



MUSEUM

A simulation of the creation of a community museum

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PURPOSE

MUSEUM offers a unique way for art to come alive in your classroom. By the end of this simulation, students will have studied great artists, become familiar with artistic periods and how they fit in history, and will recognize terms associated with the visual arts. Each student will also practice becoming an artist, developing his/her own portfolio during the course of the simulation.

Specifically, students will participate in the following ways:

Knowledge

1. Understanding why people create art and why this is important in understanding history
2. Identifying artists and types of artwork specific to a certain period in history
3. Understanding how important the creative process is to an artist
4. Understanding how different types of art (realism, impressionism, etc.) are created
5. Understanding how museums help educate people about art and history

Skills

1. Researching artists and different types of art
2. Recognizing different forms of art
3. Using knowledge gained in research to complete assigned tasks
4. Designing different types of art for a personal portfolio and classroom museum
5. Working cooperatively with other members of a group
6. Designing a classroom art museum

Feelings and attitudes

1. Appreciating fine works of art and artists
2. Understanding the correlation between a historical time period and the art produced during that period
3. Realizing that cooperative efforts in a group help all members of the group gain knowledge
4. Deciding which types of art are aesthetically appealing
5. Understanding how an art museum is set up



Our museum ...



OVERVIEW

MUSEUM begins when the class learns that Mona Pizarro, a wealthy patron in the community, has died and made arrangements in her will to fund a museum if certain criteria are met. Unfortunately, there is a time limit to which the students must adhere. If the class decides to undertake this challenge, they must quickly start to work because the clock is ticking!

In **Phase 1** the class is divided into groups of about four to six students. Each group is given the responsibility to investigate and work on one specific area of the proposed museum. During this time, students complete individual and group projects to meet the criteria Mona Pizarro mentioned in her will. Students learn about artists and their art work as well as specific periods in art history. In addition to these tasks, group members produce works of art from five major artistic time periods. Students also develop their own portfolio of artwork from many artistic periods in history.

Phase 2 focuses on creativity. Students produce their own pieces of three-dimensional art which correlates with their groups' museum section. Individual and group time lines are developed which demonstrate how their artistic time period fits into history. Groups, utilizing brainstorming techniques, solve problems that museums sometimes face. At the end of Phase 2, each group prepares an oral presentation for the rest of the class describing what they have learned about their museum section. The remainder of the class critiques each presentation, providing ideas on how each group can improve its presentation before the museum opens to the public.

Once all of these tasks are completed, students are ready to begin **Phase 3**—turning your classroom into a museum. Artwork from each student is selected, allowing many different types of art to be incorporated into the classroom museum. At this point, other students, parents, and others in the community are invited to the classroom museum. Students then serve as tour guides for their own particular museum section.



... turning
your
classroom
into a
museum ...



ORGANIZATION

My challenge will get your students involved!

Mona Pizarro

MUSEUM is organized into four parts: an introduction and enticement to develop a classroom museum (Mona Pizarro's will); developing one specific section of the museum (Phase 1); oral presentation about art periods (Phase 2); the Museum's grand opening (Phase 3).

The **introduction** will take one class period. Students are read the section of Mona Pizarro's will which promises to fund a museum if certain criteria are met. This section of the will is then posted in the room so the students are constantly reminded of the criteria. They also learn that Mona Pizarro has heirs who are not too pleased with this section of the will. These heirs have hired a lawyer to examine the museum with a fine-tooth comb once it is complete. The class is divided into groups which are given their assigned museum sections.

Phase 1 begins on Day 2 of the simulation. Each group completes individual and group assignments that meet the will's criteria. To begin Phase 1, students are assigned the task of writing a report about artists from their time period. While students are working on various individual and group projects for their specific section of the museum, they also hear mini-lectures about all sections of the museum. Everyone in the class tracks down art forms and artists from their own community to post in the lobby of the classroom museum. As students finish each piece of art, they add the artwork to portfolios they made in the beginning of Phase 1.

In **Phase 2**, students work on a long-term project to produce a piece of three-dimensional art for their section of the museum. The students also participate in some Museum Moments—activities that show the students actual problems that museums face and which gives pupils an opportunity to brainstorm possible solutions for these problems. At the end of Phase 2, each group of students gives an oral presentation about its museum section; their classmates critique each group's presentation.

Phase 3 of this simulation involves turning your classroom (or other room in the school) into an actual art museum. Tasks vary: students cover refrigerator boxes with butcher paper, display two- and three-dimensional art, revise presentations, create invitations, and work on the lobby. The latter contains local art and historical art the class has found and other items of interest such as posters and books about art. There will be plenty of work for everyone! Finally, your classroom museum opens to the public. Parents, fellow students, local newspaper and television stations, and anyone in the community who is interested in art are welcome!



INITIAL PREPARATION

1. To become familiar with this simulation, read through this entire booklet.
2. Duplicate a copy of Mona Pizarro's will (page 1:11). Mount it on fancy, colored paper and display it prominently in your classroom so that you and your students can refer to it regularly.
3. Enlarge the letters **M**, **U**, **S**, **E**, **U**, and **M** and have them ready to put on display in your room—to keep track of students' accomplishments. (See the boxed diagram at the bottom of this page.)
4. Make a large poster sheet—OUR COMMUNITY'S ART AND ARTISTS (as seen on page 1:12) on which to keep track of the artists and artwork found in your community. If you do not wish to make a large poster, simply duplicate page 1:12 and post it prominently for class use.
5. Have a set of encyclopedias and any books you can find about art available in your classroom.
6. Contact two adults to pose as the two lawyers you will need for this simulation. One will be a positive person (Arthur Louvre) and the other will be a negative person (Bartholomew Vader). Feel free to change either or both names if one or both lawyers is female. The principal might be interested in playing the role of one of the lawyers. A parent or another adult who works in your school might play the second lawyer.
7. The pages to duplicate for each part of this simulation are listed under **Duplication** at the beginning of Tabs 2, 3, and 4. Duplicating all such materials for the *complete* simulation before beginning the project is recommended. Here are the items to duplicate for Day 1's Introduction. (The number in parentheses refers to the number you should duplicate.)
 - Mona Pizarro's will (1)
 - OUR COMMUNITY'S ART AND ARTIST (1) *Optional—see number 4 above.*

MUSEUM

- M** FIVE DIFFERENT PERIODS OF ART REPRESENTED
- U** TWO- AND THREE-DIMENSIONAL ART EXHIBITED
- S** INFORMATION ABOUT ARTISTS IN EACH TIME PERIOD
- E** TIME LINES DISPLAYED
- U** ORAL PRESENTATIONS FOR EACH TIME PERIOD
- M** ART AND ARTISTS IN OUR COMMUNITY

8. If you are fortunate enough to have a museum in your community, try to plan a field trip to the museum either before you begin this simulation or as a culminating activity after your classroom museum is complete. If a field trip is not possible, the museum curator might be willing to come and speak to your class.



TIMING OPTIONS



This simulation is written as if you were going to teach it every day. Since this may not be practical for you, some timing options are listed below. Feel free to come up with a different option of your own!

