

Name: Kerrie More
Title: Visual Thinking Skills and the Homestead Steel Strike
Subject: Library Media
State: Montana

Description of plan: As a high school librarian, I am always seeking ways to share resources with my colleagues. This lesson is a professional development presentation for classroom teachers of all levels. After visiting the Westmoreland Museum of American Art, I am inspired to share what I learned about using artwork with students. In this lesson, participants will be introduced to Visual Thinking Skills, which were demonstrated by Westmoreland Museum Staff, and learn how they can be used in the classroom. A slide-show presentation outlines the benefits and goals of visual thinking skills while tying them to both “higher order thinking skills” and Common Core content standards. Teachers will practice analyzing pieces of art in preparation of guiding students to do the same. For the sake of demonstration, the majority of examples relate to The Homestead Steel Strike and the steel mills of western Pennsylvania. This serves dual purpose as it allows for an introduction to both Visual Thinking Strategies as well as sharing a wealth of information about the Homestead Steel Strike. However, teachers will be able to take these strategies and apply them to any curricular subject area.

Introduction, overview, and unit rationale

Museums, Libraries, and 21st Century Skills, a document by the Institute of Museum and Library Services, emphasizes the importance of **Visual Literacy** stating that learners must "demonstrate the ability to interpret, recognize, appreciate and understand information presented through visible actions, objects and symbols, natural or man-made." Furthermore, analyzing and appreciating works of art in relation to any historic event, time period, or other curricular focus directly connects to a number of content standards.

Art is a beneficial and abundant tool that can be used to enlighten and expand a students' understanding of any historical event or time period. By guiding students to analyze not only the subject matter, but also the artists' techniques, teachers are giving them the tools to become stronger historical thinkers (Litz). This lesson plan uses the Homestead Steel Strike to walk teachers through several Visual Thinking Skills exercises that they can use in their own classrooms with different age-groups and subject areas.

Unit Goals

Educators will be able to:

- Understand the importance of Visual Thinking Strategies
- Incorporate Visual Thinking Strategies in the classroom
- Guide students confidently in the analysis and appreciation of art
- Gain knowledge about the Homestead Steel Strike

Applied in the Classroom, Students will be able to:

- Recognize the capacity of art to reflect society and its values
- Identify ways in which attributes such as color, viewpoint, style, and composition convey ideas; and
- Develop interpretations of artwork based on visual evidence and evaluate alternate viewpoints expressed by peers

(<http://www.metmuseum.org/>)

Connections to state standards

- CCSS.ELA-LITERACY.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

- CCSS.ELA-LITERACY.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

- CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

- CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

(<http://www.corestandards.org/>)

Lesson Outline:

1. Slide 2: In order to get teachers' attention, project slide #2 without much introduction or background information. (Recall the activity using this picture at the Westmoreland during the workshop, and emulate the process demonstrated by the museum staff.) Utilize common VTS questioning techniques by asking them: *What's going on in this picture? What do you see that makes you say that? What more can you find?* (See handout "Westmoreland2" provided at the museum in the folder) See how much engagement you can elicit from this professional (hopefully engaged) audience. After some good discussion, move to Slide 3 and reveal the title information for the work of art and see if this information reveals any added comments.
2. Slide 4: Welcome teachers and tell them about your experience with the N.E.H. workshop *The Homestead Steel Strike and the Growth of America as an Industrial Power*. Tell them briefly about the Homestead Steel Strike and share other information about your experience as time allows. Explain that the picture they just viewed came from the Westmoreland Museum of American Art that owns an extensive collection of art related to the steel industry in Pennsylvania. (If you like, insert a couple slides of your own personal photos at the workshop.)
3. Slide 5: Discuss the rationale behind Visual Literacy and Visual Thinking Skills.
4. Slide 6: Discuss the goals of using art-based lessons with students.
5. Slide 7: Watch the 5 minute YouTube Video from the Museum of Fine Art that provides rationale for using VTS in the classroom and shows teachers and students practicing these strategies.
6. Slides #8-#11: Briefly outline some of the Common Core State Standards that are met by using Visual Thinking Skills in the classroom.
7. Slide #12: Explain to teachers that Visual Thinking Strategies uses the "Inquiry Method" where much of the responsibility is placed on students to think and draw conclusions. You can point out that the goal is for students to engage in thinking that encompasses the range of Bloom's Taxonomy.
8. Slide #13: Refresh teachers on the three main questions they can use with students when exploring works of art.
9. Slide #14: Show teachers the grid of Higher Order Questioning. Show them how the basic questions can be expanded for a deeper discussion. (Optional: See in Slide Notes links to this slide as well as one from HOTS Art that can also be provided for teachers.)
10. Slide #15: Show the artwork and give teachers some extended time to view and think. In addition to the three basic questions "What do you see?" "What do you see that makes you say that?" and "What more can we find?" ask the audience to think about the "purpose" and try to determine the "story."
11. Slide #16: Reveal the title and artist and see if there are more thoughts. (This is a perfect opportunity to elaborate on working conditions for those in the steel mill and share some of the interesting details learned during the workshop.)

