



Center for Spiritual and Ethical Education

Art and Soul

The Creative Arts as a Tool for Character Development: A Day at the National Gallery

Workshop Reference Packet:

Date: 10am-3:30pm Thursday, November 14, 2019

Location: National Gallery of Art, meet in cloak room lounge on Main Level (Rotunda) National Mall side

Presenter: Mary Ellen Carsley, Visual Arts Coordinator and Upper School Visual Arts Instructor at Severn School, Severna Park, MD

Description: Spend the day exploring the National Gallery of Art's permanent collection as you learn strategies to encourage positive character development through the visual arts. In addition to touring highlights of the collection, this will be a hands-on day of discovery and learning how to better foster student engagement in exploring art as a both mirror of and shaper of societal spiritual and ethical values. You will learn activities that will help your students develop critical seeing, thinking, and listening skills, as well as practice civility and make cross-curricular connections. There will be tips for navigating difficult topics, building cross-curricular units, and creating lesson plans that use a wide variety of museum resources that are budget and time friendly.

Overall Goals

1. To encourage Visual Arts teachers to *practice listening, observing, and perceiving, and to integrate spiritual and ethical values into their curriculum that foster student engagement, critical thinking, and civility skills.*
2. To provide teachers with simple strategies *for employing Visual Arts into a student-driven conversation regarding ethical and spiritual values as well encouraging cross-curricular connections.*
3. To introduce teachers to easily accessible *resources that can be used to create a new lesson plan, rework an old lesson plan, or introduce a new cross-curricular unit in an engaging and logistically feasible way.*

A word about art:

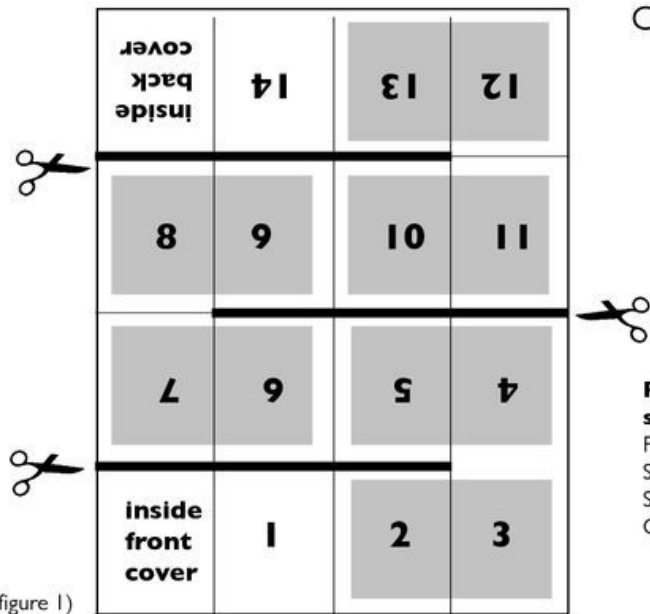
Art is not merely the creation of the representation of reality. It is the representation of a person's experience of seeing and making. The genuine creative process, by its very nature, is a search for meaning and truth.

Outline

Time on Topic	Topic	Through Line, Big Questions, Resources
10:00am - 10:30	Logistical Introduction: Name Tags Key Locations and Tools Schedule of Day <i>What Brought You Here?</i>	<i>Through Line of the Day:</i> <i>How can we have meaningful conversations about works of art that inspire the hearts of our students and inspire their art both in and beyond the studio environment.</i>
10:30-11:15	Orientation and Highlights Tour	Designing Successful Art Museum Activities And Designing for Meaningful and Civil Conversations about Art and Society
11:15-11:45 11:45-noon	Activity 1: Find Your Painting and Consider Its Big Questions Meet at classroom for share and reflection journal.	<i>Before we can speak about the works we have to look, see, and perceive them:</i> Using Big Questions for Seeing and Perceiving
12:15-1:00	LUNCH	
1:00-1:30pm 1:30-2:00pm 2:00-2:15 p.m.	Activity 2: Who are They and Why do They Look Like That? Activity 3: The Diptych Two paintings, Two Cultures, Two Periods, Two Approaches One Theme Meet at classroom for share and reflection journal.	<i>What universal human themes do you see?</i> <i>Where do you see evidence of character? Using Aristotle's Golden Mean</i> <i>Finding Ourselves and Our Students and what is important to Us in the Work</i> <i>Making Cross Curricular Connections and Supporting Equity through "ROVE"</i>
2:15-3:00 p.m.	Break	
3:00-3:15pm	Activity 4: Brainstorming Lesson Plans Around a Work or Works	<i>What does the collection have to offer your school community?</i> What work do you want to share with your students and why? What are your ideas and concerns?
3:15-3:30	Share and Wrap Up	