1. Work on the simulation for two to three days every week. At this rate you will complete the simulation in about four to five months.
2. Take your time and do all art activities (including the optional ones). If you work every day on MUSEUM and do all the options, the simulation will probably take at least nine weeks.
3. Have a number of classes work together on the museum and develop a school museum (e.g., all fifth-grade classes might have a fifth-grade museum). Each class could focus on developing one or two sections of the museum.
4. This simulation could be amplified with many of your own ideas and stretched out to serve as your art program for the entire year.





SUPPLIES TO HAVE ON HAND

Although supplies are listed for each activity, it may be easiest to have supplies on hand before the simulation begins. The following list of supplies will be used in this simulation:

- a ream of white 8 1/2"x11" construction paper
- a ream of various colors 8 1/2"x11" construction paper
- watercolor paint
- paintbrushes in various sizes
- various colors of tempera paint
- ditto paper
- crayons
- pencils
- newspaper (to cover the tables when painting)
- cups (for water when students are painting)
- a piece of fine-grained sandpaper for each student
- 8 refrigerator boxes
- various shades of butcher paper
- tag board
- Scotch tape
- masking tape
- scissors
- staplers
- 4"x6" (or 3"x5") cards
- felt-tipped pens
- markers
- glue
- tables (or a few desks pushed together)

Supplies for optional art projects

- brown paper bags (one for every two students) or brown packing paper
- a 6"x6" square of Styrofoam for each student
- ink rollers or padded paint brush
- flower in a vase
- magazine advertisements
- tracing paper

art supplies ...





KEEPING TRACK OF ACCOMPLISHMENTS

Each letter in the word museum will represent one of the requirements that Mona Pizarro sets forth in her will:

- M** for the five different periods of art to be represented
- U** for the two- and three-dimensional art to be exhibited
- S** for the information required about artists in each time period
- E** for the time lines to be displayed in each section
- U** for the oral presentations to be given in each area of the museum
- M** for the information about art and artists in our community

There will be a reminder in the margin when a letter in MUSEUM should be filled in. Look for these reminders!

MUSEUM

- M** FIVE DIFFERENT PERIODS OF ART REPRESENTED
- U** TWO- AND THREE-DIMENSIONAL ART EXHIBITED
- S** INFORMATION ABOUT ARTISTS IN EACH TIME PERIOD
- E** TIME LINES DISPLAYED
- U** ORAL PRESENTATIONS FOR EACH TIME PERIOD
- M** ART AND ARTISTS IN OUR COMMUNITY

As each requirement is fulfilled, students should show what they accomplished in one of the following ways:

1. Color in the letter that goes with their accomplishment.
2. Fill in the letter with stars.
3. Cover the letter with tissue paper or other three-dimensional item.

If one of the ideas listed above does not appeal to you, feel free to develop your own ideas!

The first day of the simulation, students will be able to fill in the first **M** since five groups representing different periods of art have been formed. The other letters will take more time to fill in, but this chart will give students a visual picture of what they have accomplished and what they still need to accomplish.



UNIT TIME CHART

 **Note:** This UNIT TIME CHART is intended as an example of the daily lessons—about one hour or more per day. Alter it as desired.

<p>INTRODUCTION</p> <p>Introduce the Museum challenge</p> <p>Reading of the will Divide class into groups</p> <p style="text-align: right;">1</p>	<p>PHASE 1 begins</p> <p>WHO AM I? mystery artist activity</p> <p style="text-align: right;">2</p>	<p>INDIVIDUAL ARTIST REPORT assigned</p> <p>Distribute ART CARDS</p> <p style="text-align: right;">3</p>	<p>Portfolio</p> <p>Ancient Art Mini-Lecture</p> <p>Ancient Group Art Project</p> <p style="text-align: right;">4</p>	<p style="text-align: right;">5</p>
<p>Renaissance Art Mini-Lecture</p> <p>Renaissance Group Art Project</p> <p style="text-align: right;">6</p>	<p>Early American Art Mini-Lecture</p> <p>Early American Group Art Project</p> <p style="text-align: right;">7</p>	<p>Impressionist Art Mini-Lecture</p> <p>Impressionist Group Art Project</p> <p style="text-align: right;">8</p>	<p>Modern Art Mini-Lecture</p> <p>Modern Group Art Project</p> <p style="text-align: right;">9</p>	<p>PHASE 2 begins</p> <p>Individual Art Project assigned</p> <p>Distribute Individual Time Lines</p> <p style="text-align: right;">10</p>
<p>Artist reports due</p> <p>MUSEUM MOMENT #1</p> <p style="text-align: right;">11</p>	<p>MUSEUM MOMENT #2</p> <p>Group Time Line Activity</p> <p style="text-align: right;">12</p>	<p>MUSEUM MOMENT #3</p> <p>Group presentation instructions given and then they are begun</p> <p style="text-align: right;">13</p>	<p>MUSEUM MOMENT#4</p> <p>Group presentation practice</p> <p style="text-align: right;">14</p>	<p>MUSEUM MOMENT #5</p> <p style="text-align: right;">15</p>
<p>Group presentations given</p> <p>Critiques of the group presentations</p> <p style="text-align: right;">16</p>	<p>PHASE 3 begins</p> <p>Floor Plan decision</p> <p>Museum jobs begin</p> <p style="text-align: right;">17</p>	<p style="text-align: right;">18</p>	<p style="text-align: right;">19</p>	<p style="text-align: right;">20</p>
<p>Museum's Grand Opening</p> <p style="text-align: right;">21</p>	<p style="text-align: right;">22</p>	<p style="text-align: right;">23</p>	<p style="text-align: right;">24</p>	<p style="text-align: right;">25</p>



DAILY LESSON PLANS - 1

Hour 1

Materials

1. A posted copy of Mona Pizarro's will

Procedures

1. Begin by having a discussion about museums. Use these questions to guide your discussion with your students:
 - a. Have you ever been to a museum? (*thumbs up if you have, thumbs down if you haven't*)
 - b. What type of museum have you visited?
 - c. What interested you most in the museum you visited?
 - d. What things did you do at the museum? (*take a tour, view paintings, sculptures, displays, view a video or film about the museum, read tags about displays*)
 - e. What is a museum?

Read



or Tell

2. Read or tell the following information to your students:

A museum is a place where art or historical and scientific objects are kept. People go to museums to view and enjoy exhibits. A wealth of information can be learned from the displays in a museum.

You are going to have a unique opportunity to develop an art museum in your very own classroom. Last week in the mail, I received a portion of the will of a rich woman named Mona Pizarro, who lived in our community. Her lawyer Arthur Louvre thought that we would be the perfect group to meet the challenge put forth in Mona Pizarro's will. I have placed on the _____ the part of the will that pertains to us so that we can refer to it when we need to. It says ... (*Read the will to the class.*)

Let's discuss what this part of Mona Pizarro's will means. Can someone tell us in her or his own words what task Mona Pizarro sets forth for us?

