changes colors from dark blue to purple to green.
- Small, wispy, white, undefined shapes in the top center of the painting. They seem to emerge from a vertical column of white that is sandwiched between two purple, rough-looking, triangular shapes.

What do you see? Write your descriptions below...

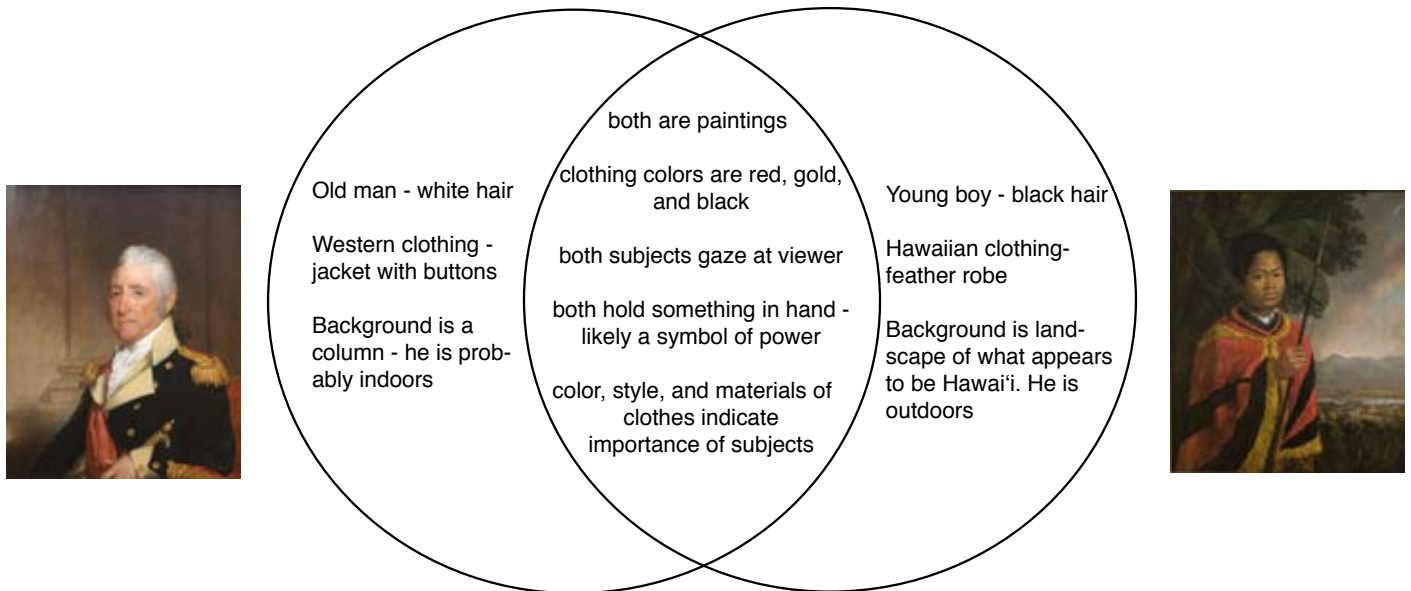
Could others identify which part of the painting you are describing based on your statements?

Now that you have observed and described this work, you are ready to interpret (step 3) and evaluate it (step 4).

TEACHER WORKSHEET 3: VENN DIAGRAMS

Draw a Venn Diagram with two circles and use it to compare images A-1: *Governor John Brooks* by Gilbert Stuart and A-2: *Kamehameha III* by Robert Dampier.

Some basic examples may include:



To clarify the similarities and differences, you and your students should rewrite your observations in complete sentences. You might even determine new revelations by doing this.

For example...

Stuart painted an elderly gentleman, distinguished by his whitish, grey hair and stern, forthright look at the viewer. The ruffle on his shirt collar and his golden shoulder boards date his attire to the colonial period, and the sword hilt in his left hand implies that he is a man of power, perhaps a leader in the revolutionary military. The background of this painting is an architectural element, a column, which makes it appear that he is next to or inside of a building.

The boy's attire and the landscape background in Dampier's painting imply this child is in Hawai'i. The boy's feather robe reveals he is a chief or a king. Feather robes of such size and with these colors were reserved for the rulers of Hawai'i. It is interesting that the colors are similar to those on the clothes of Stuart's subject. By examining the buildings in the background of this work, one can infer that the missionaries had arrived in Hawai'i by the time this was painted, but not too much before. Knowing something of Hawaiian history and its monarchs, one might deduce this child is Kamehameha III.

This comparison was done by merely looking at the works. If you and your students have already reviewed the background information on the artworks, your diagrams and sentences could have considerably more information.

On your own, draw a Venn Diagram with three circles and use it to compare images A-1: *Governor John Brooks* by Gilbert Stuart, A-2: *Kamehameha III* by Robert Dampier, and *Picturing America's* 3-A: *George Washington (Lansdowne Portrait)* by Gilbert Stuart. Then rewrite your observations in complete sentences.

2 - leadership

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Your students will closely observe three works of art and compare and contrast them using Venn Diagrams.	
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Your students will identify the Presidents of the United States and the Monarchs of Hawai'i. They will observe American and Hawaiian art and compare Hawai'i to the mainland throughout history.	
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Your students will make portraits of President Obama, create labels for their works, and display them in a classroom gallery. They will give oral presentations about the works.	
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leadership overview

Democratic rule of and by the people, no less than any other form of government, calls for great leaders. In war and peace, America has been blessed with leaders who have risen to meet the challenges of our nation's most defining moments. American leadership is not marked by nobility or riches, but by individuals, many of humble beginnings, who were willing to make sacrifices for their country.

—*Picturing America* website
<http://picturingamerica.neh.gov>

Explore the above definition of leadership in the following works:

From the Academy's Collection



A-1. Gilbert Stuart, American (1755-1828); *Governor John Brooks*, 1820; oil on panel. Gift of Mrs. Edward T. Harrison, given in memory of her husband, Edward T. Harrison, 1965 (3370.1)



A-2. Robert Dampier, English (1800-1874); *Kamehameha III*, 1825; oil on canvas. Gift of Eliza Lefferts Cooke, Charles M. Cooke III, and Carolene Alexander Cooke Wrenn in memory of Dr. C. Montague Cooke, Jr., 1951 (1066.1)

From *Picturing America*



3-B. Gilbert Stuart, American (1755-1828); *George Washington (Lansdowne Portrait)*, 1796; oil on canvas. National Portrait Gallery, Smithsonian Institution, Washington, DC. Acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation

Use the laminated sheets of A-1 and A-2 to share with your students full-page images, background information, and comparison tools. You can also access these images from the Power Point presentation accessible at www.honoluluacademy.org/teacher. Image 3-B is available as a poster from *Picturing America* and online at <http://picturingamerica.neh.gov>.

Complete the activities found in this chapter.

Continue your study with Chapter 5: Additional Connections.

leadership - activity 1

Your students will closely observe three works of art and compare and contrast them using Venn Diagrams.



1. Give your students [Worksheet 1: I See](#) and have them work with partners to observe, describe, interpret, and evaluate each piece. You can direct them through this process using the tools laid out in Chapter 1.
2. Have your students draw Venn Diagrams to compare and contrast any two of the paintings (or every combination of two).

They can focus their comparisons on the elements of art that they described with [Worksheet 1: I See](#).