Making Your Own Accordion "Memory" Book: Two Styles for You to Choose

Style 1



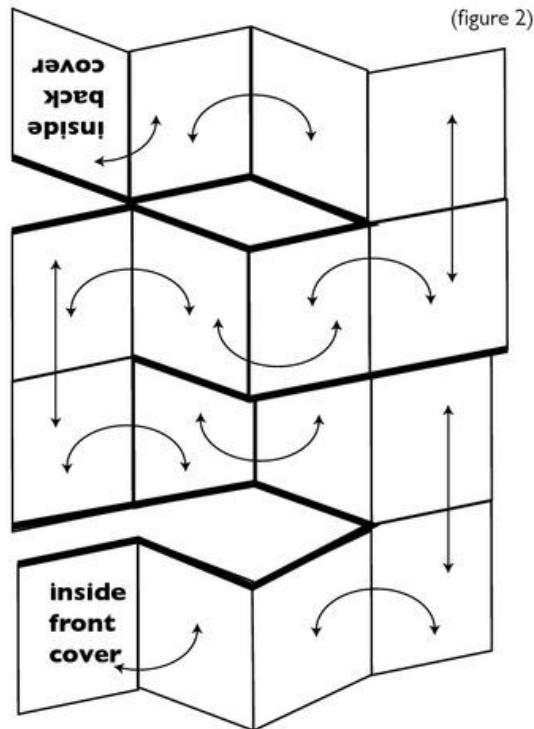
Cutting and Accordion Fold

Placement of pages, spreads, and cutting.

First and third rows are right-side up.
 Second and fourth rows are upside down.
 Spreads are shown in gray.
 Cut along heavy lines.

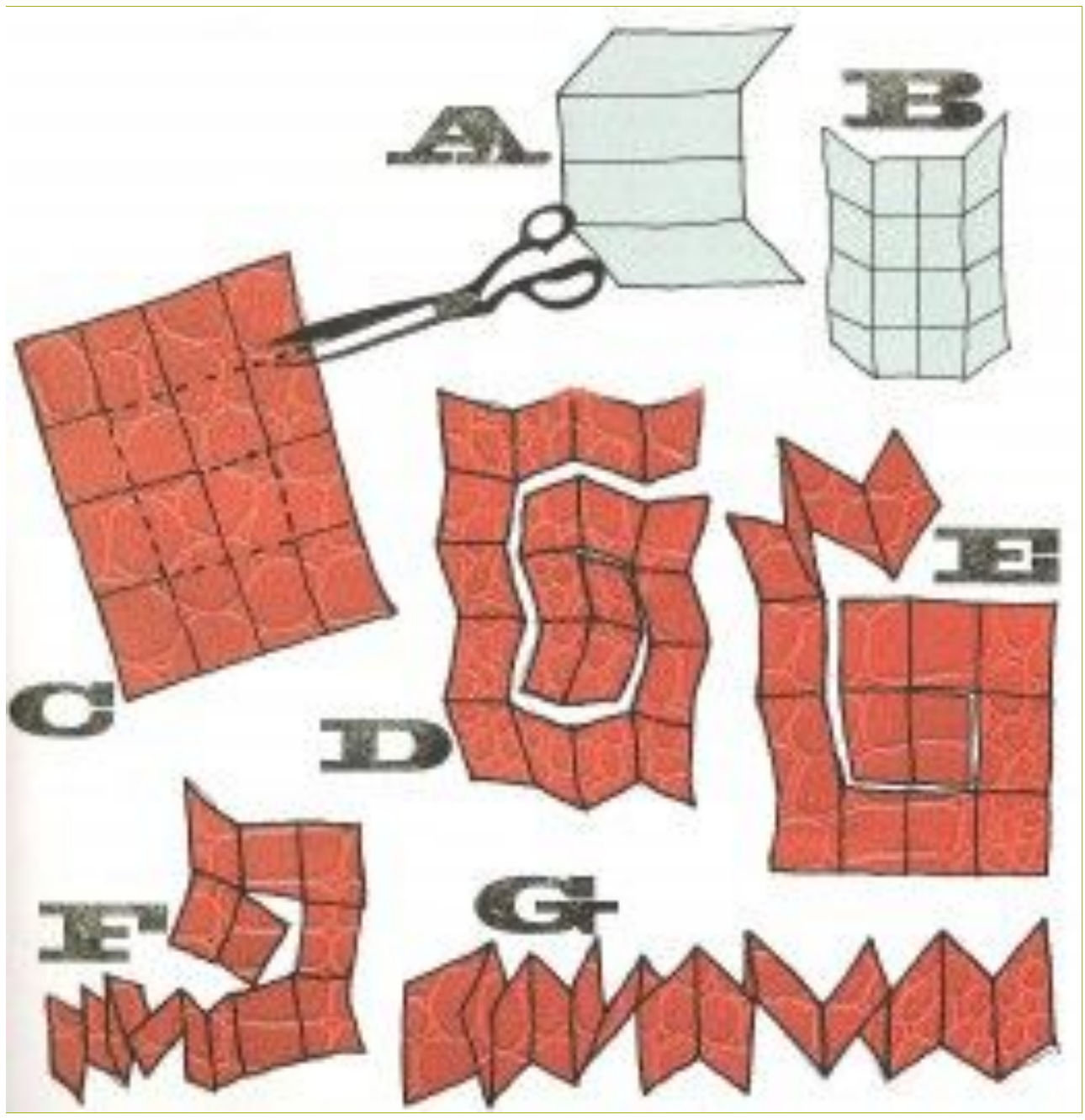
(figure 1)

