

MUSEUM MANNERS

To ensure a pleasant and successful visit, we ask that you review the following guidelines for your visit:

Before leaving school:

- Nametags are recommended where school policy allows.
- Food, gum, drinks and backpacks are prohibited in the galleries.
- Please keep in mind that photography in the galleries is prohibited.
- The temperature in the Museum is often cool. Students may wish to bring a sweater.
- Since there are no indoor lunch facilities, groups may picnic in the adjacent park. Lunches may be brought into the hallway for easy storage during the tour.

At the Museum:

- Except for a marble sculpture in the hallway where you enter for your tour, the works of art cannot be touched. Skin oils and acids can damage artwork.
- Please do not lean on the gallery walls or touch the exhibition cases in the galleries, many of which are alarmed.
- Teachers and chaperones should accompany the students at all times and help students follow Museum Manners.
- Please keep use of cell phones to a minimum, so that your attention is focused on the needs of your students.
- Students must stay with the group at all times. A teacher or chaperone should accompany a student who has an “emergency.”
- Other visitors may be in the galleries; please walk only, and use appropriate courtesy.
- Visits to the Museum Shop are at the teacher’s discretion. If you wish to visit the Shop, please allow adequate time after your tour. Please limit the visit to six students at one time, accompanied by a chaperone.
- Thank you. We look forward to your visit!

Accredited by the American Association of Museums, the Orlando Museum of Art is supported by earned income and sponsored in part by United Arts of Central Florida, the Council of 101, the State of Florida, Department of State, Division of Cultural Affairs and the Florida Arts Council, and the National Endowment for the Arts, and donations from individuals, corporations and foundations.



TO THE CHAPERONE

Thank you for being a chaperone during this special learning trip. To ensure that you and the students experience a pleasant and successful visit, we ask that you review the following guidelines prior to your visit:

- Teachers and chaperones should accompany the students at all times and help students follow Museum Manners.
- Students must stay with the group at all times. A teacher or chaperone should accompany a student who needs to use the restroom or leave the group for other reasons.
- The Museum guards are here to protect the artwork and not to monitor student behavior. As a chaperone, your help with students is appreciated.
- Please be prepared to help the docent (tour guide) facilitate activities. Docents cue adults when their assistance is needed, so good listening is an asset.
- Please do not lean on gallery walls or exhibition cases.
- Please do not take photographs in the galleries. You may take photographs in the Education hallway (where you enter the building for the tour) or in other non-gallery areas.
- Visits to the Museum Shop are at the teacher's discretion. Please limit the visit to six students at one time, accompanied by a chaperone.
- Thank you. We look forward to your visit!

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TOUR DU JOUR

Transcending Vision: American Impressionism 1870-1940

Works from the Bank of America Collection

April 10 – July 18, 2010

We look forward to your class visit to the Orlando Museum of Art! This learning experience features paintings by American Impressionists from the Bank of America Collection. The exhibition includes more than 120 works by over 75 artists. It traces the growth of Impressionism in the United States, as well as the development of a truly American style of painting.

Students will explore the work to see how American artists were influenced by French Impressionism, as well as scientific ideas about color and perception. Students will also explore how the works of art reflect the time period in which they were created.

The Bank of America Collection has provided an extensive **Educator's Guide** that is available on the OMA website through fall 2010: www.omart.org.

To prepare students for the visit and to continue the museum experience after your learning trip, here are vocabulary terms and suggested pre- and post-visit activities. Additional suggestions may be found in the **Educator's Guide**.

VOCABULARY

Here are some terms to help prepare your students for their visit!