12. Slide #17: Discuss the idea that a teacher doesn't have to be a trained art teacher to be able to discuss the basic concepts of art. Take a look at the list of art vocabulary and encourage teachers to spend some time with it before teaching a lesson with their students. This will give them some words to use as they help students discover the work of art.
13. Slide #18 - #21: Project the piece of art and walk teachers through the quadrant of Higher Order Thinking Skills from slide #14. Ask teachers to comment. Take a few minutes to tell teachers about the labor intensive jobs in the steel mills and the challenges workers faced.
14. Slide #22-#23: Discuss the basic flow of a VTS art session with tips. For more suggestions consult the file "Westmoreland2" in the folder. This handout was provided at the museum during the workshop.
15. Slide #24: Ask a teacher to volunteer to come up and lead the group through a discussion of this piece. Have a copy of the Crocker Art Museum "How to Look at Art" as well as a copy of the "Art Vocabulary" in case the teacher wants some support during their practice session.
16. Slide #25: Reveal the title and artist. See if there is added discussion. This is the perfect time to further discuss the Homestead Steel strike, the stand-off with the Pinkertons, and the fall-out for unions moving forward.
17. Slide #26: Divide teachers into pairs or small groups. Give each group a handout from the Crocker Art Museum (Page 2 of the "How to Look at Art" file. It has four grids with room to write responses.) Provide a piece of art for each group to analyze. (Optional: Have two groups analyze the same work, so they can come together at the end to compare notes.) Choose more art from the Westmoreland Museum of Art related to the Homestead Steel Strike or any other piece of art/subject matter that you would like. Give teachers time to observe the art, fill-out the worksheet, and connect with other groups.
18. Come back together and give teachers time to share their thoughts and observations about the process.
19. Optional: Share a copy of the file "Westmoreland1" from the folder. This is an extension activity that was shared with the group at the Museum during the workshop. It is a handout called "A Worker's Diary" that asks students to look at an artwork, think about it, and write a diary entry from the point of view of the subject. This would be a great way to allow students to delve deeper into a piece of art and further develop their visual literacy.
20. Slide #27 - #29: Optional: Tell your teachers about the "Picturing America" project and website with a number of great pieces of art to use with students— lesson plans included! Ask your librarian if your school owns a set of the "Picturing America" posters distributed to schools across the country by the National Endowment for the Humanities (2009). If so, these resources would be perfect to use for the activity in Slide #26. Show

the sample slide #29 that reveals the way the NEH provides curricular connections for a number of subject areas.) <https://picturingamerica.neh.gov/>

21. Slide #30-#32: Another way to bring VTS into the classroom is through the New York Times' "What's Going on in This Picture" Show a picture from the column to the group and discuss (if you have time.)
<https://www.nytimes.com/column/learning-whats-going-on-in-this-picture>
22. Slide #33: Provide time for teachers to discuss and brainstorm ways that they can use VTS in their own classrooms.
23. Slide #34: Ask teachers to share their ideas with the larger group.
24. Slide #35: Optional: If time permits, allow teachers to research and gather art images for future lessons.
25. Slide #36: Wrap Up. Don't forget to invite teachers to reach out to you if they want to further explore Visual Thinking Strategies or The Homestead Steel Strike.

Formal and informal assessment

This lesson will be assessed informally as you work with teachers to make sure they are comfortable with the Inquiry Based Instruction and Visual Thinking Strategies.

Technological needs

Computer and Projection equipment

Material needed to complete the unit

High-quality, adequately sized printed artwork (or posters) for small groups to analyze.

Other sources to consider

<https://picturingamerica.neh.gov/>

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<https://www.nytimes.com/column/learning-whats-going-on-in-this-picture?>

Sample Question Stems Based on Revised Bloom's Taxonomy

Remember	Understand	Apply
<p>Who? Where? Which one? What? How? Why? How much? How many? When?</p> <p>What does it mean? What happened after? What is the best one? Can you name all the ...? Who spoke to ...? Which is true or false?</p>	<p>What does this mean? Which are the facts? State in your own words. Is this the same as ...? Give an example. Select the best definition. Condense this paragraph. What would happen if ...? Explain why . . . What expectations are there? Read the graph (table). What are they saying? This represents . . . What seems to be ...? Is it valid that ...? What seems likely? Show in a graph, table. Which statements support ...? What restrictions would you add? Outline . . . What could have happened next? Can you clarify. . . ? Can you illustrate . . . ? Does everyone think in the way that ... does?</p>	<p>Predict what would happen if ... Choose the best statements that apply. Judge the effects of ... What would result ...? Tell what would happen if ... Tell how, when, where, why. Tell how much change there would be if ... Identify the results of ... Write in your own words ... How would you explain ...? Write a brief outline ... What do you think could have happened next? Who do you think...? What was the main idea ...? Clarify why ... Illustrate the ... Does everyone act in the way that ... does? Draw a story map. Explain why a character acted in the way that he did. Do you know of another instance where ...? Can you group by characteristics such as ...? Which factors would you change if ...? What questions would you ask of ...? From the information given, can you develop a set of instructions about ...?</p>