As you can see, we have our work cut out for us. There is an additional problem not mentioned in the will. Mona Pizarro has some heirs who do not want ten million dollars from her estate to fund an art museum. These heirs have hired their own lawyer named Bartholomew Vader, who will check up on our progress from time to time.



DAILY LESSON PLANS - 2

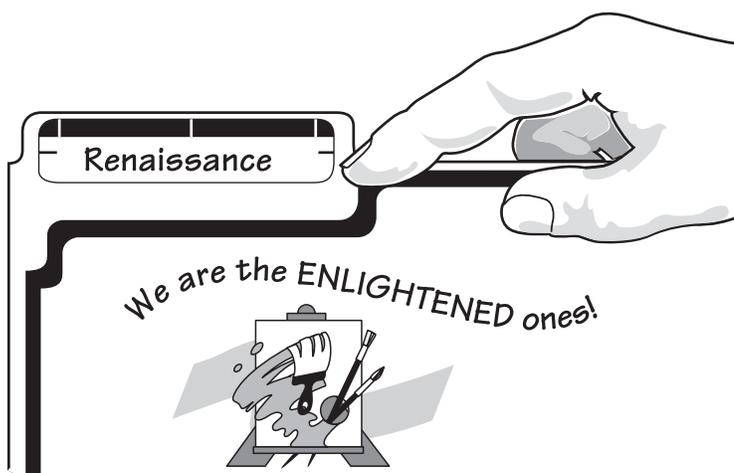
Occasionally Mr. Vader will present us with problems to solve pertaining to museums. It is in his interest that we fail. We'll need to stay on our toes to keep one step ahead of the heirs and their lawyer.

Mona Pizarro's lawyer, Arthur Louvre, is interested in having us succeed at this project, for he is a great lover of art and would like to see a museum in our community. Therefore, we know that we'll have his support.

We will start on this project today. You will be exposed to many forms of art in the next few weeks, but today you will each be assigned to a certain section of the museum. By the time we are ready to put together our classroom museum, you and every member of your group will be an expert for your section of the museum. As a matter of fact, you will assume the role of "teacher" at a later time and will instruct the rest of the class on certain aspects of your section of our museum.

3. Tell each student the group to which he or she has been assigned. Have all students write down what they know (or think) about the section to which they've been assigned. For example, if a student has been assigned to the Renaissance section, she/he should write down everything that he/she knows about the Renaissance, especially as it pertains to art. This activity will serve as a pre-test.
4. Have the groups meet together, make a group folder, and compare the notes they wrote down about their section. Emphasize that everyone's ideas should be listened to and shared. Tell the class that at the end of the simulation they will have the opportunity to write down what they know about their section of the museum after considerable learning has taken place.
5. Before ending for the day, tell your students that they should find out all they can about their section of the museum before you meet again tomorrow.

Fill in the first M in
MUSEUM.



The Last Will and Testament of Mona Pizarro

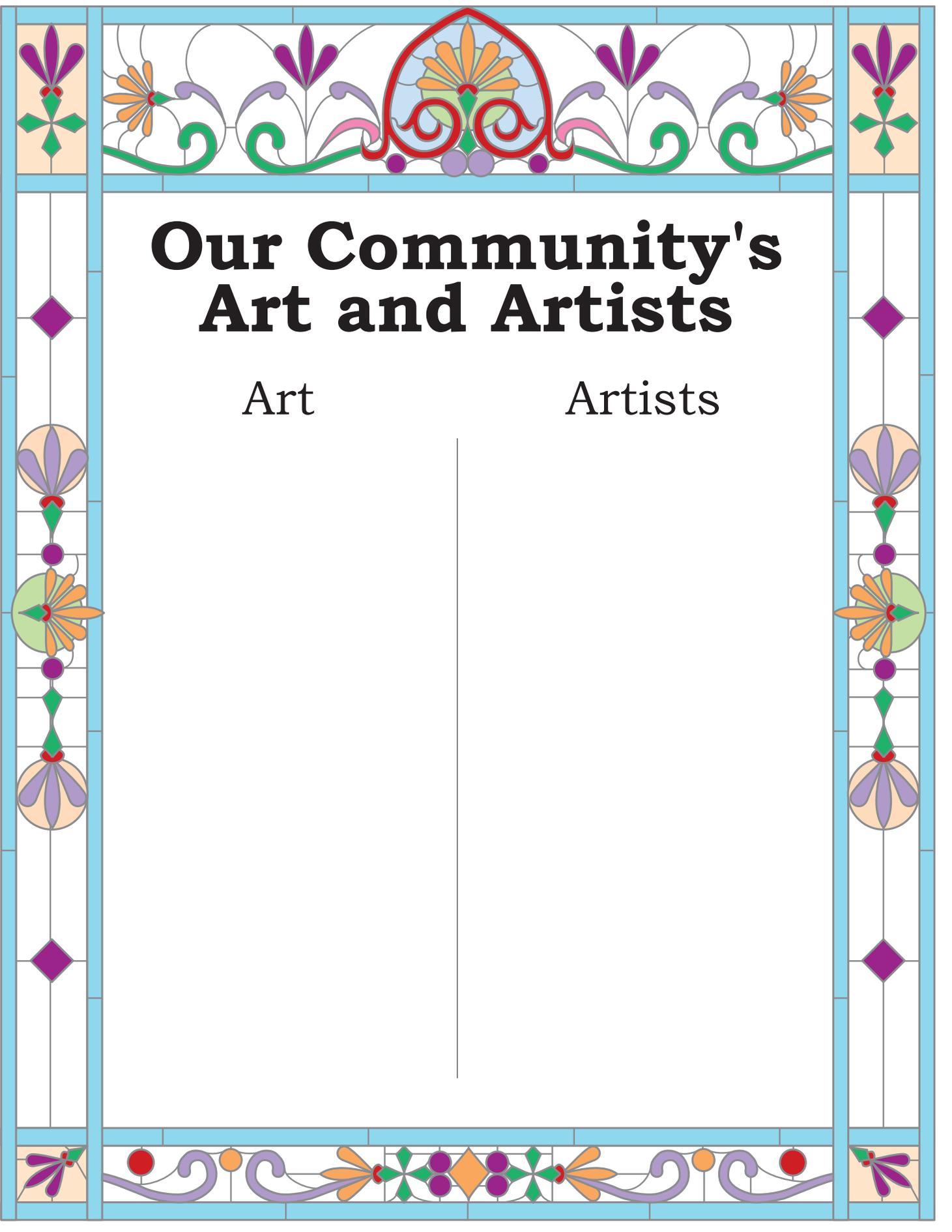
I, Mona Pizarro, being of sound mind and body, (and also being a great lover of art) do hereby bequeath \$10,000,000 of my estate to our community for the development of an art museum so long as it fulfills the following six requirements:

- a. Five different periods of art must be represented.
- b. Both two-dimensional and three-dimensional art must be exhibited in each section of the museum.
- c. Information about artists in each time period must be completed and displayed.
- d. A time line for each artistic time period must be posted.
- e. An oral presentation for each section of the museum must be produced for greater public understanding.
- f. Some information about the history of art and artists in this community must be displayed somewhere in the museum.