Color	one of the elements of art; primary colors are red, yellow and blue; secondary colors are orange, green and violet; complementary colors are red/green, blue/orange, yellow/violet
Composition	way in which an artist places forms, shapes, colors, value and other features in a work of art, to direct the viewer's eye
Elements of art	basic visual "tools" that artists use to create works of art; these include <i>line, shape, color</i> and <i>texture</i>
Impressionism	style of painting in which an artist tries to capture the changing effects of light and atmosphere using broad strokes of color; many Impressionist artists based their work on scientific theories of color and perception
Landscape	a work of art that shows natural scenery such as mountains, rivers, trees and lakes
Medium	the material used by an artist to create a work of art (plural is media)
Painting	two-dimensional work of art created by applying paint to a surface
Plein air	a French term meaning "open air" or "fresh air" that refers to the practice of painting outdoors, often used by the Impressionists
Principles of design	basic guidelines that artists use to plan works of art; these include <i>balance, emphasis, pattern</i> and <i>rhythm</i>

Learning trip activities combined with suggested classroom activities meet **National Standards for Arts Education (NSAE)** and **Sunshine State Standards (SSS)**. These are indicated with suggested classroom activities. Additionally, we have indicated the appropriate level of **Bloom's Taxonomy of Thinking** (updated 2001) for each activity in italics.

PRE-VISIT ACTIVITIES

These suggested activities are good ways to prepare students for their visit!

Visual Arts/Social Studies: American Impressionism

NSAE: 4a,b,c; 5a,b,c; 6a,b

SSS: VA.B.1.2, VA.C.1.2, VA.D.1.2, VA.E.1.2; SS.5.A.6; *Remember, Apply, Analyze, Evaluate*

Impressionism began in France during the 1860s with artists Edouard Manet, Claude Monet, Camille Pissarro and others who shared an interest in capturing a particular time and place in their paintings. They painted on location, *en plein air*, and incorporated the results of scientific studies on vision, especially how the human eye perceives light and color, into the ways they applied paint to canvas.

As the work of these artists becomes known in the United States, American artists began to adopt aspects of Impressionism by the 1880s. Artists applied these ideas, especially the focus on color and light and capturing the visual impact of the moment, to a wide variety of subjects, including traditional landscape scenes and scenes of urban life and architecture. While some artists used Impressionism in a nostalgic manner, to emphasize a time before modern industrialization, others sought to bring attention to changes in everyday life and the landscape.

Have students look at a reproduction of an Impressionist landscape painting. Discuss the subject matter, the time period or season it might represent, the type of brushstrokes the artist used, etc. How does this style differ from a solely realistic depiction of a landscape?

Visual Arts: Basic Color Theory

NSAE: 1a,b; 2a; 4a,b,c; 5a,b,c

SSS: VA.A.1.2, VA.B.1.2, VA.D.1.2, VA.E.1; *Understand, Analyze, Evaluate, Create*

Like French Impressionists, American Impressionists were influenced by scientific studies on vision, especially how light and color are perceived, and used these ideas when painting. They applied paint using broad strokes of pure color placed next to one another on the canvas, often without mixing the color on the palette first. This method allowed the viewer's eye to mix the colors and created vibrant effects.

Using a color wheel, discuss basic color theory with students, including primary colors, secondary colors, and complementary colors. The primary colors (red, yellow and blue) are the colors from which all other colors are created. The secondary colors are formed by mixing two primary colors: thus red and yellow make orange, yellow and blue make green, and blue and red make violet. Complementary colors are those hues located directly across from one another on the color wheel: blue and orange, red and green, yellow and violet.

Have students make their own color wheels by drawing circles, dividing each circle into six equal sections (like a pie chart), and using markers, crayons or paint to fill in each section with the correct color. If using paint, have students mix secondary colors from primary colors for their color wheels.

Finally, have students look at one reproduction from the exhibition and identify the primary colors, secondary colors, and complementary colors used in the painting.

POST-VISIT ACTIVITIES

These suggested activities will help extend the learning from the Museum visit!

Social Studies/Language Arts/Visual Arts: Writing a News or Travel Report

NSAE: 4a,b,c; 5a,b,c; 6,a,b

SSS: SS.5.A.6, LA.4.3.1, LA.4.3.2, LA.4.3.3, LA.4.3.4, VA.B.1.2, VA.C.1.2, VA.D.1.2, VA.E.1.2; *Remember, Understand, Apply, Analyze, Create*

Although recording history was not the goal of the American Impressionists, these artists were great observers of everyday life. By capturing a moment in time, in a particular place, their paintings help to document scenes of America, both urban and rural. The works of art record scenes of American history.

