

The Rockwell Museum

Fifth Grade Tour: Environments of the American West: Earth, Air, Fire & Water

Pre and Post Visit Materials

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A special thanks to the fifth grade teachers from Corning-Painted Post and Horseheads School Districts who created the pre and post visit writing assignments during a seminar at The Rockwell Museum.

PLEASE NOTE

Please have your students wear nametags large enough to be read by our docents.

OBJECTIVES

Students will utilize language art skills of writing, speaking, and listening and visual art skills of observation to explore cultural and aesthetic traditions of the American West through the museum's collection of paintings, sculptures, and Native American art.

NEW YORK STATE LEARNING STANDARDS ADDRESSED

Art

Standard 2. Knowing and Using Arts Materials and Resources
Standard 3. Responding to and Analyzing Works of Art
Standard 4. Understanding the Cultural Dimensions and Contributions of the Arts

English Language Arts

Standard 1. Language for Information and Understanding
Standard 3. Language for Critical Analysis and Evaluation
Standard 4. Language for Social Interaction

Social Studies

Standard 1. History of the United States
Standard 3. Geography

FIFTH GRADE THEME

Environments of the American West: Earth, Air, Fire, and Water

Food for Thought: The environment has a direct relationship to culture. Artists can express memories, feelings, or observations about an environment through a work of art.

FIFTH GRADE CURRICULUM CONNECTIONS

Art

Principles of design
Exploration of mediums
Using themes, symbols, events, and personal experiences
Defining the artist
Cultural awareness
Analysis

English Language Arts

Writing
Listening
Speaking

Math

Use comparative terms
Geometry

Science

Living environment/ecosystems
Food chain
The water cycle

Social Studies

Geography
US History

MUSEUM MANNERS

Please go over these basic rules with your students before their visit; and if possible, make copies for your chaperones.

Number One Rule – Do Not Touch.

Stay at least one foot away from the works of art and one foot away from cases containing art.

Please do not lean on walls.

Groups must stay together at all times.

Walk; don't run.

Talk; don't yell.

Raise hands to speak.

No eating, drinking, or chewing gum in the galleries.

Backpacks must not be carried through the museum but may be left in our coatroom.

Use pencils only for sketching or notes.

No flash photography.

PLEASE NOTE

Teachers and chaperones are responsible for maintaining the same discipline as you would in the classroom.

K W L EXERCISE

What do you know, what do you want to know,
and what did you learn?

This exercise is an assessment tool that you can use to evaluate basic information that was learned on the tour.

Before your visit ask students to tell you:

What do you know
about art museums?
about the Western United States?

Then ask students:

What do you want to know
about art museums?
about the Western United States?

Record answers and save for post visit.

After the visit ask students to tell you:

What did you learn
about art museums?
about the Western United States?

VOCABULARY

1. **Collection** - A group of objects gathered together (i.e.: rocks, coins, artwork).
2. **Art Museum** - a place that protects and displays artwork that is of special interest or value.
3. **Artist** - A person who makes art (drawings, paintings, sculpture, collage, pottery).
4. **Painting** - A picture made by using paint on paper, wood, canvas, or other surfaces.
5. **Sculpture** - An object made out of wood, metal, or clay (or other materials) that you can see from two or three sides.
6. **Native American** - The first people to live in the Americas (North, Central, and South). Native Americans are also called Indians.
7. **Cowboy** - A person who takes care of cattle or horses.
8. **Pattern** – In artwork: repeated pictures or shapes that make a design (i.e.: on clothing, pottery, beadwork and weaving).
9. **Beadwork** - An object, sometimes clothing, that is sewn with beads, often in patterns.
10. **Pottery** - An object made out of clay (i.e.: bowls, cups, dishes).
11. **Survival** – Act of existing or living in spite of surroundings.
12. **Environment** – Surroundings in which you live.
13. **Era** – A period of time.
14. **Branding** – A mark showing ownership, burned on an animal’s hide.

GEOGRAPHY REVIEW

In order for students to comprehend the term “West” on their visit, please use a map of the United States to point out the basic regional division of East and West.

THE ROCKWELL MUSEUM TRANSPARENCY



The Rockwell Museum, Corning, New York

Exterior Photo 2001

Photo Credit: Frank J. Borkowski

THE BUFFALO HUNT TRANSPARENCY

The Buffalo Hunt by William Robinson Leigh



William Robinson Leigh, *The Buffalo Hunt*, 1947

Oil on canvas, 78 x 126 ¼ inches

Collection of The Rockwell Museum, Corning, New York

PAINTING ANALYSIS WORKSHEET DIRECTIONS

Project the transparency of The Rockwell Museum to show students where their visit will take place.