I realize that this is an enormous task to undertake and that it will require hard work and dedication. Nevertheless, I will bequeath the \$10,000,000 only to a community group which fulfills all six requirements that I have listed above. My attorney, Arthur Louvre, will determine whether all six requirements have been met.

Oh citizens! Such a need for fine art exists in our community. Therefore, I am hopeful a group of people will be willing to undertake this challenge. Think of how our community's culture will be enhanced by this addition. A fine art museum opens so many doors—and so many eyes!

Mona Pizarro



Our Community's Art and Artists

Art

Artists



DAILY LESSON PLANS - 1

Introduction

In Phase 1 of MUSEUM (Hours 2-9), groups of students investigate and work on one specific area of the museum, complete individual and group projects, learn about artists and their art work as well as specific periods in art history, and produce works of art from all five major artistic time periods. The materials needed and procedure for each hour in Phase 1 are given in this section.



TEACHING TIP

Duplication

*Because the duplication is extensive in MUSEUM, you may wish to set up separate **phase** boxes to hold the folders containing these handouts.*

If you have the time—and the inclination—you may wish to add color to the copy of the sample art work that you run off. You could mount and laminate to use during the mini-lectures.

- WHO AM I? (6)
- INDIVIDUAL ARTIST REPORT (class set)
- ART CARDS (one set, possibly on card stock)
- ART PROJECT: Ancient Group (class set)
- SAMPLE MOSAIC or SAMPLE CAVE PAINTING—whichever you plan to use (class set)
- ART PROJECT: Renaissance Group (class set)
- SAMPLE MURAL or SAMPLE RENAISSANCE SKETCH—whichever you plan to use (class set)
- ART PROJECT: Early American (class set)
- SAMPLE PORTRAIT or SAMPLE EARLY AMERICAN PRINT—whichever you plan to use (class set)
- ART PROJECT: Impressionist Group (class set)
- SAMPLE IMPRESSIONIST PAINTING or SAMPLE STILL LIFE—whichever you plan to use (class set)
- ART PROJECT: Modern Group (class set)
- SAMPLE CUBIST PAINTING or SAMPLE ABSTRACT PAINTING or SAMPLE POP ART—whichever you plan to use (class set)

Hour 2

Materials

1. WHO AM I? Mystery artists for each art period (six copies of pages 2:17–19 cut apart on broken lines)
2. A set of encyclopedias and any available books about art

Procedure

1. Explain to your students that they are about to begin their first group activity to fulfill the requirement in Mona Pizarro's will to find out about artists of the time period.

Answers to WHO AM I? mystery artists: Ancient, Zeus; Renaissance, Raffaello Sanzio (aka Raphael); 18th Century and



DAILY LESSON PLANS - 2

Read



or Tell

Either read the larger type verbatim or put these ideas into your own words.

Early American, John Singleton Copley; Impressionist and Post Impressionist, Claude Monet; Modern, Pablo Picasso

2. Have the students get into their groups and hand the appropriate mystery artist clues to each group. Say:

“Each group has received a different set of clues to uncover a mystery artist who fits into your particular artistic period. The ancient group will try to uncover a mystery god or goddess because there are very few known ancient artists. Your group needs to come up with a name for the mystery artist described in your clues.

“There are encyclopedias available for you to use to find your mystery person. When your group has an idea of who they think the person is, raise your hands and I will come to you and tell you whether or not you are correct. Once your group has correctly named the mystery person, you will have one more assignment to do.

“As we found out yesterday, Mona Pizarro requires that we research artists and the type of art found in our own community. Your group will brainstorm ideas about where we should look for this information. Once all the groups have uncovered their mystery people, we will share your ideas about where to look for community art and artists as a class. You may now begin your assignments.”

3. As the class works on the assignments, walk around and assist any group that is faltering. When every group has uncovered the mystery artist say the following:

“Now that you have all uncovered your mysteries, let's discuss some of the ideas you came up with to discover what types of art and artists are in our community.”

4. Elicit responses from the students. If they didn't come up with the following ideas, mention them. It might be helpful if one student records the ideas for future reference.
 - The local historical society
 - The local library (the librarian would probably be happy to help)
 - An art museum, if one exists in the community
 - An art supply store may know of local artists to contact (check listings in the telephone book)
 - The local newspaper's art/leisure/entertainment department
 - A local advertising agency (to find out if they use the work of a local artist)



DAILY LESSON PLANS - 3



You may want to offer a special reward or other incentive to encourage students who find out the most information about community art and artists.

Read



or Tell



It may be helpful to look ahead now to hours 4 and 5 and gather materials you will need for the ancient art project.

5. Tell groups that by the end of the simulation information about local art and artists will be required to exhibit in the museum. To ensure that this job is accomplished assign one student in each group to find this information. Assign other jobs to the remaining members of the group at a later time.

Hour 3

Materials

1. Artist cards for each group, cut apart and stored in separate envelopes
2. INDIVIDUAL ARTIST REPORT, one for each student
3. Encyclopedias and other art books

Procedure

1. Review yesterday's mystery artists activity with the class by saying:
"Yesterday, each group fulfilled part of Mona Pizarro's requirement to find out about artists in certain time periods. In the course of your research yesterday, you probably found out information about more than just the mystery artist."
"Today you will begin an individual assignment to find out about one specific artist."
2. Hand out the INDIVIDUAL ARTIST REPORT and go over it with the students. Ask if there are any questions about what they are to do. Tell the students the following information:
"When I have done reports or papers in the past, the use of notecards and an outline has always been helpful. Looking at the INDIVIDUAL ARTIST REPORT, you will notice eight different areas that you should include in your report. Consider labeling notecards with those headings and jot down notes that fall under each topic. For example:
 1. Birth
 2. Interest in art
 3. Type
 4. History
 5. Where is art displayed?
 6. Influential people
 7. Death
 8. Other



DAILY LESSON PLANS - 4

Depending on your students experience in writing reports, you may want to set up specific dates to collect notecards, outlines, and rough drafts before the report is due. This will help your students organize their time.

“Once you’ve taken all your notes, organize an outline and rough draft using these notes. The introduction and conclusion should be written last.”

3. After students join groups, hand out an artist card from that group’s envelope to each student. Consider having a two-minute trading period so that students will be happy with the artist they chose.
4. Give the students time to start on their report in class so that you can provide guidance as it is needed.
5. At the end of the class period, tell the students that they must continue working on this project at home or when they have free time in class. They will have a few weeks to complete this assignment but will also work in class on other projects for the museum.

Hours 4 and 5

Materials

1. ANCIENT GROUP ART PROJECT—Mosaics or (optional) Cave Paintings—one copy for each student
2. SAMPLE MOSAIC or SAMPLE CAVE PAINTING—one copy for each student
3. For Mosaic project:
 - Sheet of white construction paper
 - Many different colors of construction paper cut into quarter-inch to half-inch squares and stored in separate containers
 - Glue
 - Pencil
4. For Cave Painting project:
 - Brown paper bag
 - Pencil
 - Crayons or colored chalk
 - Hairspray to set the colored chalk (optional)
5. Large sheet of tag board for each student to make portfolios
6. Hole puncher(s)
7. Four 8" pieces of yarn for each student

Procedure

1. Decide which of the art projects you would like your class to do. If it is difficult for you to decide which activity to do, you have a few options:
 - a. Divide the class in half and have half of the class do one activity and the other half do the other activity.
 - b. Do both activities with the whole class (this will add an extra day to the length of the simulation).