The book is constructed by a type of accordion fold. Begin folding the book by folding the inside front with cover face to face with page 1, page 1 back to back with page 2; page 2 face to face with 3. Flip page 3 up back to back with 4; page 4 face to face with 5, and so on. The blank first and last pages become the "endsheets" and slide into the pocket of the cover to finish the book.



(figure 2)

Memory Book Style 2



Basic Rules for Civil Discussion

1. Everyone in your group should participate in the conversation.
2. Listen carefully to what others are saying.
3. Ask clarifying questions if you do not understand a point raised.
4. Be respectful of what others are saying.
5. Refer to the work to support your ideas.
6. Express concern not judgement.
7. Offer Suggestions not criticism.



Ladder of Feedback

Step 4: Suggest

Make suggestions for improvement. This step can be blended with step 3: people state concerns and then offer suggestions to address them.

Step 3: State Concerns

State your puzzles and concerns. Avoid absolutes: "What's wrong is..." Use qualified terms: "I wonder if..." "It seems to me..." Avoid criticizing character or ability. Focus on ideas, products, or specific parts.

Step 2: Value

Express what you like about the idea or matter at hand in specific terms. Do not offer hasty "good, but," and hurry on to the negatives.

Step 1: Clarify

Ask clarifying questions to be sure you understand the idea or matter on the table. Avoid clarifying questions that are thinly disguised criticism.



Ladder of Feedback Anchor Chart by Philip Cummings is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License. Based on a work at <http://mrkiddsroom.blogspot.com>

A word about collections:

- Collections are representative of a specific time, place, and that culture's social morals, aesthetics, and values.
- Collections have their own story of growth and development.
- They may or may not seek to be inclusive.
- Much of a collection's make up depends upon the institution's curatorial philosophy. Acknowledge this and discuss this with your students, as appropriate, within your curriculum.



Gallery 2
Jacopo di Cione's
Madonna and Child.
1370, Tempera on Panel



Gallery 6
Leonardo da Vinci's
Ginevra de Benci
1474/1478, Tempera on Panel



Gallery 69
John Singer Sargent's
Miss Beatrice Townsend
1882, Oil on Canvas



Gallery 23
Titian
Ranuccio Farnese
1541-42, Oil on Canvas



Gallery 50, *where there is more than meets the eye*
Willem Claesz Heda
Banquet Piece with Mince Pie
1635, Oil on Canvas



Jan van Huysum
Still Life with Flowers and Fruit
1715, Oil on Panel

Big Questions on Seeing Art

- What do you see?
- What surprises you?
- What do you imagine to be true from looking at the work?
- What questions do you still have?
- What ideas does the work give you?