3. Have your students draw Venn Diagrams to compare and contrast the three paintings.

They can focus their comparisons on any of the following characteristics:

- composition
 - background
 - symbols & iconography (e.g., sword)
 - props/what they are holding
 - clothing
 - pose
 - mood
 - function of painting
 - dates and places they were painted
 - what they reveal about history and the times when they were painted
 - personal response
4. To clarify the similarities and differences, your students should rewrite their observations in complete sentences.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.1, 4.1.3 • 5.1.1, 5.1.2, 5.1.3, 5.1.4, 5.1.5, 5.1.6 • 6-8.1.3, 6-8.1.5, 6-8.1.7 • 9-12.1.2, 9-12.1.4, 9-12.1.6, 9-12.1.7

Language Arts Benchmarks Supported

WRITING CONVENTIONS AND SKILLS: 4.4.1 • 5.4.1 • 7.4.1 • 8.4.1 • 9.4.1 • 10.4.1

Supplies

Worksheet 1

Images - *Picturing Hawai'i*: A-1 & A-2. *Picturing America*: 3-B

leadership - activity 2

Your students will identify the Presidents of the United States and the Monarchs of Hawai'i. They will observe American and Hawaiian art and compare Hawai'i to the mainland throughout history.



1. Since knowledge of past leaders is vital to an understanding of history, have your students complete Worksheet 2: Presidents of the United States.

You can encourage them to use the Smithsonian's online resources for help:

http://smithsonianeducation.org/students/idealabs/mr_president.html

<http://americanhistory.si.edu/presidency/home.html>

2. Have your students complete Worksheet 3: Hawaiian Monarchs.

Your students can write a short, historical paper linking key events to each other by briefly explaining the history of Hawai'i from the unification of the islands to the overthrow of the monarchy.

3. Give your students Worksheet 4: An Image in Time, which has images from the Academy's permanent collections of American and Hawaiian art. Ask your students if they can identify the chronology of the works of art. Which were made in which century? In which decade? What clues are they using to make these identifications? You will find the dates on Answer Key for Worksheets 2 & 3.
4. Tell your students the artists, titles, and dates for the images on Worksheet 4: An Image in Time, and have your students determine who was the President of the United States at the time these works were created. Keep in mind, some images may predate the founding of the United States.
5. Have your students compare what was happening on the mainland when these works were created to what was happening in Hawai'i. Who (if anyone) was the monarch of Hawai'i at the time?

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.3 • 5.1.5, 5.1.6 • 6-8.1.7 • 9-12.1.7

Social Studies Benchmarks Supported

HISTORICAL UNDERSTANDING: 4.1.1 • 5.1.1 • 7HHK.1.1

HISTORICAL CONTENT: 7HHK.3.7 • 9MHH.3.3

POLITICAL SCIENCE/CIVICS: 8.4.3

Language Arts Benchmarks Supported

READING CONVENTIONS AND SKILLS: 4.1.2 • 5.1.2 • 7.1.2 • 8.1.2

WRITING CONVENTIONS AND SKILLS: 4.4.1 • 5.4.1 • 7.4.1 • 8.4.1 • 9.4.1 • 10.4.1

Supplies

Worksheets 2, 3, & 4

Answer Key for Worksheets 2 & 3

WORKSHEET 2: PRESIDENTS OF THE UNITED STATES

No.	Term	President of the United States
1	1789-1797	
2	1797-1801	
3	1801-1809	
4	1809-1817	
5	1817-1825	
6	1825-1829	
7	1829-1837	
8	1837-1841	
9	1841	
10	1841-1845	
11	1845-1849	
12	1849-1850	
13	1850-1853	
14	1853-1857	
15	1857-1861	
16	1861-1865	
17	1865-1869	
18	1869-1877	
19	1877-1881	
20	1881	
21	1881-1885	
22	1885-1889	
23	1889-1893	
24	1893-1897	
25	1897-1901	
26	1901-1909	
27	1909-1913	
28	1913-1921	
29	1921-1923	
30	1923-1929	
31	1929-1933	
32	1933-1945	
33	1945-1953	
34	1953-1961	
35	1961-1963	
36	1963-1969	
37	1969-1974	
38	1974-1977	
39	1977-1981	
40	1981-1989	
41	1989-1993	
42	1993-2001	
43	2001-2009	
44	2009-	

Do research online and in the library to fill in the names of the 44 Presidents of the United States. When you have finished, answer the following questions.

1. Which Presidents died while in office?

2. Which President resigned from office?

3. Which Presidents had been Vice President before they became President?

4. Which President was elected to office four times?

5. Which President served two non-consecutive terms?

6. Who was the youngest President elected to office?

7. Who was the oldest President elected to office?

WORKSHEET 3: HAWAIIAN MONARCHS

Do research online and in the library to correctly fill in the names of Hawai'i's monarchs in the top table. Then fill out the correct dates for the important events in Hawaiian history in the second table.

Term	Hawaiian Monarch
1795-1819	
1819-1824	
1825-1854	
1854-1863	
1863-1872	
1873-1874	
1874-1891	
1891-1893	

When you have finished the tables, answer the following questions.

1. Who was known as the Merrie Monarch? Why was he called this?

2. Of Queen Lili'uokalani's 160-plus musical compositions, which song is best-known today?

Event	Date
Signing of First Constitution	
Hawai'i becomes a US Territory	
Unification of the Hawaiian Islands	
'Iolani Palace is completed	
Bayonet Constitution	
Reciprocity Treaty	
Overthrow of Hawaiian Monarchy	
US President Tyler recognizes Hawai'i's Independence	

3. Who served as Regent before King Kamehameha III ascended to the throne?

4. Who was the last direct member of the Kamehameha family line? She refused to become the Queen of Hawai'i in 1872.

WORKSHEET 4: AN IMAGE IN TIME



1



2



3



4



5



6



7



8

ANSWER KEY FOR WORKSHEETS 2 & 3

Worksheet 2: Presidents of the United States

Find the complete list of Presidents at www.whitehouse.gov/about/presidents and view a slide show of them at www.whitehouse.gov/slideshows/presidents.

1. Which Presidents died while in office? - *William Henry Harrison, Zachary Taylor, Abraham Lincoln, James Garfield, William McKinley, Warren G. Harding, Franklin D. Roosevelt, John F. Kennedy*
 2. Which President resigned from office? - *Richard Nixon*
 3. Which Presidents had been Vice President before they became President? - *John Adams, Thomas Jefferson, Martin Van Buren, John Tyler, Millard Fillmore, Andrew Johnson, Chester Arthur, Theodore Roosevelt, Calvin Coolidge, Harry S. Truman, Richard Nixon, Lyndon B. Johnson, Gerald Ford, George H. W. Bush*
 4. Which President was elected to office four times? - *Franklin D. Roosevelt*
 5. Which President served two non-consecutive terms? - *Grover Cleveland*
 6. Which President was the youngest when he was elected? - *John F. Kennedy (Theodore Roosevelt was the youngest to hold the office, but he was not initially elected; he filled the position when William McKinley was assassinated.)*
 7. Which President was the oldest when he was elected? - *Ronald Reagan*
-

Worksheet 3: Hawaiian Monarchs

Signing of the First Constitution - 1840
Hawai'i becomes a US Territory - 1898
Unification of the Hawaiian Islands - 1810
'Iolani Palace is completed - 1882
Bayonet Constitution - 1887
Reciprocity Treaty - 1875
Overthrow of the Hawaiian Monarchy - 1893
US President Tyler recognizes Hawai'i's Independence - 1842

1. Who was known as the Merrie Monarch? Why was he called this? - *King Kalakaua, because he brought hula and other entertaining sports and events back to Hawai'i.*
 2. Of Queen Lili'uokalani's 160 plus musical compositions, which song is most well-known today? - *Aloha O'e*
 3. Who served as Regent before King Kamehameha III ascended to the throne? - *Queen Ka'ahumanu*
 4. Who was the last direct member of the Kamehameha family line? She refused to become the Queen of Hawai'i in 1872. - *Princess Bernice Pauahi Bishop*
-