Adapted from the following sources: Pohl, Michael. *Learning to Think, Thinking to Learn: Models and Strategies to Develop a Classroom Culture of Thinking*. Cheltenham, Vic.: Hawker Brownlow. 2000; Tarlington, Denise. "Bloom's Revised Taxonomy." Powerpoint; www.center.iupui.edu/ctl/idd/docs/Bloom_revised021.doc, February 8, 2006; [http://eprentice.sdsu.edu/J03OJ/miles/Bloomtaxonomy\(revised\)1.htm](http://eprentice.sdsu.edu/J03OJ/miles/Bloomtaxonomy(revised)1.htm)

Sample Question Stems Based on Revised Bloom's Taxonomy

Analyze	Evaluate	Create
<p>What is the function of ...?</p> <p>What's fact? Opinion?</p> <p>What assumptions ...?</p> <p>What statement is relevant?</p> <p>What motive is there?</p> <p>What conclusions?</p> <p>What does the author believe?</p> <p>What does the author assume?</p> <p>State the point of view of ...</p> <p>What ideas apply?</p> <p>What ideas justify the conclusion?</p> <p>What's the relationship between?</p> <p>The least essential statements are ...</p> <p>What's the main idea? Theme?</p> <p>What literary form is used?</p> <p>What persuasive technique is used?</p> <p>Determine the point of view, bias, values, or intent underlying presented material.</p> <p>Which events could not have happened?</p> <p>If ... happened, what might the ending have been?</p> <p>How is ... similar to ...?</p> <p>What do you see as other possible outcomes?</p> <p>Why did ... changes occur?</p> <p>Can you explain what must have happened when ...?</p> <p>What were some of the motives behind ...?</p> <p>What was the turning point?</p> <p>What are some of the problems of ...?</p> <p>Can you distinguish between ...?</p>	<p>What fallacies, consistencies, inconsistencies appear?</p> <p>Which is more important, moral, better, logical, valid, appropriate?</p> <p>Find the errors.</p> <p>Is there a better solution to ...?</p> <p>Judge the value of ...</p> <p>What do you think about ...?</p> <p>Can you defend your position about ...?</p> <p>Do you think ... is a good or bad thing?</p> <p>How would you have handled ...?</p> <p>What changes to ... would you recommend?</p> <p>Do you believe ...?</p> <p>How would you feel if ...?</p> <p>How effective are ...?</p> <p>What are the consequences of ...?</p> <p>What influence will ... have on our lives?</p> <p>What are the pros and cons of ...?</p> <p>Why is ... of value?</p> <p>What are the alternatives?</p> <p>Who will gain and who will lose?</p>	<p>Can you design a ... to ...?</p> <p>Can you see a possible solution to ...?</p> <p>If you had access to all resources, how would you deal with ...?</p> <p>Why don't you devise your own way to ...?</p> <p>What would happen if?</p> <p>How many ways can you ...?</p> <p>Can you create new and unusual uses for ...?</p> <p>Can you develop a proposal which would ...?</p> <p>How would you test ...?</p> <p>Propose an alternative.</p> <p>How else would you ...?</p> <p>State a rule.</p>

Adapted from the following sources: Pohl, Michael. *Learning to Think, Thinking to Learn: Models and Strategies to Develop a Classroom Culture of Thinking*. Cheltenham, Vic.: Hawker Brownlow. 2000; Tarlington, Denise. "Bloom's Revised Taxonomy." Powerpoint; www.center.iupui.edu/cti/idd/docs/Bloom_revised021.doc, February 8, 2006; [http://eprentice.sdsu.edu/J03OJ/miles/Bloomtaxonomy\(revised\)1.htm](http://eprentice.sdsu.edu/J03OJ/miles/Bloomtaxonomy(revised)1.htm)

“How to Look at (and Approach) a Work of Art.”

DESCRIPTION

- Describe what you see.
- Describe the artist’s use of color. How many colors have been used?
- How has the artist applied the paint?
- Describe the texture.
- Describe the lines in the work.
- What kinds of shapes do you see?

ANALYSIS

- Is your eye drawn to any particular area of the painting?
- Is there an element that stands out in the composition?
- Is the composition balanced?
- Does the work make you think of movement? How does the artist show movement?
- Does the painting look flat or does it give a feeling of depth or space?
- Where might the artist have stood while painting this picture?

INTERPRETATION

- What kind of mood or feeling do you get from the painting?
- If you could imagine yourself within the painting, how would you feel?
- What sounds would you hear?
- Why do you think the artist choose this particular subject to paint?
- What part of the landscape, building, person, animal etc. most interested the artist? Why do you think so?

JUDGEMENT

- Find an interesting painting. Why is it interesting to you?
- What do you like or dislike about the work?
- The more you look ... the more you will see.