What Can This Painting Teach Me?: Perceiving Art

- Giving and Receiving vs. Taking and Possessing



Gallery 46, *a room of intriguing personalities*
Judith Leyester's
Self-Portrait
1630, Oil on Canvas



Johann Versponck's
Standard Bearer
1640



Rembrandt's
Self-Portrait
1659



Jan de Ray's
Portrait/Artist's Parents
1664

Universal Human Themes in Western Philosophy

From: *Little Big Minds; Sharing Philosophy with Kids* by Marietta McCarty

Friendship	Prejudice
Responsibility	God/The Divine
Happiness	Humanity
Suffering	Nature
Time	Compassion
Courage	Freedom
Life/Death	Love



Gallery 65
Richard Norris Brooke's
A Pastoral Visit
1881, Oil on Canvas



Augustus Saint-Gaudens's
Shaw Memorial
1900, patinated plaster



Gallery 93, *nature and humans*
Jean Corot's
Forest at Fontainebleau
1832, Oil on Canvas



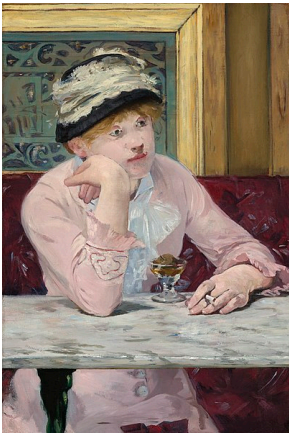
Jules Breton's
The Colza (Harvesting Rape Seed)
1860, Oil on Canvas



Constant Troyon's
Approaching Storm
1849, Oil on Canvas

Aristotle's Virtues and Golden Mean

Excess	The Golden Mean	Deficiency
foolhardiness	courage	cowardice
vanity	rightful pride	undue meekness
timidity	gentleness	wrathfulness
apathy	patience	aggression
buffoonery	wittiness	boorishness
arrogance	truth of oneself	false-modesty
bashfulness	modesty	flamboyance
vulgarity	social magnificence	small-mindedness
obsessiveness	perseverance	laziness
asceticism	temperance	lack of self-restraint



Gallery 89, *one artist many themes*
 Edouard Manet's
The Plum
 1630, Oil on Canvas



Edouard Manet's
The Railway
 1874



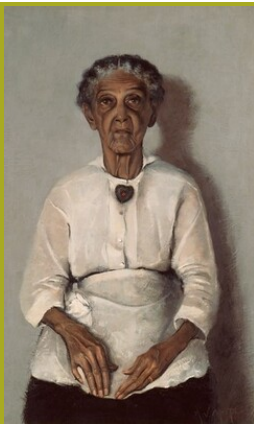
Edouard Manet's
The Old Musician
 1852, Oil on Canvas



Edouard Manet's
Dead Matador
 1864, Oil on Canvas



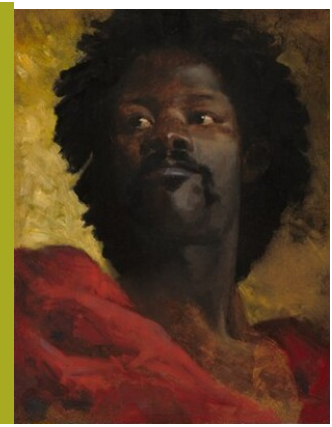
Gallery 56
Jacques-Louis David's
The Emperor Napoleon
1812, Oil on Canvas



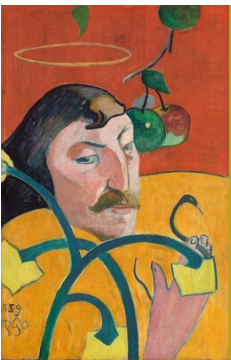
Gallery 71
Archibald John Motley Jr.
Portrait of My Grandmother
1922, Oil on Canvas



Gallery 90
Jean Corot's
Agostina
1866, Oil on Canvas



Henri Regnault's
A Chief of Abyssinia
1870, Oil on Canvas



Gallery 83
Paul Gauguin's
Self-Portrait
1889, Oil on Canvas



Vincent Van Gogh's
Self-Portrait
1888, Oil on Canvas

Questions for Helping Find Ourselves (And Our Students) in Works of Art

What is important to Us in the work:

- Who do you see in the work?
- Why do you think they are here?
- Who is missing from the collection?
- Do you see yourself/your students in the collection? Why, why not?

Let's have some fun:

- Who are you if you could be anyone in the collection and why?