Worksheet 4: An Image in Time

1. John Singleton Copley, American (1738-1815); *Nathaniel Allen*, 1763; oil on canvas. Purchase, Frank C. Atherton Memorial Fund, 1976 (4376.1)
2. James Peale, American (1755-1828); *Still Life*, ca.1824; oil on panel. Gift of Mrs. Edward T. Harrison, 1967 (3497.1)
3. James McNeill Whistler, American (1834-1903); *Arrangement in Black No. 5: Lady Meux*, 1881; oil on canvas. Purchase, Acquisition Fund, funds from public solicitation, Memorial Fund, and Robert Allerton Fund, 1967 (3490.1)
4. Theodore Wores, United States (1859-1939); *The Lei Maker*, 1901; oil on canvas. Gift of Drs. Ben and A. Jess Shenson, 1986 (5490.1)
5. William Guy Wall, Irish (1792-after 1864, active US 1818-36 and 1856-62); *Cauterskill Falls on the Catskill Mountains, Taken from Under the Cavern*, ca. 1827; oil on canvas. Gift of the Mared Foundation, 1969 (3583.1)
6. Robert Rauschenberg, American (1925-2008); *Trophy V (For Jasper Johns)*, 1962; oil, collage, and found objects on canvas. Gift of Mr. and Mrs. Frederick R. Weisman in honor of James W. Foster, 1971 (4022.1)
7. Georgia O'Keeffe, American (1887-1986); *Waterfall - No. 111 - Iao Valley*, 1939; oil on canvas. Gift of Susan Crawford Tracy, 1996 (8562.1)
8. American Cabinetmaker Salem; *Tambour Secretary-Front Desk and Bookcase*, ca. 1790; mahogany and mahogany veneer with dark and light wood inlays. Gift of Robert Allerton, 1949 (917.1)

leadership - activity 3

Your students will make portraits of President Obama, create labels for their works, and display them in a classroom gallery. They will give oral presentations about the works.



1. Give each student [Worksheet 5: Portraits](#). To practice their skills, your students will first draw a portrait of Governor John Brooks by transferring what they see in each box of the portrait grid to the corresponding box in the empty grid. This process will allow them to focus on the artwork's details.
2. Have each student bring to class a photograph of President Obama from the public domain.
3. Ask your students how the photographs of President Obama compare to the paintings of Governor Brooks, President Washington, and King Kamehameha III. They can use the comparative tools from Activity 1. Have them consider how hard it must have been to pose for many hours and how convenient a camera is for capturing an instant likeness of a person.
4. Have your students make two proportional grids: one over the photograph of President Obama and a lighter one on their blank drawing paper. Like they did with [Worksheet 5: Portraits](#), have them draw their Obama portrait, box by box, focusing on the details. They can erase the light grid as needed while they work.
5. Upon completion of their portraits, have your students write labels to describe their works. The labels should include Artist, Title, Date, and Medium, as well as a paragraph or two about this particular work, its subject, and its importance. Have your students cite sources as needed. Display the artworks and the labels around the room to create your own Presidential Gallery.
6. Have each student give a short oral presentation about his/her work, detailing the artistic methods and the work's historical significance.

*Alternative: Instead of, or in addition to, making portraits of President Obama, assign each student a different US President and do this same activity. Your students may have to find paintings instead of photographs on which to base their portraits. This project could likewise be done with important people in Hawaiian history.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.1 • 5.1.1, 5.1.6 • 6-8.1.3, 6-8.1.7 • 9-12.1.2, 9-12.1.7

Language Arts Benchmarks Supported

WRITING CONVENTIONS AND SKILLS: 4.4.1 • 5.4.1 • 7.4.1 • 8.4.1 • 9.4.1 • 10.4.1

ORAL COMMUNICATION: 4.6.2, 4.6.6, 4.6.7, 4.6.9 • 5.6.2, 5.6.6 • 7.6.2, 7.6.5 • 8.6.2, 8.6.5, 8.6.6 • 9.6.2, 9.6.4 • 10.6.2, 10.6.5, 10.6.6

Math Benchmarks Supported

NUMBER SENSE: 8.1.3 • PA.1.3

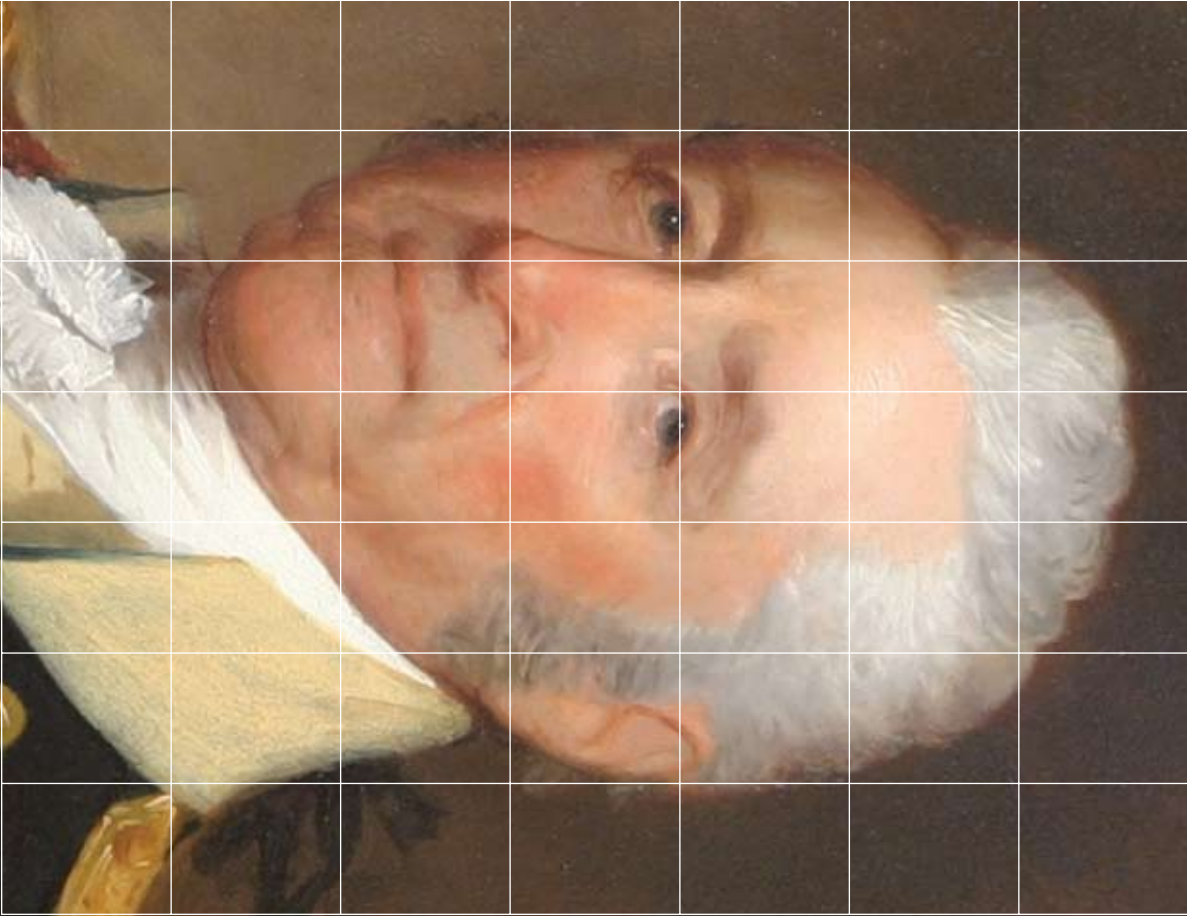
FLUENCY WITH MEASUREMENTS: MA.7.4.2

Supplies

Worksheet 5

Photograph of President Obama, blank drawing paper, drawing pencil, ruler

WORKSHEET 5: PORTRAITS



Gilbert Stuart, American (1755–1828)
Governor John Brooks, 1820

Oil on panel
Gift of Mrs. Edward T. Harrison, given in memory of her husband, Edward T. Harrison, 1965
(3370.1)

leadership - additional ideas

Below are additional ideas for activities related to these artworks. Please amend them to suit your needs.