Read



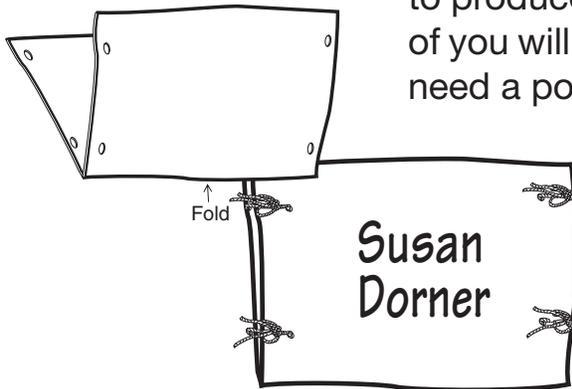
or Tell

2. Tell the class:

“As you are aware, we have completed one of the six requirements that Mona Pizarro set forth for us in her will. This will states that five different periods of art must be represented. We have also begun to work on two of the other requirements—providing information about artists in each section of the museum and finding out about art and artists in this community.”

3. At this point, find out how students are progressing on their art papers and have a student recorder list any information that students have collected pertaining to art and artists in the community (see sample chart in Introduction 1:12). Adding to the chart every day will help students see the progress they are making.
4. Say:

“Today we will begin work on a fourth requirement—to produce two-dimensional art for our museum. Each of you will develop a number of pieces of art so you will need a portfolio.”



5. Hand out the large sheets of tag board to each student. Instruct the students to fold the tag board while a couple of students hand out four pieces of yarn to everyone. Go around and punch four holes in the tag board. Then show the students how to tie the yarn through each of the holes so that they end up with two bows on each side of their portfolio. See illustrations.

6. Say:

“You will need to put your name on your portfolio. If you would like to decorate the cover of your portfolio to reflect your own personality, you may do so when you have free time.

“Before you begin on your first art project for the ancient section of our museum, I am going to tell you some information about ancient art. This information might be of greatest interest to those in the ancient section, but all of you need to listen so we can all learn as much as possible about ancient art because all art is influenced by the art that came before it.”

At this point read the ANCIENT ART MINI-LECTURE found on page 2:11–12.





DAILY LESSON PLANS - 6

7. Once you have completed the mini-lecture, say:
“Now we will begin our group art project for the ancient section of our museum.”
8. Hand out the art project directions along with the sample that correlates to it.
9. Say:
“Read the directions for this art project. Then study the sample. You will have time to work on this art project for the remainder of this class period as well as tomorrow’s class period.”
10. Hand out supplies students need; have them begin their projects.

Hour 6

Materials

1. ART PROJECT: Renaissance Project—Mural or (optional) Renaissance Sketch—one for each student
2. SAMPLE MURAL or SAMPLE RENAISSANCE SKETCH—one copy for each student
3. For Mural project:
 - Large sheet of white construction paper
 - Pencil
 - Crayons
4. For Renaissance Sketch project:
 - Piece of white drawing paper
 - Pencil

Procedure

1. As you did with the first art project, you must decide which of the two art activities you would like to have your class do. For this art project, as well as for the next three art projects, you may choose one of the two options listed under #1 Procedure on page 2:4
2. Check on the student’s progress again by reviewing their artist papers and their findings about community art and artists. Add any new information to the chart.
3. Say:
“You have now completed one art project that will go in the ancient section of our museum. Today we will do a second art project. This project will go in the Renaissance section. Before we begin this project, I will share some information about the Renaissance to increase your knowledge of art.”



DAILY LESSON PLANS - 7



And now, at this point read the **RENAISSANCE ART MINI-LECTURE** found on page 2:13.

4. Once you have completed the mini-lecture, hand out the art project directions as well as the sample that correlates with it.
5. Say:
“Read the directions for this art project then study the sample. You will have time to work on this art project during this class period.”
6. Hand out the supplies that the students need and have them begin working on their projects.

Hour 7

Materials

1. ART PROJECT: Early American—Portrait or (optional) Early American Print—one copy for each student
2. SAMPLE PORTRAIT or SAMPLE EARLY AMERICAN PRINT—one copy for each student
3. For Portrait project
 - Pencil for each student
 - Piece of white construction paper for each student
 - Watercolor paints
4. For Early American Print project:
 - Six-inch square of Styrofoam for each student
 - White ditto paper
 - White construction paper
 - Blunt pencil
 - Ink or thick tempera paint
 - Ink rollers or padded paint brush

Procedure

1. Decide which art project you would like your students to do. Refer to options listed under #1 Procedure on page 2:4.
2. Check the student’s progress on their artist paper and on their findings about local art and artists. Have students list any new information on the class chart.
3. Say:
“You now have two art projects for our museum in your portfolio. Today we will work on a third art project that will go in our Early American section. Before we begin our art project I will tell you some information about early American art.”



DAILY LESSON PLANS - 8



And now, at this point read the **EARLY AMERICAN ART MINI-LECTURE** found on page 2:14.

4. Once you have completed the mini-lecture, hand out the art project directions as well as the sample that correlates with it.
5. Say:
“You will be given this class period to work on your Early American art project.”
6. Hand out the supplies that the students need and have them begin working on their projects. Once the projects are completed and dry, have the students add their work to their portfolio.

Hour 8

Materials

1. ART PROJECT: Impressionist Group—Impressionist Painting or (optional) Still Life—one copy for each student
2. SAMPLE IMPRESSIONIST PAINTING or SAMPLE STILL LIFE—one copy for each student
3. For Impressionist Painting project:
 - Two sheets of white construction or drawing paper
 - Pencil
 - Eight-inch square of fine grained sandpaper
 - Crayons
 - Iron
 - Towel to iron on
4. For Still Life project:
 - Fresh flowers from the garden in a vase (option—take the students outside to paint a natural scene)
 - Piece of white construction paper
 - Watercolor paints
 - Paint brush
 - Cups for water

Procedure

1. Decide which art project you would like your students to do. Refer to options listed under #1 Procedure on page 2:4.
2. Check on the student’s progress on their artist paper and on their findings about local art and artists. Have the students list any new information on the class chart.
3. Say:
“We are about to begin a new art project today for our museum. This project will go into the museum's impressionist section. Before we begin working on our projects,



DAILY LESSON PLANS - 9



I will tell you some information about impressionism.”

And now, at this point read the IMPRESSIONIST ART MINI-LECTURE found on page 2:15.

4. Once you have completed the mini-lecture, hand out the art project directions along with the sample that correlates with it.
5. Say:

“Once again you are to read the directions telling you how to complete this art project. Then look at the sample. You will have this class period to work on your Impressionist art piece.”
6. Hand out the supplies that are needed to complete the art project and have the class begin work on their project. Once they have completed the project, have the students file it in their portfolio.