Higher Order Questioning: Art

Description:

- What kinds of things do you see in the work?
- How would you describe them?
- What information can you get from the credit line?

Analysis:

- What Elements of Art did the artist use (line, shape, space, form, texture, color)?
- What Principles of Design are used (rhythm, movement, balance, proportion, variety, emphasis and unity)?

Interpretation:

- What do you think this piece is about?
- Does the title fit?
- Pretend you can climb inside. How does the painting feel? How does it make you feel?
- Would you agree with the choice of medium and colors?
- Does the date make a difference?

Judgment:

- Why do you think other people should see this work?
- What would you do with it if you owned it?
- What is worth remembering about this picture?

How to Look at Art

The following is a guideline containing four basic components or stages of looking at art as suggested by art educator Edmund B. Feldman. The questions can be used to provoke curiosity and inquiry and encourage active student participation and to help students better understand and share their feelings on a work or works of art.

DESCRIPTION

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- Describe the artist's use of color. What colors have been used?
- How has the artist applied the paint?
- Describe the texture.
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- Why do you think the artist chose this particular subject to paint?
- What part of the landscape, building, person, animal etc. most interested the artist? Why do you think so?

JUDGMENT

- Find an interesting painting. Why is it interesting to you?
- What do you like or dislike about the work?
- What criteria would you use to assess this work?

Artist _____ Title of artwork _____
Date _____ Medium _____

Look / Describe

Line, color, texture, shape/form, space, value

Analyze

Key ideas, action, subjects, themes

"I see..."

"What..." "How..."

Interpret

Context, importance, composition

Judge / Assess

Success, effectiveness, execution

"Why?"

"What further questions do you have?"

Art Vocabulary:



ELEMENTS OF ART: The visual components of color, form, line, shape, space, texture, and value.

Line	An element of art defined by a point moving in space. Line may be two-or three-dimensional, descriptive, implied, or abstract.
Shape	An element of art that is two-dimensional, flat, or limited to height and width.
Form	An element of art that is three-dimensional and encloses volume; includes height, width AND depth (as in a cube, a sphere, a pyramid, or a cylinder). Form may also be free flowing.
Value	The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.
Space	An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art .
Color	An element of art made up of three properties: hue, value, and intensity. <ul style="list-style-type: none"> • Hue: name of color • Value: hue's lightness and darkness (a color's value changes when white or black is added) • Intensity: quality of brightness and purity (high intensity= color is strong and bright; low intensity= color is faint and dull)
Texture	An element of art that refers to the way things feel, or look as if they might feel if touched.

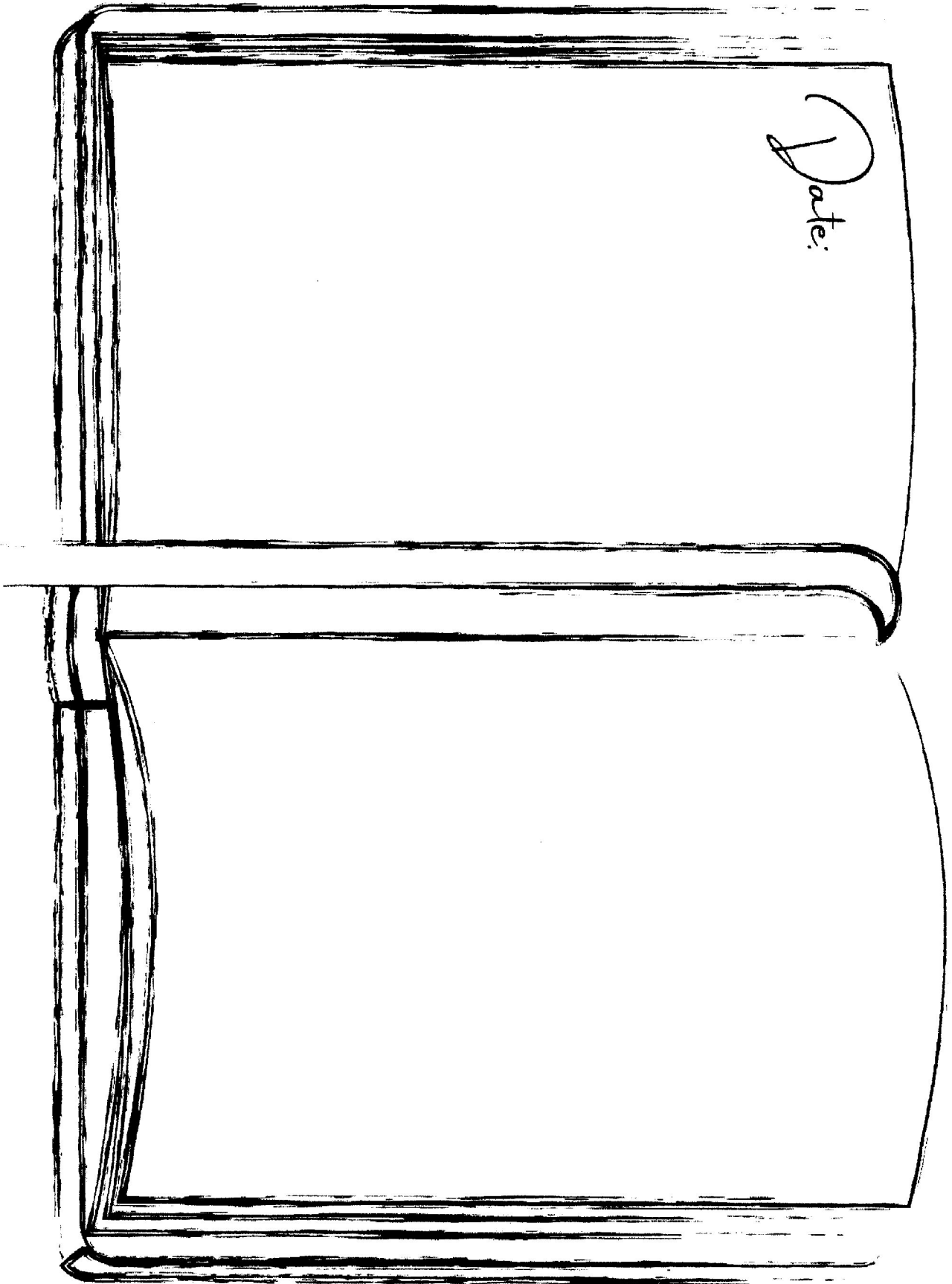
PRINCIPLES OF ART: Balance, emphasis, movement, proportion, rhythm, unity, and variety; the means an artist uses to organize elements within a work of art.