1. PAPER: Find an artwork of an important leader in American history and write a research paper about this person.
2. JOURNAL: Research the Hawaiian leaders from Kamehameha I to the present and write a journal entry on whether you think paintings of the Hawaiian monarchy should be included in the National Endowment for the Humanities' *Picturing America*.
3. HISTORICAL FICTION: As you study the Revolutionary War, identify an important figure, such as John Brooks or George Washington, and write historical fiction from his or her point of view.
4. BOOK REPORT: Read a biography of either the painter or the sitter from one of the works in either the *Picturing America* gallery or the Honolulu Academy of Arts. Give a book report about this biography.

SUBMIT YOUR OWN IDEAS!

If you have developed your own lessons and activities related to the Academy's collection, please share them with us and other teachers.

We want to add them to our online library of teacher-developed resources.

We can also post reproductions of your students' works.

Visit www.honoluluacademy.org/teacher to make a submission.

3 - landscapes

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Your students will closely observe three works of art and compare and contrast them using Venn Diagrams.	
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Your students will research National Parks and Cemeteries. They will learn how artists helped establish the National Park Service and write from the point of view of a character in history.	
Worksheet 6: National Parks & Cemeteries	22
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Your students will learn about America’s war history and the heroes buried at the National Cemetery of the Pacific. They will also observe natural and man-made changes to a place over time.	
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Your students will create their own interpretations of Moran’s painting and combine these into a “patchwork” piece of art.	
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landscapes overview

From the arrival of the first settlers on this continent, the natural beauty of America and the lure of the frontier have occupied a unique place in our collective imagination. James Madison considered the expansiveness of the continent to be a necessary ingredient of liberty. This natural beauty also has proved an irresistible subject for American artists, who have sought to explore the land's effect on our national character, and to document the intersection between the untamed American wilderness and the advance of American technology and civilization.

—*Picturing America* website
<http://picturingamerica.neh.gov>

Explore the above definition of landscapes in the following works:

From the Academy's Collection



B-1. Thomas Moran, American (1837-1926); *The Grand Canyon of the Yellowstone, Wyoming*, 1904; oil on canvas. Gift of The Bank of Hawaii, 1970 (3701.1)



B-2. Anders Elias Jorgensen, Danish (1838-1876); *View of Honolulu from Punchbowl*, 1875; oil on canvas. Gift of Hester M., Richard C., and David E., Vanderburgh in memory of Richard M. Vanderburgh, 1981 (4954.1)

From *Picturing America*



8-A. Albert Bierstadt (1830–1902); *Looking Down Yosemite Valley, California*, 1865; oil on canvas. Birmingham Museum of Art, Birmingham, AL. (1991.879). Gift of the Birmingham Public Library

Use the laminated sheets of B-1 and B-2 to share with your students full-page images, background information, and comparison tools. You can also access these images from the Power Point presentation accessible at www.honoluluacademy.org/teacher. Image 8-A is available as a poster from *Picturing America* and online at <http://picturingamerica.neh.gov>.

Complete the activities found in this chapter.

Continue your study with Chapter 5: Additional Connections.

landscapes - activity 1

Your students will closely observe three works of art and compare and contrast them using Venn Diagrams.



1. Give your students [Worksheet 1: I See](#) and have them work with partners to observe, describe, interpret, and evaluate each piece. You can direct them through this process using the tools you learned in Chapter 1.
2. Have your students draw Venn Diagrams to compare and contrast any two of the paintings (or every combination of two).

They can focus their comparisons on the elements of art that they described with [Worksheet 1: I See](#).

3. Have your students draw Venn Diagrams to compare and contrast the three paintings.

They can focus their comparisons on any of the following characteristics:

- composition
 - iconography (e.g., landmarks)
 - mood
 - function of painting
 - dates and places they were painted
 - scenery
 - artists' backgrounds
 - what they reveal about history and the times when they were painted
 - personal response
4. To clarify the similarities and differences, your students should rewrite their observations in complete sentences.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.1, 4.1.3 • 5.1.1, 5.1.2, 5.1.3, 5.1.4, 5.1.5, 5.1.6 • 6-8.1.3, 6-8.1.5, 6-8.1.7 • 9-12.1.2, 9-12.1.4, 9-12.1.6, 9-12.1.7

Language Arts Benchmarks Supported

CONVENTIONS AND SKILLS: 4.4.1 • 5.4.1 • 7.4.1 • 8.4.1 • 9.4.1 • 10.4.1

Supplies

Worksheet 1

Images - *Picturing Hawai'i*: B-1 & B-2. *Picturing America*: 8-A

landscapes - activity 2

Your students will research National Parks and Cemeteries. They will learn how artists helped establish the National Park Service and write from the point of view of a character in history.



1. Have your students complete Worksheet 6: National Parks & Cemeteries. For the younger students, you can give them a list of choices from which to fill in the blanks (see Answer Key for Worksheets 6 & 7 for the answers, which you can turn into such a list).
2. Discuss as a class the westward expansion in the United States and how paintings like these of Yellowstone and Yosemite encouraged settlers to travel west.
3. Describe the importance of the painters in documenting the entire country. These painter-explorers were integral in sharing with the nation all the majesty that the United States contained.
4. Ask your students if they think the artists painted exactly what they saw in front of them or if they added their own interpretations to achieve the final products. Why might artists embellish their paintings instead of depicting exactly what they saw, like a camera would? Would these embellishments alter the viewers' perceptions of the scenes?
5. Have your students each write a journal entry from the point of view of a painter-explorer. Students should:
 - Identify their favorite National Park and gather images of that park.
 - Pretend that they are among the first people to ever come across the geological wonder.
 - Determine the year in which they live.
 - Sketch the images they would see and write down their feelings about this place.
 - Write about why they would be painting the scene, what embellishments they would make, and what they hope to do with their paintings.
6. Have your students complete Worksheet 7: Westward Expansion.
7. Find additional resources on the National Park Service's website, www.nps.gov.

Fine Arts Benchmarks Supported

VISUAL ARTS: 5.1.5 • 6-8.1.9 • 9-12.1.6

Social Studies Benchmarks Supported

HISTORICAL CONTENT: 7HHK.3.3 • 8.3.10 • 10.3.5

POLITICAL SCIENCE/CIVICS: 8.4.3

Language Arts Benchmarks Supported

READING CONVENTIONS AND SKILLS: 4.1.2 • 5.1.2 • 7.1.2 • 8.1.2

WRITING CONVENTIONS AND SKILLS: 4.4.1 • 5.4.1 • 7.4.1 • 8.4.1 • 9.4.1 • 10.4.1

Supplies

Worksheets 6 & 7, Answer Key for Worksheets 6 & 7
Journal

WORKSHEET 6: NATIONAL PARKS & CEMETERIES

Do research online and in the library to fill in the blanks below with the correct parks, presidents, and dates.

1. Although _____ is now a National Park, it was initially the first State Park in the country. President _____ decreed it a State Park in the year _____.
2. The first National Park in the United States was _____. Although the National Park Service was not created until the year _____, this park became a National Park in the year _____ under President _____.
3. Punchbowl Crater is the home of the _____ Memorial Cemetery of the _____. This cemetery was established in the year _____ under President _____.