Hour 9

Materials

1. ART PROJECT: Modern Group—Cubist Painting or (option #1) Abstract or (option #2) Pop Art—one copy for each student.
2. SAMPLE CUBIST PAINTING or SAMPLE ABSTRACT PAINTING or SAMPLE POP ART—one copy for each student.
3. For Cubist Painting project:
 - Piece of white construction paper
 - Pencil
 - Many different colors of tempera paint
 - Large and small paint brushes
 - Newspaper to cover work area
4. For Abstract project:
 - Piece of white construction paper
 - Many different colors of tempera paint
 - Large and small paint brushes
 - Newspaper to cover work area
5. For Pop Art project:
 - Piece of white construction paper
 - Different types of magazines and newspapers
 - Felt tipped markers (various colors)
 - Copy machine or tracing paper
 - Glue

Procedure

1. For this last art project, you have three art projects to choose from. If you are having trouble making a decision, refer to the options listed under #1 Procedure on page 2:4.



DAILY LESSON PLANS - 10

2. Check on the student's progress on their artist paper. At this point, the students should be finishing up their papers. You may want them to hand in a rough draft so you can make recommendations before they hand in a final paper. Also check on what students are finding out about local art and artists. If the students assigned to this task are having a hard time, you may want to recruit others in the class to lend a hand. Any new information gained should be listed on the class chart.

3. Say:

“Today we will work on our last group art project for our class museum. You will also all work on an individual art project for your own particular section of the museum at a later time. Today's project for the modern section of the museum will be the last project we will work on together as a class. Before we begin our project, I will tell you some information about modern art.”

And now, at this point read the MODERN ART MINI-LECTURE found on page 2:16.

4. Once you have finished reading the mini-lecture, hand out the art project directions along with the sample that correlates with it.

5. Say:

“Read the directions telling you how to complete the art project for the modern section of our museum. Then study the sample. During this class period, you will work on your modern art piece.”

6. Hand out the supplies that are needed to complete the modern art project and have the class begin work on their piece. Once they have completed their artwork and it has dried, have the students file it in their portfolios.



Once all of the two-dimensional art has been completed, you may want to fill in half of the first U in museum.



ANCIENT ART MINI-LECTURE - 1

Read or tell this mini-lecture to your students during Hour 4 prior to their Ancient Art Project. (See Hours 4-5 in the Daily Lesson Plan on pages 2:4-6.)



Ancient art covers a long time span—from the first cave men to ancient Rome. This time span in art also covers a variety of types of art which reflects the different types of people who produced it.

Ancient cave paintings tell us that man first created art at about the same time that he stood upright. Virtually all cave paintings are pictures of the animals that early man was trying to kill. Since these people did not farm, hunting was the way they acquired food and was their primary focus in life. Famous people who study cave paintings are amazed at the detail involved in some of these paintings. All art reflects what life was like when it was created, and these first cave paintings give us information about what life was like for early man.

Art in ancient Egypt shows us that ancient Egyptians were preoccupied with the afterlife. Mummies, tombs, pyramids, statues, and temples were all pieces of Egyptian art that had meaning in the afterlife. Ancient Egyptians felt that after the body died, the soul would live on forever and if the soul wanted to come back to visit the body, it had to have a convenient place to go. For this reason, ancient Egyptians mummified bodies of their dead. Mummies were preserved bodies wrapped in cloth that were placed in mummy cases that resembled a person. A likeness of the person was often painted on the mummy case with hot colored wax. These bodies were placed in tombs. The walls of these tombs were painted with scenes of things that the entombed person enjoyed in his/her life. Statues were also placed in tombs. Pyramids were tombs for the very wealthy Egyptians (usually pharaohs).

Other forms of art found in ancient Egypt were hieroglyphics (also called picture writing) and sculptures (like the giant sphinx which guards a sacred burial ground).

Ancient Greeks held the belief that the gods gave them the arts to enhance their everyday life. These ancient Greeks were very preoccupied with art—it was everywhere in architecture, sculpture, jewelry, helmets, and pottery. The Parthenon is a Greek building that has been called one of the most perfect buildings ever designed. The stones were so perfectly carved that no material was needed to hold the stones together. Greek statues were made out of a variety of materials such as metal (bronze), clay, and marble. We know from legend that Greeks painted, however, not a single painting from ancient Greece is now in existence. However, we can see an example of how ancient Greeks painted by looking at their painted vases.



ANCIENT ART MINI-LECTURE - 2

The ancient Romans were influenced greatly by the ancient Greeks. Many American buildings use ancient Roman (classical) architectural design. Romans did sculptures of both adults and children. Paintings that ancient Romans produced were similar to ancient Greek paintings in many ways. Ancient Romans began to paint murals. Their favorite way to paint murals was “fresco” which was watercolor paint on wet plaster. The ancient Roman artists also enjoyed making mosaics. Mosaics are designs or pictures made from small pieces of colored glass or marble set in plaster.

Ancient art is interesting to study because it covers such a wide variety of forms of art and such a wide variety of people.



RENAISSANCE ART MINI-LECTURE

Read or tell this mini-lecture to your students during Hour 6 prior to their Renaissance Art Project. (See Hour 6 in the Daily Lesson Plan on pages 2:6–7.)

Read



or Tell

The word Renaissance means “rebirth.” After ancient Rome declined, the “Middle Ages” began. A majority of the art produced in the middle ages consisted of works of Christian art most often done by monks. Once people began to trade more for goods rather than producing everything on their own, people had more free time and became interested in exploring the whole world and everything in it. At this point, the Renaissance began. It began in the 1300s and lasted until the 1500s. The Renaissance took place in Europe—and was centered in Italy.

During the Renaissance, an artist began as an apprentice working under an established artist. After many years of study and practice, the apprentice became an artist in his own right. The best artists of the Renaissance made a great deal of money for their art. They were supported by the church and by wealthy merchants. These artists were very talented. Often they were knowledgeable in many areas including painting, sculpting, architecture, mathematics, and invention.

The subject that most artists focused on was Christianity. Painting, sculptures and even the walls and ceilings of churches were painted telling the story of Christianity. When artists painted on walls, they often painted on wet plaster. This type of painting is known as fresco painting.

Some artists of the Renaissance are very well known today. Leonardo da Vinci, Michelangelo, Raphael, and Donatello were all world famous artists long before the Mutant Ninja Turtles were named after them. There were thousands of artists during the Renaissance—too many to name.

Art was not the only change during the Renaissance. There were new inventions, discoveries and music. So much learning was taking place. For instance, before the Renaissance people believed that the earth was the center of the universe. During the Renaissance, Nicolas Copernicus proved that the sun was the center of the solar system. Other scientific discoveries were made during this time. These new discoveries spread to more than just Europe. It was during the Renaissance that Christopher Columbus set sail on his famous voyages.

The Renaissance was a very exciting time in history. New developments in art, music, science and technology were abundant. Even though the Renaissance began in Italy, it spread across and influenced Europe, and eventually the entire world.