Rhythm	A principle of design that indicates movement, created by the careful placement of repeated elements in a work of art to cause a visual tempo or beat.
Balance	A way of combining elements to add a feeling of equilibrium or stability to a work of art. Major types are <i>symmetrical</i> and <i>asymmetrical</i> .
Emphasis (contrast)	A way of combining elements to stress the differences between those elements.
Proportion	A principle of design that refers to the relationship of certain elements to the whole and to each other.
Gradation	A way of combining elements by using a series of gradual changes in those elements. (large shapes to small shapes, dark hue to light hue, etc)
Harmony	A way of combining similar elements in an artwork to accent their similarities (achieved through use of repetitions and subtle gradual changes)
Variety	A principle of design concerned with diversity or contrast. Variety is achieved by using different shapes, sizes, and/or colors in a work of art.
Movement	A principle of design used to create the look and feeling of action and to guide the viewer's eye throughout the work of art.

Name: _____

A Worker's Diary

Directions: Look at one of the artworks in the McKenna Gallery that feature workers. What do you think their day is like? What are the things that they care about or worry about? What do you think they see while they're at work? Write a diary entry below as if you're one these workers.



For more info, check out Elliott Kai-kee and Rika Burnham's Teaching in the Art Museum: Interpretation as Experience

Introduce the VTS: it allows students to examine art, to think, to contribute observations and ideas, to listen, and to build understandings together. Ask students to recall these aspects of the process often. Call students' attention to the first image. Always give students a moment to look in silence before you invite them to speak.

After they have examined the image, ask the question, **What's going on in this picture?** Once students have learned this question, use variations.

Whenever students make a comment that involves an interpretation (a comment that goes beyond identification and literal description), respond first by paraphrasing, and then ask, **What do you see that makes you say that?** Once students understand the point of this question, begin to vary it.

In order to keep students searching for further observations, frequently ask them, **What else can you find?** Again, variations are useful once students are familiar with the point of the question.

Listen carefully to students, making sure that you hear all of what they say and that you understand it accurately.

Point to what they mention in the slide. Be precise, even when it is a comment that has been repeated. Use encouraging body language and facial expressions to nurture participation.

Paraphrase each comment. Change the wording, but not the meaning of what is said. In rephrasing, demonstrate the use of proper sentence construction and rich vocabulary to assist students with language.

Accept each comment neutrally. Remember that this process emphasizes a useful pattern of thinking, not right answers. Students are learning to make detailed observations, sorting out and applying what they know. Articulating their thoughts leads to growth even when they make mistakes.

Link answers that relate, even when there are disagreements. Show how the students' thinking evolves, how some observations and ideas stimulate others, how opinions change and build.

Thank students for their participation. Tell them what you particularly enjoyed. Encourage them to think of viewing art as an ongoing, open-ended process. Avoid summaries; linking throughout is enough to show how conversations build.

Visual Thinking Skills:

Teaching with Art Across the Curriculum



Kerrie More
Glacier High School
Kalispell, MT

What do you see?