Answer the following questions:

1. How have the parks in the *Picturing Hawai'i* images A-1 and A-2 and the *Picturing America* image 8-A changed since the time they were painted?
2. Why is it important to have National Parks and Cemeteries?
3. What roles have artists played in the creation and preservation of National Parks?
4. Can you think of any place that should be a National Park that is not currently?

WORKSHEET 7: WESTWARD EXPANSION

The explorations of Yosemite and Yellowstone marked the westward expansion of the United States in the 1800s. At the same time that the western states were joining the Union, the US was establishing military and economics connections in Hawai'i.

1. Compare the US's annexation of the following states to that of Hawai'i.

- Oregon
- Texas
- California
- Alaska

2. Find the following VOCABULARY words in the word search.

- Define each word.
- Identify whether the words relate to Hawai'i, to other US states, or to both.

MANIFEST DESTINY
 DEPARTMENT OF THE INTERIOR
 FRONTIER
 PIONEER
 MISSIONARY
 TERRITORY
 ANNEXATION
 COMPROMISE OF 1850
 MONARCHY
 CAPTAIN COOK
 WHALING
 RECIPROCITY TREATY



ANSWER KEY FOR WORKSHEETS 6 & 7

Worksheet 6: National Parks & Cemeteries

1. Although Yosemite is now a National Park, it was initially the first State Park in the country. President Lincoln made it a State Park in the year 1864.
2. The first National Park in the United States was Yellowstone. Although the National Park Service was not established until the year 1917, this park became a National Park in the year 1872 under President Grant.
3. Punchbowl Crater is the home of the National Memorial Cemetery of the Pacific. This cemetery was established in the year 1949 under President Truman.

Answers to the four questions will vary.

Worksheet 7: Westward Expansion

Have an active discussion with your students about the annexations of Hawai'i, Oregon, Texas, California, and Alaska. Also discuss whether the vocabulary words relate to Hawai'i, to other US states, or to both. Everyone's viewpoints may be different.

A	N	N	E	X	A	T	D	1	5	G	Y	I	L	Y
C	M	P	I	O	N	E	E	R	M	Z	R	F	S	T
T	R	E	R	T	Y	F	P	D	N	N	O	M	5	0
1	O	K	Y	D	E	S	A	T	I	N	T	O	Y	N
1	8	C	T	O	O	F	R	O	N	T	I	E	R	L
K	I	5	A	T	S	C	T	H	P	L	R	B	A	Y
0	R	E	E	C	I	P	M	T	Y	M	R	S	N	E
5	H	U	R	M	S	N	E	A	C	A	E	I	O	M
8	C	C	T	O	R	D	N	A	I	Q	T	U	I	M
1	B	V	Y	X	W	H	T	E	T	S	K	A	S	I
F	L	U	T	A	A	R	O	T	E	S	E	R	S	I
O	N	G	I	I	N	G	F	D	E	R	M	A	I	A
E	I	K	C	A	I	C	T	C	O	O	K	C	M	N
S	A	R	O	O	L	S	H	Y	N	X	P	H	A	N
I	P	Y	R	I	E	W	E	C	A	P	T	A	I	E
M	8	5	P	F	1	0	I	B	E	L	V	U	L	X
O	I	L	I	L	M	G	N	I	L	A	H	W	V	A
R	G	N	C	M	O	N	T	A	R	C	H	Y	T	T
P	A	D	E	P	A	R	E	T	M	I	N	R	T	I
M	A	E	R	D	E	S	R	P	K	I	N	W	L	O
O	Q	K	O	O	C	N	I	A	T	P	A	C	M	N
C	O	M	P	R	O	M	O	S	E	P	I	O	N	E
I	N	T	M	O	N	A	R	C	H	Y	A	R	C	L

landscapes - activity 3

Your students will learn about America's war history and the heroes buried at the National Cemetery of the Pacific. They will also observe natural and man-made changes to a place over time.



1. If it is feasible, take your students to Punchbowl Crater* and give them a history lesson on how Punchbowl itself has changed from a volcano to a military garrison to a cemetery.

You can find additional information on the US Department of Veteran's Affairs website, www.cem.va.gov/CEMs/nchp/nmcp.asp.

2. Briefly review the chronology and background of the wars fought by the brave men and women buried at Punchbowl (primarily World War II, including the attack on Pearl Harbor; Korean War; and Vietnam War).
3. Ask if any students have family or friends buried there and, if so, see if they would like to share those stories with the class.
4. Take out the laminated image by Jorgensen (B-2) and compare it to what the scene looks like today.
 - Have your students identify the man-made and natural changes that have occurred in the 130-plus years since Jorgensen painted this scene.
 - Talk with your students about urbanization and how it has impacted Honolulu.
 - How accurate are Jorgensen's proportions of Diamond Head? Did he alter the height or width of the crater at all? If so, why?
5. While you are at Punchbowl, have your students sketch an area of interest to them.

*If you cannot take your students to Punchbowl Crater, show them the website <http://acresofhonor.com>. Follow the links to the "Punchbowl Lookout and Garden View," specifically "View 7," where your students can see a panoramic view of Honolulu today. Complete the rest of the activity and also discuss the changes in technology from 1875 to today.

Alternately, you can use the photograph on [Worksheet 8: View from Punchbowl Today](#) to make comparisons to Jorgensen's painting or you can have your students go to Punchbowl on their own to take photographs. Since they will be taken at different times of day and under different weather conditions, you can make additional comparisons based on that.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.3 • 5.1.2 • 6-8.1.3 • 9-12.1.4

Social Studies Benchmarks Supported

CHANGE, CONTINUITY, AND CAUSALITY: 5.1.1 • 9MHH.1.1
HISTORICAL CONTENT: 9MHH.3.7 • 10.3.17
WORLD IN SPATIAL TERMS: 4.7.3 • 7HHK.7.1 • 10.7.1, 10.7.2

Science Benchmarks Supported

EARTH AND SPACE SCIENCE: 4.8.2

Supplies

Picturing Hawai'i image B-2, sketchbook or blank paper, drawing pencil
If needed, [Worksheet 8](#) or internet access for <http://acresofhonor.com>

WORKSHEET 8: VIEW FROM PUNCHBOWL TODAY



Contemporary View of Honolulu from Punchbowl Crater

landscapes - activity 4

Your students will create their own interpretations of Moran's painting and combine these into a "patchwork" piece of art.



1. Print out or photocopy [Worksheets 9a and 9b: Moran's Yellowstone](#) double sided so that the grid is on the reverse side of the image.
2. Cut out the 32 squares of the *The Grand Canyon of the Yellowstone, Wyoming* and give one to each student. If you have fewer than 32 students in your class, you can give some of them more than one square.
3. Using a ruler, your students will measure a square that is 300% bigger than the square they received in step 2. They will draw this large square on the blank paper and cut it out with scissors.
4. On their blank squares, the students will draw their own interpretations of their numbered squares. The younger students can use crayons, markers, or colored pencils. Older students can enlarge their squares by more than 300% and use paint or mixed media.

There is no right or wrong way to create these interpretations, but you can encourage your students to use the elements and principals of art with which they are familiar to create a mood.

5. When everyone has completed their enlarged squares, reassemble them in order on the poster board and adhere them to the board with a glue stick. (To facilitate this, you may wish to draw a grid or an outline on the poster board in advance).
6. Have your students analyze how their group interpretation of Moran's work compares to the original.
7. What do they like and dislike about this "patchwork" piece.
8. For fun, have your students take the original 32 squares from [Worksheets 9a and 9b: Moran's Yellowstone](#) and put them back together in random order. How does this alter Moran's original work?