Have students choose one work of art from the exhibition and write about it from the point of view of a reporter. Ask each student to record details as a news reporter covering an event or as a travel reporter detailing a place to visit. Have students make sure to include details about objects and what is happening in the scene, as well as colors, the weather or climate, etc.

Visual Arts: Broken “Brushstrokes”

NSAE: 1a,b,c,d; 2a,b,c; 3a,b; 4a,b,c; 5a,b,c; 6a,b

SSS: VA.A.1.2, VA.B.1.2, VA.C.1.2, VA.D.1.2, VA.E.1.2; *Remember, Understand, Apply, Analyze, Evaluate, Create*

American Impressionists adapted many of the hallmarks of French Impressionism, including working *en plein air*, using broken brushstrokes, using light-saturated colors, and painting with rapid strokes. They were interested in optics and how pigments on a surface come together in the eye and mind to create an image. To this end, they often placed short, choppy brushstrokes of pure color next to one another on the canvas rather than mixing the colors on the palette first. This helped create a vivid image, but also allowed the viewer’s eye to mix the colors when viewed from a distance.

Use the pre-visit lesson on basic color theory to discuss primary colors, secondary colors and complementary colors. Explain that complementary colors will usually “vibrate,” appearing brighter and more intense, when placed next to one another. Tell students they will layer scraps of colored tissue paper into complementary color combinations to create a landscape scene.

Using a wax paper background, have students tear tissue into shapes they will need. Encourage them to layer the scraps in primary colors to create secondary colors, and to place complementary colors next to each other. When students have completed planning their compositions, have them paint glue over the surface of the wax paper to affix the tissue scraps. Add glue over each layer of scraps before adding successive layers. The glue will make the tissue more translucent, demonstrating the variety of secondary colors that can be created. Have students add a final layer of glue over the finished composition.

Have students discuss the finished landscapes, noting areas of complementary colors and they blend when viewed from afar.

Visual Arts: Choosing Contrasting Colors

NSAE: 1a,b,c,d; 2a,b,c; 3a; 4a; 5a

SSS: VA.A.1.2, VA.B.1.2, VA.D.1.2, VA.E.1.2; *Remember, Understand, Apply, Create*

American Impressionists were aware of colors placed next to one another on the canvas and how they affected each other, either blending in the eye or providing contrast.

Have students explore contrasting colors by providing the following to each one: six 5” squares of construction paper of red, orange, yellow, green, blue and violet; six 2” squares of construction paper of red, orange, yellow, green, blue and violet.

Ask students to lay out the larger squares, and place one of the smaller squares in the center of each. Have them rearrange the combinations to identify the colors that contrast most.

As a variation, have students place two small squares of the same color, each on a larger square of a different color. Have them notice how the color of the small square is affected by the color that surrounds it. Do the small squares look to be the same color, or slightly different?

In addition to the above suggested pre- and post-visit activities, The Resource Center (TRC) at the Orlando Museum of Art has materials for classroom use that will support learning that takes place at the Museum. The Resource Center is operated in partnership with the University of Central Florida. Contact the School Services Assistant at (407) 896-4231, ext. 240 or lelkins@OMArt.org for more information.

Language Arts/Visual Arts: Student Assessment

NSAE: 2a,b; 3a; 4a,b,c; 5a,b,c; 6a,b

SSS: LA.4.3.1, LA.4.3.2, LA.4.3.3, LA.4.3.4, VA.C.1.2, VA.D.1.2, VA.E.1.2;
Remember, Understand, Apply, Analyze, Evaluate, Create

Using the reproducible sheet on the next page, have students write a paragraph in which they answer a series of questions about their experience at the Museum. Use a rubric with good, average or needs work to evaluate your students' understanding.

STUDENT ASSESSMENT

Use the space below to write a paragraph that answers the following questions:

- What type of art did you see at the Orlando Museum of Art?
- What techniques were used to create the works of art you saw?
- How did the works of art reflect ideas about color and vision?
- How did they reflect the time period in which they were created?
- What new thing did you learn during your visit?

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