Pittsburgh Industrial Scene,
John Shryock, b 1914
Westmoreland Museum of Art

Acknowledgement:

This lesson was inspired by:

The Homestead Steel Strike and the Growth of America as an Industrial Power

LANDMARKS OF AMERICAN HISTORY AND CULTURE WORKSHOPS FOR
SCHOOL TEACHERS



THE WESTMORELAND
MUSEUM of AMERICAN ART



Visual Literacy:

- *21st Century Skills* emphasizes **Visual Literacy** stating that learners must "demonstrate the ability to interpret, recognize, appreciate and understand information presented through visible actions, objects and symbols, natural or man-made."
- Art = Text

Visual Thinking Strategies: Goals

Students will be able to:

- Recognize the capacity of art to reflect society and its values
- Identify ways in which attributes such as color, viewpoint, style, and composition convey ideas
- Develop interpretations of artwork based on visual evidence and evaluate alternate viewpoints expressed by peers.

Video: VTS

Visual Thinking Strategies and Museum of Fine Arts School Partnerships



<https://www.youtube.com/watch?v=mKb4uuRAymM>

VTS: Meeting the Standards:

- CCSS.ELA-LITERACY. CCRA. SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

- CCSS.ELA-LITERACY. CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

- CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

- CCSS.ELA-LITERACY.RH.9-10.2

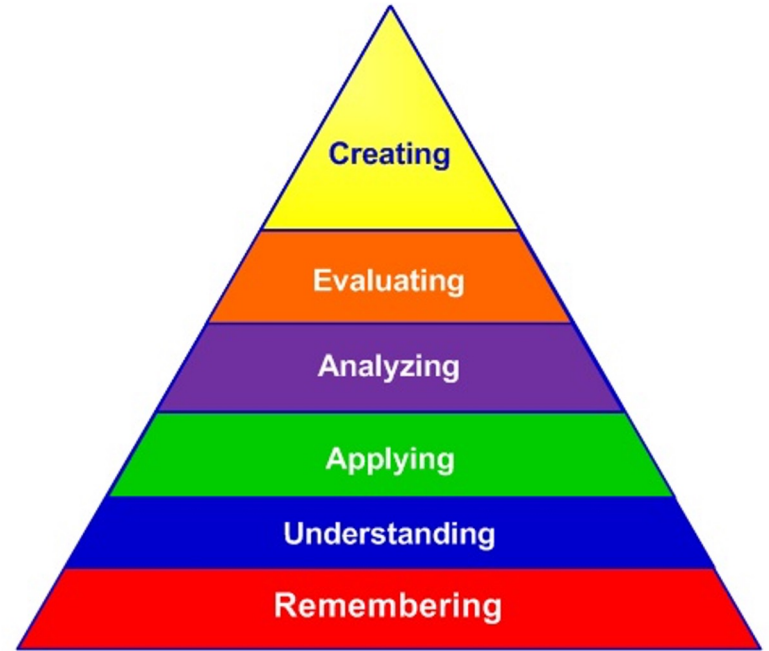
Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

The Inquiry Method:

Uses levels of questioning to:

- Trigger curiosity
- Emphasize higher order thinking
- Encourage independent observations

Blooms Taxonomy - Revised



Visual Thinking Strategies:

- What's going on in this picture?
- What do you see that makes you say that?
- What more can we find?

Higher Order Questioning: Art

Description:

- What kinds of things do you see in the work?
- How would you describe them?
- What information can you get from the credit line?

Analysis:

- What Elements of Art did the artist use (line, shape, space, form, texture, color)?
- What Principles of Design are used (rhythm, movement, balance, proportion, variety, emphasis and unity)?

Interpretation:

- What do you think this piece is about?
- Does the title fit?
- Pretend you can climb inside. How does the painting feel? How does it make you feel?
- Would you agree with the choice of medium and colors?
- Does the date make a difference?

Judgment:

- Why do you think other people should see this work?
- What would you do with it if you owned it?
- What is worth remembering about this picture?

What do you see?





The Iron Workers' Noontime, 1883
Thomas Pollack Anshutz (1851-1912)

Art Vocabulary:

PRINCIPLES OF ART: Balance, emphasis, movement, proportion, rhythm, unity, and variety; the means an artist uses to organize elements within a work of art.

Rhythm	A principle of design that indicates movement, created by the careful placement of repeated elements in a work of art to cause a visual tempo or beat.
Balance	A way of combining elements to add a feeling of equilibrium or stability to a work of art. Major types are <i>symmetrical</i> and <i>asymmetrical</i> .
Emphasis (contrast)	A way of combining elements to stress the differences between those elements.
Proportion	A principle of design that refers to the relationship of certain elements to the whole and to each other.
Gradation	A way of combining elements by using a series of gradual changes in those elements. (large shapes to small shapes, dark hue to light hue, etc)
Harmony	A way of combining similar elements in an artwork to accent their similarities (achieved through use of repetitions and subtle gradual changes)
Variety	A principle of design concerned with diversity or contrast. Variety is achieved by using different shapes, sizes, and/or colors in a work of art.
Movement	A principle of design used to create the look and feeling of action and to guide the viewer's eye throughout the work of art.

ELEMENTS OF ART: The visual components of color, form, line, shape, space, texture, and value.