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.1 • 5.1.1 • 6-8.1.2 • 9-12.1.1

Math Benchmarks Supported

NUMBER SENSE: MA.5.1.1 • 8.1.3 • PA.1.3
FLUENCY WITH MEASUREMENTS: MA.7.4.2

Supplies

Worksheets 9a & 9b, scissors, blank paper, pencils, ruler, crayons, markers, or colored pencils, poster board, glue sticks

WORKSHEET 9a: MORAN'S YELLOWSTONE

Thomas Moran, American (1837-1926)
The Grand Canyon of the Yellowstone, Wyoming, 1904
Oil on canvas
Gift of The Bank of Hawaii, 1970
(3701.1)

WORKSHEET 9b: MORAN'S YELLOWSTONE

29	25	21	17	13	9	5	1
30	26	22	18	14	10	6	2
31	27	23	19	15	11	7	3
32	28	24	20	16	12	8	4

landscapes - additional ideas

Below are additional ideas for activities related to these artworks.
Please amend them to suit your needs.



1. **GEOLOGY:** All three of these locations were created by vast geological changes to the earth. Research the following:
 - a. Volcanoes
 - b. Glaciers
 - c. Earthquakes
 - d. Plate Tectonics
2. **PRESERVATION:** Study environmental conservation and the importance of preserving our natural resources.
3. **MORE LANDSCAPES:** Identify other images from *Picturing America* that fit the theme of Landscapes. Take the Academy's guided school tour "Our Changing Environment," or take a self-guided tour and have your students identify the landscapes in the galleries.
4. **NATIONAL PARKS:** Assign each of your students a National Park to study. Have each create a Power Point presentation that includes paintings of the park as well as recent photographs. Have them compare and contrast the paintings and photographs.

You can use the Academy's paintings of Volcanoes National Park (on display in Gallery 29) and create a sample Power Point for your students to reference when they create their own.

5. **RESEARCH PAPER:** Have your students research the urban development of Waikiki and document its causes and effects in a research paper. They should find visual documentation to support their paper (e.g., photographs of Waikiki over time or artists' renderings of Waikiki)
6. **DOCUMENTARY:** Watch Ken Burn's six-part miniseries *The National Parks: America's Best Idea*, which aired in the fall of 2009. Learn more at www.pbs.org/nationalparks.

SUBMIT YOUR OWN IDEAS!

If you have developed your own lessons and activities related to the Academy's collection, please share them with us and other teachers.

We want to add them to our online library of teacher-developed resources.

We can also post reproductions of your students' works.

Visit www.honoluluacademy.org/teacher to make a submission.

4 - creativity & ingenuity

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Creativity & Ingenuity: Activity 1	33
Your students will closely observe three works of art and compare and contrast them using Venn Diagrams.	
Creativity & Ingenuity: Activity 2	34
Your students will identify a storage need and design and construct a container out of recycled materials.	
Creativity & Ingenuity: Activity 3	35
Your students will analyze and compare historical objects from distinct cultural groups and time periods.	
Creativity & Ingenuity: Additional Activity Ideas	36

creativity & ingenuity overview

Americans are a creative and resourceful people. Our exuberance and ingenuity have frequently found expression in everyday objects that both serve a practical purpose and please the senses. These objects capture Americans' talent for solving problems, and convey our forward-looking optimism as well as our regard for the past. Unique and highly skilled craftsmanship is a hallmark of American artists, and [the works from the *Picturing America* collection] helped pave the way for future innovations and highlight the triumph of the American creative spirit.

—*Picturing America* website
<http://picturingamerica.neh.gov>

Explore the above definition of creativity and ingenuity in the following works:

From the Academy's Collection



C-1. American, Adam Style *Urn-shaped Knife Case*, ca. 1790–1800; mahogany and maple. Gift of Mrs. Edward T. Harrison, 1967 (3493.1)



C-2. Hawaiian Islands; *Calabash* ('*umeke poi* and '*umeke 'ai*'), ca. 1700–1900; *kou* wood. Gift of Mrs. Anna Rice Cooke, 1931 (3063, 3061, 2050, 2053, 2056, 2082)

From *Picturing America*



(from left to right and top to bottom)
1-A.3. Maria Montoya Martinez and Julian Martinez (San Ildefonso Pueblo, American Indian, ca. 1887–1980; 1879–1943); Jar, ca. 1939; blackware. National Museum of Women in the Arts, Washington, DC. Gift of Wallace and Wilhelmina Holladay.
1-A.4. Louisa Keyser (Dat So La Lee, Washoe, ca. 1850–1925); *Beacon Lights*, 1904–1905; willow, western redbud, and bracken fern root. T751. Thaw Collection, Fenimore Art Museum, Cooperstown, NY.
1-A.5. Carl Toolak (ca. 1885–ca. 1945, Inupiat, Point Barrow, Alaska); Baleen Basket, 1940; baleen (whalebone) and ivory. Cat. no. 1.2E1180. Courtesy of the Burke Museum of Natural History and Culture, Seattle, WA.
1-A.2. Sikyatki polychrome bowl, ca. 1350–1700. Cat. no. 155479. Department of Anthropology, Smithsonian Institution, Washington, DC.
1-A.1. Anasazi pottery, ca. 1100, Pueblo Bonito, Chaco Canyon. American Museum of Natural History, NY.
1-A.6. Attributed to Caesar Johnson (1872–1960); Gullah rice fanner basket, ca. 1960; rush. Courtesy of the South Carolina State Museum, Columbia, SC.

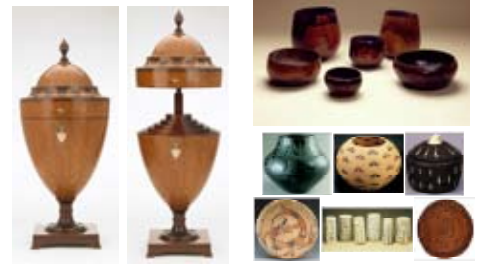
Use the laminated sheets of C-1 and C-2 to share with your students full-page images, background information, and comparison tools. You can also access these images from the Power Point presentation accessible at www.honoluluacademy.org/teacher. Images in 1-A are available as a poster from *Picturing America* and online at <http://picturingamerica.neh.gov>.

Complete the activities found in this chapter.

Continue your study with Chapter 5: Additional Connections.

creativity & ingenuity - activity 1

Your students will closely observe three works of art and compare and contrast them using Venn Diagrams.



1. Give your students [Worksheet 1: I See](#) and have them work with partners to observe, describe, interpret, and evaluate each piece. You can direct them through this process using the tools you learned in Chapter 1.
2. Have your students draw Venn Diagrams to compare and contrast any two of the paintings (or every combination of two).

They can focus their comparisons on the elements of art that they described with [Worksheet 1: I See](#).

3. Have your students draw Venn Diagrams to compare and contrast the three paintings.

They can focus their comparisons on any of the following characteristics:

- composition
 - materials
 - symbols/iconography
 - shape
 - function of object
 - dates they were made
 - cultures for which they were made
 - mood
 - what they reveal about history and the times when they were painted
 - personal response
4. To clarify the similarities and differences, your students should rewrite their observations in complete sentences.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.1, 4.1.3 • 5.1.1, 5.1.2, 5.1.3, 5.1.4, 5.1.5, 5.1.6 • 6-8.1.3, 6-8.1.5, 6-8.1.7 • 9-12.1.2, 9-12.1.4, 9-12.1.6, 9-12.1.7

Language Arts Benchmarks Supported

CONVENTIONS AND SKILLS: 4.4.1 • 5.4.1 • 7.4.1 • 8.4.1 • 9.4.1 • 10.4.1

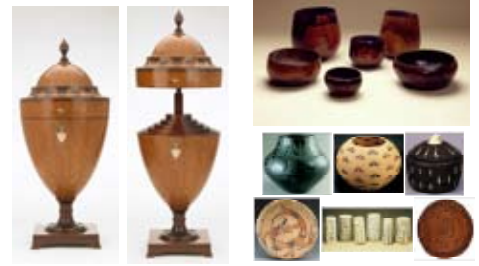
Supplies

Worksheet 1

Images - *Picturing Hawai'i*: C-1 & C-2. *Picturing America*: 1-A

creativity & ingenuity - activity 2

Your students will identify a storage need and design and construct a container out of recycled materials.