EARLY AMERICAN ART MINI-LECTURE

Read or tell this mini-lecture to your students during Hour 7 prior to their Early American Art Project. (See Hour 7 in the Daily Lesson Plan on pages 2:7-8)

Read



or Tell

When the colonists first established themselves in America, their art served a practical purpose and a good deal of the art decorated barns or served as useful pottery. Then, as new ideas and forms of government became a way of life, art also began to change.

Many people in America wanted portraits of themselves and their families (and, of course, no cameras existed yet). For this reason, portrait painting became a common job for artists of this period. Wealthy people had the best artists in America do their portrait, but even people who were not wealthy could have a portrait done for relatively little money. Self-taught artists would travel to towns and cities and paint portraits. Often these artists would not even bother to sign the portraits they painted.

It is very fortunate that some artists in early America focused on painting events that shaped our history. Paintings of the Revolutionary War gave us one more way to learn about this historic event other than just reading about it. Painters during this period in America liked to paint the people and things they saw in a very realistic way. They painted things just as they saw them. We also learn a great deal from the paintings made of everyday people doing everyday things in Early America. This type of painting is referred to as a genre painting.

There were other popular forms of art in Early America besides painting. Engravings were made by cutting a picture or design into metal or wood. A copy of the engraving could be made by covering the engraved metal or wood with ink and then quickly pressing paper over the ink. Some artists of the period worked with silver designing beautiful pieces that could also be useful. For instance, silversmiths designed teapots and silverware along with beautiful jewelry. In early America there were many craftsmen who made a multitude of things such as watches, candles, weavings, cloth, glassware, and eventually even coins.

Art in early America often served a practical purpose. In studying early American art, we can learn a lot about the time period and what shaped the history of our country.



IMPRESSIONIST ART MINI-LECTURE

Read or tell this mini-lecture to your students during Hour 8 prior to their Impressionist Art Project. (See Hour 8 in the Daily Lesson Plan on pages 2:8–9.)



Before the 1870s artists would paint things realistically, just as you would see things and people in the world. Then a group of French artists made a drastic change in the art world. These artists tried to find a new way to show how things appeared in the world. They tried to give a feeling or “impression” of the way something looked. The way these artists often achieved giving an “impression” of how a thing looked was by placing little dots, dashes, or streaks of paint in various shades on their canvas. This way the viewer, standing a slight distance away, would see blended color, not just the dots. For example, if the artist was painting an orange flower, they might just place yellow and red dots close together. When you view this from a distance, your eye would see the color orange.

When these artists first had their work displayed, art critics and the public hated it. People actually made fun of their work. Many of the artists kept up their work and eventually people began to appreciate impressionist art and even like it.

These artists often liked to paint out of doors in natural light. This was another change in the art world. Most artists before this time would do the bulk of their painting inside, in a studio which had controlled lighting. The Impressionists did not make sketches of what they would paint as most artists before them did. They would begin their paintings without a sketch. Also instead of using dark colors (as most artists before them used), the impressionists used light to its full potential.

The impressionist movement did not last a long time, but this change helped later artists make other changes in the art world. Within the impressionist movement there was a lot of variety for these artists did not stick to strict rules about painting. Many of these artists and their works of art are famous around the world.



MODERN ART MINI-LECTURE

Read or tell this mini-lecture to your students during Hour 9 prior to their Modern Art Project. (See Hour 9 in the Daily Lesson Plan on pages 2:9–10.)

Read



or Tell

Modern art encompasses a wide variety of art forms and art movements. Impressionists opened the door for new techniques in art and modern artists pushed for more change. When artists in the modern movement began to paint abstract pictures (pictures that were not realistic), the public did not like it. Eventually, as people got used to this type of art, it became more widely accepted.

There were two main types of abstract art: cubism and expressionism. Cubist art would represent an actual thing, showing the shapes and lines contained in an object or person. These artists looked at the geometry of the subject to be painted. This was the first form of modern art. Cubism was a completely different type of art than anything that had ever been done before. Abstract expressionism (also called “action painting”) did not portray anything recognizable. At times artists who practiced abstract expressionism would simply pour or splatter paint on the canvas. Others would just fill their canvases with doodles and lines.

Later some modern artists developed a new form of art called “pop art.” Pop art became prevalent in the 1960s. These artists would depict commonplace images seen in advertising or on television.

Sculpture took on new meaning for modern artists. Sculptures varied widely. Some moved, others were made of junk. A common object, such as a clothespin, might be enlarged and made into a sculpture. Wire that was bent and twisted could be a form of modern sculpture. Almost anything that a mind could imagine could become a sculpture.

Modern art means different things to different people. Some modern artists do portray things realistically. Others do not. During this time period in art, previous rules do not apply. It was as if “anything goes.” Artists were free to paint or sculpt as they pleased, without following a set of standards. Modern art gave a new freedom to the art world.



Ancient Mystery Artist

Clues

1. I am an ancient Greek god.
2. I am the son of Cronus and Rhea.
3. I belong to the mythical Titan race.
4. I am the only god who is concerned with the entire universe.
5. Some people associate me with justice.
6. I have powers that are equal to the Roman god Jupiter.
7. Symbols that are used to represent me are the eagle, the oak tree and the thunderbolt.
8. I am married to the goddess Hera.
9. I am considered the king of the Greek gods.
10. My job is to punish the wicked and reward the good.



Renaissance Mystery Artist

Clues

1. I lived from 1483 until 1520.
2. I was a Renaissance painter and architect.
3. Some people called me the “Prince of Italian painting.”
4. My early paintings were portraits of people who were well off.
5. I painted on the walls of the Vatican.
6. I was the first architect of St. Peter’s Church before Michelangelo took over. Most of my design was not used.
7. Some people have called my painting *Sistine Madonna* the world’s greatest painting.
8. Leonardo da Vinci, Michelangelo, and I are often considered to be the three greatest painters of the Renaissance.
9. I died suddenly when I was 37 years old.
10. A Mutant Ninja Turtle shares my name.





WHO AM I? - 2

18th Century and Early American Mystery Artist



Clues

1. I lived from 1738 until 1815.
 2. I was born in Boston.
 3. I began painting at the age of fourteen.
 4. I painted Americans in everyday settings of the time.
 5. I was one of the first American artists to make use of shade and light.
 6. Many consider me to be the best portrait painter in Colonial America.
 7. Later in life, I studied art in London.
 8. Although I did want to return to America, I remained in London for the rest of my life.
 9. In 1778, I began to paint historical subjects.
 10. Art critics liked the work I did in America over the work I did in London.
-

Impressionist and Post Impressionist Mystery Artist



Clues

1. I lived from 1840 until 1926.
 2. I am a French painter.
 3. Throughout my career, I painted outdoor scenes and events.
 4. I am the first painter to be called an impressionist.
 5. As with all Impressionists, light is very important in my paintings.
 6. I developed a whole group of pictures that showed the effect of sunlight on a subject.
 7. I painted the Waterloo Bridge in London 16 times and the Rouen Cathedral 26 times. I did this to show what they looked like at different times of the day and at different times of the year.
 8. In 1883 I moved to Giverny.
 9. Later in my life, I primarily painted garden scenes and water lilies.
 10. I am considered the leader of the Impressionist movement.
-



Modern Art Mystery Artist

Clues

1. I lived from 1881 until 1973.
 2. I was born in Malaga, Spain and also lived in Barcelona, Spain.
 3. My father was a painter and an art teacher.
 4. I was a modern painter and sculptor known best for my cubist style.
 5. My early paintings were often done in shades of blue so this is known as by "blue period."
 6. When I moved from Spain to France, I often painted in shades of pink. This became known as my "rose period."
 7. After my rose period, I often painted pictures of circus people and beggars.
 8. I am best known for my cubist style which I started using in 1907.
 9. After a trip to Italy in 1917, I painted in a classical style for a time but eventually did return to cubism.
 10. I am known by my last name as one of the greatest modern artists.
-
-

Who
am
I
?