Helping Students Find Personal Making in Making

Remember ROVE

- Always provide a **RANGE** of Artists in your examples
- Look at the works with **OPEN-ENDED** Questions
- Allow Personal Points of **VIEW** and provide examples of different points of view of the work from various sources
- Provide choice for **self EXPRESSION** within the work they will make

Elements of Art

These are the basic elements that are used by Artists in creating Art; they are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.



Line

A mark made by a pointed tool such as a brush, pen or stick; a moving point.



Shape

A flat, enclosed area that has two dimensions, length and width. Artists use both geometric and organic shapes.



Color

Is one of the most dominant elements. It is created by light. There are three properties of color; Hue (name,) Value (shades and tints,) and Intensity (brightness.)



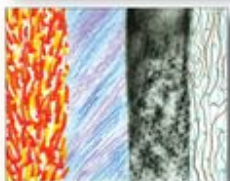
Value

Degrees of lightness or darkness. The difference between values is called value contrast.



Form

Objects that are three-dimensional having length, width and height. They can be viewed from many sides. Forms take up space and volume.



Texture

Describes the feel of an actual surface. The surface quality of an object; can be real or implied.



Space

Is used to create the illusion of depth. Space can be two-dimensional, three-dimensional, negative and/or positive.

Principles of Design

These are the standards or rules to be observed by Artists in creating works of Art; they are how to create and organize Artwork. When elements are utilized with the principles in mind, outstanding Artwork is created.



Balance

A distribution of visual weight on either side of the vertical axis. Symmetrical balance uses the same characteristics. Asymmetrical uses different but equally weighted features.



Contrast

The arrangement of opposite elements (light vs. dark, rough vs. smooth, small vs large, etc...) in a composition so as to create visual interest.



Emphasis

Used to make certain parts of an Artwork stand out. It creates the center of interest or focal point. It is the place in which an Artist draws your eye to first.



Movement

How the eye moves through the composition; leading the attention of the viewer from one aspect of the work to another. Can create the illusion of action.



Pattern

The repetition of specific visual elements such as a unit of shape or form. A method used to organize surfaces in a consistent regular manner.



Rhythm

Regular repetition of, or alternation in elements to create cohesiveness and interest.



Unity

Visually pleasing agreement among the elements in a design; It is the feeling that everything in the work of Art works together and looks like it fits.

DAIE: Describe, Analyze, Interpret, Evaluate



- 1. DESCRIBE**
ELEMENTS & SUBJECT
- 2. ANALYZE**
COMPOSITION & DESIGN
- 3. INTERPRET**
MEANING & CONTENT
- 4. EVALUATE**
SKILL & TECHNIQUE

Describe

rectangles, reds, curves, yellow-orange,

Analyze

Radial Design, Strong use of pattern

Interpret

A vibrant mandala with energy

Evaluate

Manadas should be peaceful and this needs cool colors to provide more contrast and viusal interest



Another Suggested Activity: The Artist's Statement

An artist statement is a usually brief writing by the creator of the work that explains or reflects on the art. It is another way for the artist to communicate his or her ideas about the work.

Directions: Imagine you are the artist of the work. Use at least 6 full sentences (to make a full paragraph). Think about answering some of these questions:

- What do you want your audience to know about your work?
- What effect do you want the work to have on your audience?
- What are some specific choices you made in the work and why?
- What are some important ideas or feelings your work communicates?
- What does the work mean to you?

COMPARE & CONTRAST

Title of Work

Title of Work



ALIKE

DIFFERENT

Handy On-Line Museum Resources

*Search tip: always start at the museum home page and search "education" or "for teachers"
Be sure to check out specific artists/exhibits for targeted learning tools and resources*

Google Art and Culture

<https://artsandculture.google.com/>

Artcyclopedia

<http://www.artcyclopedia.com/>

The Walter's Art Museum Baltimore, MD

<https://thewalters.org/>

The National Gallery of Art DC

<https://www.nga.gov/>

The National Gallery, London, UK

<https://www.nationalgallery.org.uk/>

Tate Modern London, UK

<https://www.tate.org.uk/visit/tate-modern>

The MET NYC

<https://www.metmuseum.org/>

The Louvre

<https://www.louvre.fr/en>

The Prado

<https://www.museodelprado.es/en>

Handy Art Education Links

<https://theartofeducation.edu/>

<http://www.pz.harvard.edu/>

...and me

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