1. Have your students identify objects that they use on a regular basis for which they would like to create more adequate storage containers. Their items might include food in the refrigerator or pantry, school supplies, shoes, jewelry, etc.
2. Have them each draft a potential container that would be suitable for storing these objects.
 - They should brainstorm the container's size, shape, and the recycled materials they will use to construct it.
 - They should determine if the container will be sealed (like the knife case) or remain open (like the calabash) and if it will have attachments or compartments to it.
3. Once your students have drawings of their containers, they will make complete lists of the materials they will need to construct their containers. The construction materials should all be recycled, so your students need to find objects they can reuse instead of purchasing new items. They will also need items like scissors, glue, tape, and rulers that the school should be able to supply.
4. Have your students collect all of the necessary materials and bring them to class.
5. Let your students work on their containers in the classroom. Be there to answer their questions or to help them construct their objects. If you do not have class time to dedicate to this project, your students can do it for homework.

Fine Arts Benchmarks Supported

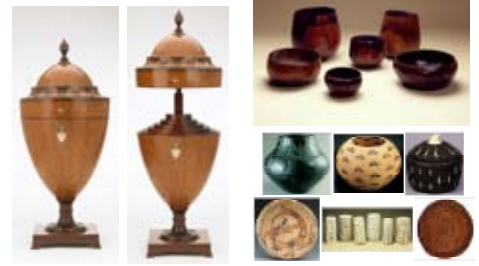
VISUAL ARTS: 4.1.1 • 5.1.1 • 6-8.1.1, 6-8.1.8 • 9-12.1.1

Supplies

Paper, pencil, scissors, glue, tape, rulers, found objects

creativity & ingenuity - activity 3

Your students will analyze and compare historical objects from distinct cultural groups and time periods.



1. Assign each student a cultural group that they are studying or have recently studied. They will research this group to identify an object that this culture created and that was/is used on a regular basis.
2. *Picturing America* indicates that Americans are creative, resourceful, exuberant, ingenious, and crafty problem solvers who are also forward-looking optimists with a regard for the past. Ask your students if they agree with these characterizations. Have them consider if similar descriptors can be used to describe the people of the culture they are researching.
3. Have each student find a work in either *Picturing America* or *Picturing Hawai'i* that s/he believes best exemplifies the above traits. Then ask your students to use a Venn Diagram to compare and contrast that object with the one from the culture they are researching.
4. Have them analyze how cultural factors played a role in the material, function, and shape of the object. For instance, the 'umeke were made from *kou* wood because it was readily available. The function of the 'umeke was to hold food, in particular poi, which is why the bowls were often deep. The Hawaiians mixed water and food together, so a shallow bowl would not have been sufficient for their needs.
5. Your students will give oral presentations to the class regarding their analyses and comparisons of the two objects.
6. To further their creative thinking, ask your students to consider what the following objects might look like if they had been developed by the culture they are studying:

bowl • basket • cutlery case • quilt • office building • house
7. Would that culture have or have had a need for all of the above objects? Why or why not? How would these objects compare to bowls, baskets, cutlery cases, quilts, office buildings, and houses from *Picturing America* and *Picturing Hawai'i*?

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.4 • 5.1.5, 5.1.6 • 6-8.1.7, 6-8.1.8, 6-8.1.9 • 9-12.1.6, 9-12.1.7

Social Studies Benchmarks Supported

INQUIRY, EMPATHY AND PERSPECTIVE: 5.2.2

Language Arts Benchmarks Supported

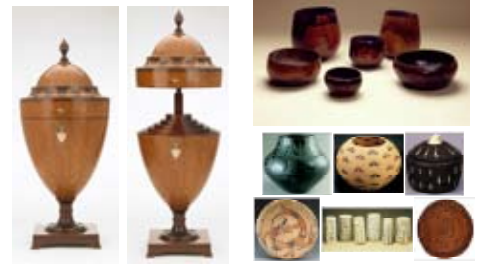
ORAL COMMUNICATION: 4.6.2, 4.6.6, 4.6.7, 4.6.9 • 5.6.2, 5.6.6 • 7.6.2, 7.6.5 • 8.6.2, 8.6.5, 8.6.6 • 9.6.2, 9.6.4 • 10.6.2, 10.6.5, 10.6.6

Supplies

Access to all *Picturing America* and *Picturing Hawai'i* images

creativity & ingenuity - additional ideas

Below are additional ideas for activities related to these artworks.
Please amend them to suit your needs.



1. **QUILTS & KAPA:** The Academy has on display Hawaiian quilts and kapa, which you can view in Gallery 29 on a self-guided tour. Have your students compare these objects to each other and to the quilts from *Picturing America* (Image 10-B).

Have your students make a class quilt where each student designs a square based on an artwork that is meaningful to him or her.

2. **WHISTLER'S INFLUENCES:** James McNeill Whistler was inspired by Chinese porcelain and by Japanese woodblock prints, particularly those by Hiroshige. The *Picturing America* book describes this in more detail when discussing his *Peacock Room* (Image 11-B). The Academy's collection includes numerous Chinese porcelain objects (Galleries 7, 8, and 17) and an extensive collection of Hiroshige prints. Due to the fragility of works on paper, Hiroshige's prints are not usually on view. However, there are six exciting rotations of Japanese woodblock prints every year in Gallery 21, so even if you cannot view Hiroshige's prints, you can view other similar works.

Have your students come to the Academy to view the porcelain and prints and analyze how they influenced Whistler. Be sure that while they are at the Academy your students view Whistler's painting *Arrangement in Black No. 5: Lady Meux*, on display in Gallery 12.

3. **ARCHITECTURE:** Your students can study Hawai'i's diverse architecture to understand why the cities and counties have developed in the ways they have. They should study how architects accounted for the existing natural and built environments when designing their works.

A good way to learn about Hawai'i's important structures is by listening to Hawai'i Public Radio's *The Shape of Hawai'i*, online at www.hawaiipublicradio.org. Click on the "Programs" link and find "Shape of Hawai'i" under the "Programs A-Z." This daily radio broadcast, which aired in 2008, was sponsored by the Honolulu Chapter of the American Institute of Architects and was in celebration of the American Institute of Architect's 150th anniversary. Be sure to listen to the April 3, 2008 entry on the Honolulu Academy of Arts.

SUBMIT YOUR OWN IDEAS!

If you have developed your own lessons and activities related to the Academy's collection, please share them with us and other teachers.

We want to add them to our online library of teacher-developed resources.

We can also post reproductions of your students' works.

Visit www.honoluluacademy.org/teacher to make a submission.

5 - additional connections

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Additional Connections: Activity 1 39

Your students will use clues in the artworks to identify the artists who created these works from the Academy's collection.

Worksheet 10a: Same Artists 40

Worksheet 10b: Same Artists 41

Worksheet 11a: Same Artists 42

Worksheet 11b: Same Artists 43

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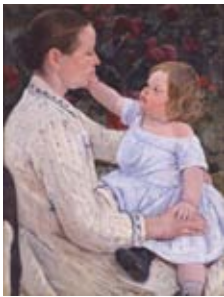
How to visit the Academy to make your discoveries come to life.

additional connections overview

The well-rounded student not only has to meet state standards and demonstrate proficiency in the foundational skills of reading, writing, mathematics, and science, but also has to be able to make interconnections among disparate disciplines. In a culture that rewards students for evaluating and synthesizing increasing amounts of disconnected information, studying the visual arts encourages the breakdown of walls that separate these disciplines. It offers students the opportunity to explore the subjects of the standard curriculum through a different lens and to forge links among them.