Project the transparency of The Buffalo Hunt by William Robinson Leigh. Please let your students know that they will be seeing this painting when they come to The Rockwell Museum.

Have students observe the painting and complete the *Painting Analysis Worksheet*. You will need to make one copy for each student.

PAINTING ANALYSIS WORKSHEET

Painting: The Buffalo Hunt

Artist: William Robinson Leigh

Observe the entire painting again. Next, examine individual items in the painting. Then, divide the painting into four sections and study each section to see what new details become visible.

Step 1: OBSERVATION

List people, animals, objects, and actions in the painting.

<u>People</u>	<u>Animals</u>	<u>Objects</u>	<u>Actions</u>

Step 2: CONCLUSIONS

Based on what you wrote above, list three things you think are happening in this painting.

1. _____

2. _____

3. _____

Step 3: PURPOSE

Why do you think the artist created this painting?

THE BUFFALO HUNT QUESTIONING ACTIVITY

Engage students in the questioning activity below. Students may refer to their painting analysis worksheet to begin the dialogue. This activity will encourage students to feel free to answer questions and share their ideas on the tour.

Ask: “What’s going on in this picture?”
(This asks students to open the conversation about their observation.)

Expand questioning with:
“What else is happening?”
“What more?”

Seek clarification with:
“What do you see that makes you say that?”
(This causes students to ground interpretations in their observations.)

Ask: “Who do you see here?”
(This asks students to delve more deeply into what they can and cannot surmise about the characters represented in the work and to extract information from the painting itself.)
“What can we learn from looking at...their clothes, their pose, expression, gesture?”

Ask: “What are they doing?”
(This requires students to pinpoint activities, events, body language, and gestures.)

Ask: “Where are they?”
(This asks students to examine the work carefully to determine the setting for the piece.)

Ask: “When is it?”
“What time of day is it?”
“What season is it?”
“In what era can we place this work?”

Ask: “What do you think the artist was trying to tell us about the people, person, place?”
(This introduces the idea that artists make choices and do so intentionally.)
“How does the artist persuade us of particular interpretations?” (This requires students to provide evidence for their speculation or conjecture.)
“Why do you think the artist might have made a picture like this?”

(This encourages students to think about art in relationship to real life.)

POINT OF VIEW WRITING QUESTION

Ask students to describe how it feels to be part of the hunt from the point of view of either the Native American or the horse.

NOTE: Please bring one example from each “point of view” to be read aloud while observing the painting on the tour.

WILLIAM ROBINSON LEIGH BIOGRAPHY

Please verbally share the following biographical information on the artist with your class after the pre visit activities are completed.

William Robinson Leigh (1866-1955)

Leigh was born on a West Virginia farm; he drew animals at an early age. When he was only twelve, he won an award from a Washington, D.C. art collector, W. W. Corcoran, for a drawing of a dog. He studied at Maryland Institute of Art, Baltimore. He went to Munich for more training. He was a well-known illustrator in 1897 when Scribner’s Magazine sent him to North Dakota on his first trip west. Wanting to be a fine artist rather than an illustrator, in 1906 he persuaded the Santa Fe Railway to send him west in return for a painting of the Grand Canyon. His ability to portray horses and other animals with absolute accuracy made him a much-sought-after western painter.

TOUR OF MUSEUM WRITING WORKSHEET (Explanation)

While on the tour, students will complete a worksheet. Students will compare/contrast The Buffalo Hunt with Branding by Frank Tenney Johnson. This worksheet will be used as preparation for the post visit Compare/Contrast Writing Activity.

POST VISIT COMPARE/CONTRAST WRITING ACTIVITY

Ask students to refer to their compare and contrast worksheet for The Buffalo Hunt and Branding to write a compare and contrast essay. If you wish, use the Compare/Contrast Guidelines to help students construct their essays.

Compare/Contrast Guidelines

Introduction

1. Engage the reader
 - Types of leads
 - In the form of a question
 - That raise a question
 - In the form of dialogue
 - That show, not tell
 - That set a tone
 - That inform
 - That surprise
2. Explain what is being compared/contrasted
 - Theme of the paintings
 - Titles/artists
 - Color Feeling
3. Introduce the topic
 - Thesis statement (are the paintings mostly alike or mostly different?)

Conclusions

1. Reflect the lead
 - End the way you start
2. Let the reader know the essay is over
 - Summarize your main points
3. Have a strong final sentence