Line	An element of art defined by a point moving in space. Line may be two-or three-dimensional, descriptive, implied, or abstract.
Shape	An element of art that is two-dimensional, flat, or limited to height and width.
Form	An element of art that is three-dimensional and encloses volume; includes height, width AND depth (as in a cube, a sphere, a pyramid, or a cylinder). Form may also be free flowing.
Value	The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.
Space	An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art .
Color	An element of art made up of three properties: hue, value, and intensity. <ul style="list-style-type: none"> • Hue: name of color • Value: hue's lightness and darkness (a color's value changes when white or black is added) • Intensity: quality of brightness and purity (high intensity= color is strong and bright; low intensity= color is faint and dull)
Texture	An element of art that refers to the way things feel, or look as if they might feel if touched.

Description: Determining subject matter and design elements

- Line
- Color
- Shape
- Form
- Texture
- Value
- Space



Analysis: Discovering how the artwork is organized

- Emphasis
- Balance
- Harmony
- Composition
- Movement
- Proportion
- Unity
- Contrast
- Rhythm
- Variety



Interpretation: Determining feelings and meaning

- What is the mood of the painting?
- Why do you think the artist chose this subject matter?
- Who are the people portrayed?
- How can we place the artwork in a historical context?
- If you could imagine yourself in the painting, how would you feel? Why?



Judgment: Making decisions about the artist's merit

- What do you like or dislike about the artwork?
- Do you think this is an effective composition?
- Would you hang this artwork in your home?
- What further questions do you have about the artwork?

Portrait of Mike Kessel (1938-1940)
Francis Komperda



VTS: How-To

1. Project artwork. Choose a work that is not abstract.
2. Ask students to look closely and silently at it for a minute or two.
3. Three questions guide the discussion.
 - a. Open with: **“What’s going on here?”**
 - Summarize student responses using conditional language (“Raoul thinks this could be...”). This keeps the conversation open to other interpretations by other students.
 - b. If appropriate: **“What do you see that makes you say that?”**
 - This encourages students to back up their statements with things they see in the work of art.
 - c. Ask the group: **“What more can we find?”**
 - This continues the conversation.

Tips for Discussions:

- During discussion, link responses together—compare and contrast what other students have said.
- Avoid inserting information. Let students look closely and reason out their responses, rather than discussing the facts. If a student comes to a factually incorrect conclusion, gently correct if absolutely necessary during your classroom lesson, *not* during the VTS conversation.
- Allow the conversation to go where it will, even if it gets off topic. Remember, the goal is not to share information, but to encourage critical thinking.
- At the end of the conversation, continue with your lesson, linking the content with comments that students made.

What do you see?



Mine Strike (1936)
Thomas Hart Benton



How to Look at Art: Activity

With a partner:

- Look at the piece of art for 60 seconds.
- Discuss and document your observations

CROCKER art museum	
Artist _____	Title of artwork _____
Date _____	Medium _____
Look / Describe Line, color, texture, shape/form, space, value	Analyze Key ideas, action, subjects, themes
"I see..."	"What..." "How..."
Interpret Context, importance, composition	Judge / Assess Success, effectiveness, execution
"Why?"	"What further questions do you have?"

Picturing America: National Endowment for the Humanities

- Picturing America, sponsored by the National Endowment for the Humanities (NEH) brought masterpieces of American art into classrooms and libraries nationwide.
- The project concluded in 2009. However, many of the educational materials created for the program are still available for use by students, teachers, and lifelong learners.

Humanities

Picturing America

"A picture does indeed say more than words. Picturing America gives our students a wonderful opportunity to creatively explore history, culture, and life through compelling images."

Kristina McGlaun
Librarian, Jackson Creek Middle School, Bloomington, Indiana

Click Here to Enter Gallery

Welcome

Great art speaks powerfully, inspires fresh thinking, and connects us to our past.

Picturing America, an exciting new initiative from the National Endowment for the Humanities, brings masterpieces of American art into classrooms and libraries nationwide. Through this innovative program, students and citizens will gain a deeper appreciation of our country's history and character through the study and understanding of its art.

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THE BEST OF THE HUMANITIES ON THE WEB

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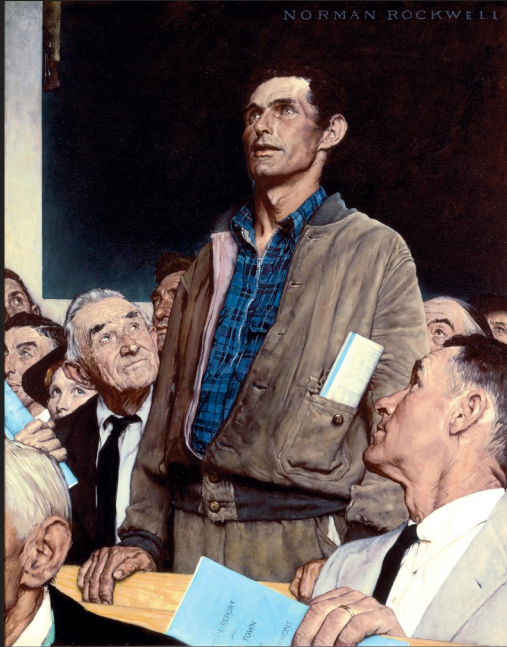
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Lesson Plans: Grades 6-8