—*Picturing America*
Teacher Resource Book, page xiv

Make connections between the *Picturing America* works and these images, done by some of the artists featured in *Picturing Hawaii*:



Mary Cassatt, American (1844-1926); *La Caresse Maternelle (The Child's Caress)*, ca. 1891; oil on canvas. Gift of friends of Wilhelmina Tenney, given as a memorial to her, 1953 (1845.1)



John Singleton Copley, American (1738-1815); *Nathaniel Allen*, 1763; oil on canvas. Purchase, Frank C. Atherton Memorial Fund, 1976 (4376.1)



Childe Hassam, American (1859-1935); *Isles of Shoals, Broad Cove*, 1911; oil on canvas. Purchase Fund & Gift of Mrs. Robert P. Griffing, Jr. and Miss Renee Halbedl, 1964 (3194.1)



John Singer Sargent, American (1856-1925); *Mrs. Thomas Lincoln Manson, Jr.*, 1891; oil on canvas. Purchase, 1969 (3584.1)



Thomas Eakins, American (1844-1916); *William Rush and His Model*, 1907-08; oil on canvas. Gift of The Friends of the Academy, 1947 (548.1)



James McNeill Whistler, American (1834-1903); *Arrangement in Black No. 5: Lady Meux*, 1881; oil on canvas. Purchase, Acquisition Fund, funds from public solicitation, Memorial Fund, and Robert Allerton Fund, 1967 (3490.1)

Visit the Academy

Expand the connections by developing new ways to relate the 40 images in *Picturing America* to those on view every day at your Honolulu Academy of Arts.

Share your discoveries with us.

additional connections - activity 1

Your students will use deductive reasoning and close observation to identify the artists of works in the Academy's collection.



1. Remind your students about the three images from the Leadership chapter. There were two by Gilbert Stuart and one by Robert Dampier.
2. Have your students look closely at these works and tell you how, if they had never discussed them before, they would be able to tell which two were by the same artist.

They may note that the two by Stuart depict men in colonial attire while the one by Dampier shows a boy in a Hawaiian robe. The two men in Stuart's paintings have similar facial features, expressions, and gazes, and the architectural elements are comparable.

3. Have your students complete either [Worksheet 10: Same Artists](#) or [Worksheet 11: Same Artists](#).

[Worksheets 10a and 10b](#) are the same as each other, except [Worksheet 10b](#) does not include the nude portrait in case you prefer not to use it.

[Worksheets 11a and 11b](#) are also the same, but [Worksheet 11b](#) does not include the nude portrait. These worksheets require your students to deduce a little more than do [Worksheets 10a and 10b](#).

4. Go through each of the images one at a time and have your students share how they came to their conclusions. Then give them the correct answers and discuss why some artists were easier to determine than others. Sometimes the subjects and/or media are the same and sometimes they are very different. Often an artist's style is visible so one can tell that two works are by the same artist. However, two works could have been made at two very different times in an artist's life, when his or her interests and skills had changed, which would make the parallels harder to identify.

Fine Arts Benchmarks Supported

VISUAL ARTS: 4.1.3 • 5.1.5, 5.1.6 • 6-8.1.7 • 9-12.1.7

Supplies

Worksheets 10a, 10b OR Worksheets 11a, 11b

Answer Key for Worksheets 10 & 11

Access to all *Picturing America* images

WORKSHEET 10a: SAME ARTISTS

Images 1-6 on the top half of the page are currently on view at the Honolulu Academy of Arts. The images on the bottom half are from *Picturing America*. Working with a partner, match images 1-6 to the artwork from *Picturing America* that was made by the same artist. What clues in each work led you to your conclusions?



1



2



3



4



5



6



12-A



11-B



14-A



2-A



11-A



12-B

WORKSHEET 10b: SAME ARTISTS

Images 1-5 on the top half of the page are currently on view at the Honolulu Academy of Arts. The images on the bottom half are from *Picturing America*. Working with a partner, match images 1-5 to the artwork from *Picturing America* that was made by the same artist. What clues in each work led you to your conclusions?



1



3



2



4



5



12-A



14-A



11-B



2-A



12-B

WORKSHEET 11a: SAME ARTISTS

The following artworks are currently on view at the Honolulu Academy of Arts. Working with a partner, can you determine which artist from *Picturing America* painted each of these works? You can refer to the *Picturing America* guide or posters for help.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

What clues in each work led you to your conclusions?



WORKSHEET 11b: SAME ARTISTS

The following artworks are currently on view at the Honolulu Academy of Arts. Working with a partner, can you determine which artist from *Picturing America* painted each of these works? You can refer to the *Picturing America* guide or posters for help.

- 1.
- 2.
- 3.
- 4.
- 5.

What clues in each work led you to your conclusions?



1



2



3



4



5

ANSWER KEY FOR WORKSHEETS 10 & 11

Worksheet 10a: Same Artists

- 1 & 14-A - (Mary Cassatt)
 - 2 & 2-A - (John Singleton Copley)
 - 3 & 12-B - (Childe Hassam)
 - 4 & 12-A - (John Singer Sargent)
 - 5 & 11-A - (Thomas Eakins)
 - 6 & 11-B - (James McNeill Whistler)
-

Worksheet 10b: Same Artists

- 1 & 14-A - (Mary Cassatt)
 - 2 & 2-A - (John Singleton Copley)
 - 3 & 12-B - (Childe Hassam)
 - 4 & 12-A - (John Singer Sargent)
 - 5 & 11-B - (James McNeill Whistler)
-

Worksheet 11a: Same Artists

- 1. Mary Cassatt
 - 2. John Singleton Copley
 - 3. John Singer Sargent
 - 4. James McNeill Whistler
 - 5. Thomas Eakins
 - 6. Childe Hassam
-

Worksheet 11b: Same Artists

- 1. Mary Cassatt
- 2. John Singleton Copley
- 3. John Singer Sargent
- 4. James McNeill Whistler
- 5. Childe Hassam

additional connections - activity 2

How to visit the Academy to make your discoveries come to life.



1. There are four ways your students can visit the Honolulu Academy of Arts:
 - **Guided School Tour:** The tours [American Art](#) and [Hawai'i and the Pacific](#) most closely relate to *Picturing Hawai'i*.
 - **Ambassador Outreach Program:** A three-part program in which a trained art instructor comes to your classroom before your museum tour to introduce you to the subject and after your tour to conduct an art project.
 - **Self-Guided Tour:** You will want to visit Gallery 12 (American Art), Gallery 28 (Contemporary Art), and Gallery 29 (Hawaiian Art).
 - **Students visit on own:** If you cannot visit the Academy as a class, you can submit your class roster to tours@honoluluacademy.org and your students can visit on their own time. They will need to check in at the front desk, where they will be granted free admission to work on their projects.
2. Before you come to the museum, be sure to show your students the introductory video *A Trip to the Art Museum*, which you can stream from our website.
3. For more information, visit www.honoluluacademy.org/schooltours.

Fine Arts Benchmarks Supported

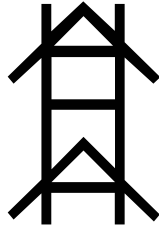
VISUAL ARTS: 4.1.3 • 5.1.5, FA.5.1.6 • 6-8.1.7 • 9-12.1.7

Other Benchmarks Supported

Varies by tour

Supplies

Tour request form at www.honoluluacademy.org/tourrequest. Make your request at least three weeks in advance.



HONOLULU ACADEMY OF ARTS

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www.honoluluacademy.org

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HAWAI'I COUNCIL FOR THE HUMANITIES

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