Norman Rockwell, Freedom of Speech—Know It When You See It

A PICTURING AMERICA RESOURCE

SEARCH Search By Standards GO

TOOLS

- Email
- Print
- Tweet
- G+
- Pin it

THE LESSON THE BASICS RESOURCES

Introduction >

- Guiding Questions >
- Learning Objectives >
- Background >
- Preparation Instructions >
- Lesson Activities >
- Assessment >
- Extending The Lesson >

Introduction

19a. Norman Rockwell (1894–1978), "Freedom of Speech", *The Saturday Evening Post*, February 20, 1943. Oil on canvas, 45 3/4 x 35 1/2 in. (116.205 x 90.170 cm.).

Credit: The Norman Rockwell Art Collection Trust, Norman Rockwell Museum, Stockbridge, Mass. ©1943 SEPS. Licensed by Curtis Publishing, Indianapolis, Ind. All rights reserved.

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances."

—The Constitution of the United States, Amendment I

Do you recognize freedom of speech when you see or hear it? As the United States apprehensively approached World War II, President Franklin Roosevelt listed four American freedoms in his *State of the Union* address to Congress in 1941. In order to make these abstract ideas more widely understood and appreciated, Norman Rockwell illustrated how these freedoms appear in everyday American life. In this lesson students learn to recognize freedom of speech within their community, state, country, and world. After examining Rockwell's

The Dove: Romare Bearden (1964)



Historical Connections:

- Black History
- Great Migration
- Harlem Renaissance
- Civil Rights Movement

Geography:

- Urban Geography

Music:

- Jazz
- Blues

Arts:

- Collage; mixed media

Literary Connections:

- *Their Eyes Were Watching God*, Zora Neal Hurston

Using Photographs: What's Going On In This Picture?



<https://www.nytimes.com/column/learning-whats-going-on-in-this-picture?>

What's Going On In This Picture? New York Times

“The Year in Pictures” 2007

Original caption:

Senator Charles E. Schumer walked through a room full of cots on his way to the Senate floor, where an all-night session was being held in July.

<https://www.nytimes.com/column/learning-whats-going-on-in-this-picture?>



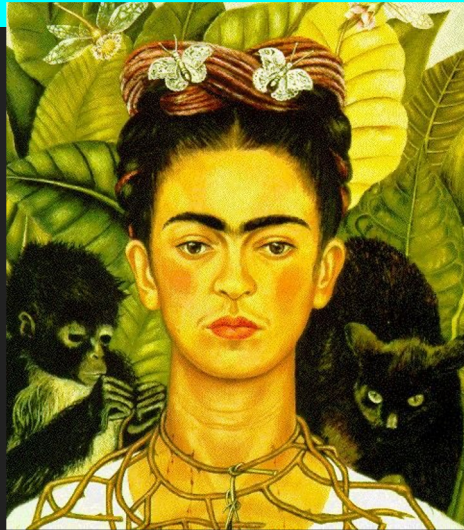
Think-Pair-Share:

- Think of one lesson (or more!) that you could enhance with an art-based lesson and share it with your partner.



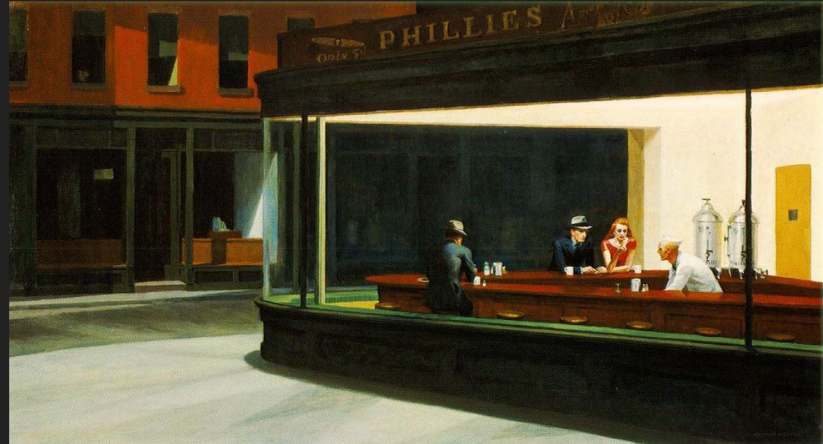
Group Discussion:

- How do you plan to explore visual literacy in your classroom?
- Share your plans for using art and the inquiry method with your students.



Thinking Ahead:

- Search for images to use with an upcoming lesson or unit.
- Create a folder and/or document to start collecting information and images for a visual literacy lesson



Next Steps:

- Seek ways to incorporate visual literacy into your lessons.
- Ask your librarian and/or art teachers for help in discovering artwork that will complement different topics of study.
- Share successes in incorporating art into your classroom with your colleagues!