INDIVIDUAL ARTIST REPORT

You have worked as a group finding a mystery artist. Now you have the chance to investigate one artist in depth from your section of the museum. You will pick a card that will name the artist you are to investigate. During your investigation, try to find out the following things:

1. When and where your artist was born.
2. How your artist became interested in art.
3. What type of artwork your artist was best known for.
4. What was happening in history during the time your artist was creating his/her art?
5. Where can the art created by your artist be seen today?
6. Who were important people in your artist's life? (Describe his/her personal life).
7. When your artist died.
8. Any other interesting or pertinent information.

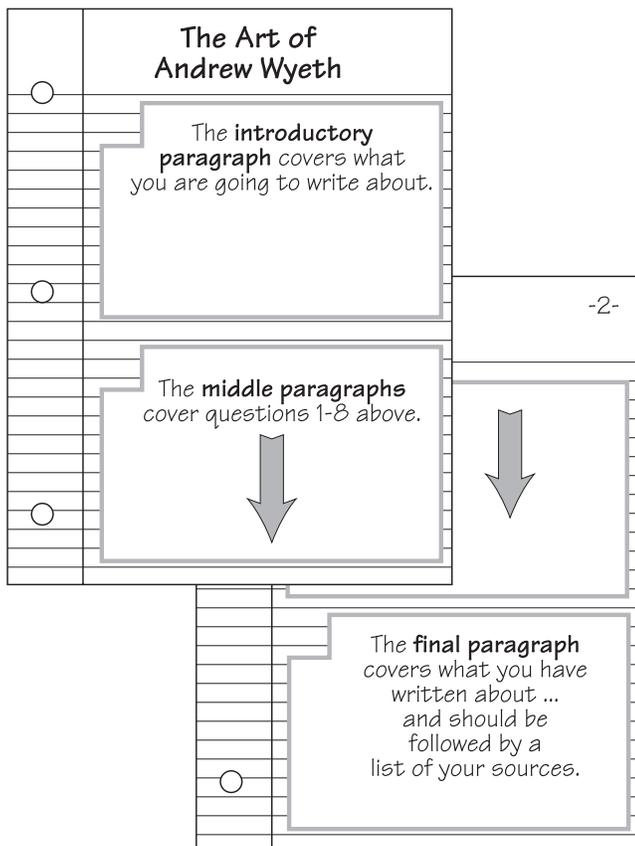
This information should be written in report form. It may be interesting to include some type of artwork with your report—perhaps a portrait of your artist.

A good way to organize your report is as follows:

- **First paragraph:** introduction (What are you going to write about?)
- **Middle paragraphs:** answer questions 1 through 8 listed above
- **Last paragraph:** conclusion (What did you write about? This is similar to the first paragraph but revised.)

You should use at least two sources for your report. List the sources you used in the following way:

- **Books:** last name of author, first name of author, title of book (underlined), publisher, place of publication, date of publication.
- **Encyclopedia:** name of encyclopedia, title of article surrounded by quotation marks, author if it is listed, volume number of encyclopedia, and the pages you used.





ART CARDS - 1

Ancient Gods
and Goddesses

Apollo

Ancient Gods
and Goddesses

Atlas

Ancient Gods
and Goddesses

Hera

Ancient Gods
and Goddesses

Triton

Ancient Gods
and Goddesses

Poseidon

Ancient Gods
and Goddesses

Persephone

Ancient Gods
and Goddesses

Cupid

Ancient Gods
and Goddesses

Diana

Ancient Gods
and Goddesses

Juno

Ancient Gods
and Goddesses

Mercury

Ancient Gods
and Goddesses

Venus

Ancient Gods
and Goddesses

Pluto



ART CARDS - 2

Renaissance

**Leonardo
da Vinci**

Renaissance

**Raffaello Sanzio
(Raphael)**

Renaissance

**Paolo di Dono
(Uccello)**

Renaissance

Michelangelo

Renaissance

Donatello

Renaissance

**Albrecht
Durer**

Renaissance

Fra Angelico

Renaissance

Giotto

Renaissance

El Greco

Renaissance

Jan Van Eyck

Renaissance

**Piero della
Francesca**

Renaissance

**Donato
Bramante**



ART CARDS - 3

Early American

John Trumbull

Early American

**Charles Willson
Peale**

Early American

William Rush

Early American

Francis Guy

Early American

Joshua Johnston

Early American

**Washington
Allston**

Early American

Paul Revere

Early American

John Foster

Early American

William Burgis

Early American

Benjamin West

Early American

**John Singleton
Copley**

Early American

**John James
Audubon**



ART CARDS - 4

Impressionist

Mary Cassatt

Impressionist

Claude Monet

Impressionist

Edgar Degas

Impressionist

**Camille
Pissarro**

Impressionist

**Henri
Rousseau**

Impressionist

Alfred Sisley

Impressionist

**Vincent
van Gogh**

Impressionist

George Seurat

Impressionist

Paul Cézanne

Impressionist

Edouard Manet

Impressionist

**Pierre Auguste
Renoir**

Impressionist

**Henri de
Toulouse-Lautrec**



ART CARDS - 5

Modern

Jackson Pollock

Modern

Charles Sheeler

Modern

**Franz Joseph
Kline**

Modern

**Alexander
Calder**

Modern

Arthur G. Dove

Modern

Andy Warhol

Modern

**Roy
Lichtenstein**

Modern

Salvador Dali

Modern

Pablo Picasso

Modern

Joan Miró

Modern

**Frank Lloyd
Wright**

Modern

Andrew Wyeth



ART PROJECT: Ancient Group - 1

Mosaic

This form of art has been around for thousands of years. Mosaics are designs or pictures made by placing small pieces of materials or paper closely together. In ancient times, people would decorate their walls and floors with mosaics.

Your group assignment is to complete a mosaic. You can use many different materials to make a mosaic. For example, stones, macaroni, seeds, eggshells, or buttons could be used. For your project, use paper. Follow the steps listed below to complete your mosaic.

Materials needed

1. Sheet of white construction paper
2. Pencil
3. Many colors of construction paper cut into quarter-inch to half-inch squares and stored in separate containers
4. Glue

Making a mosaic

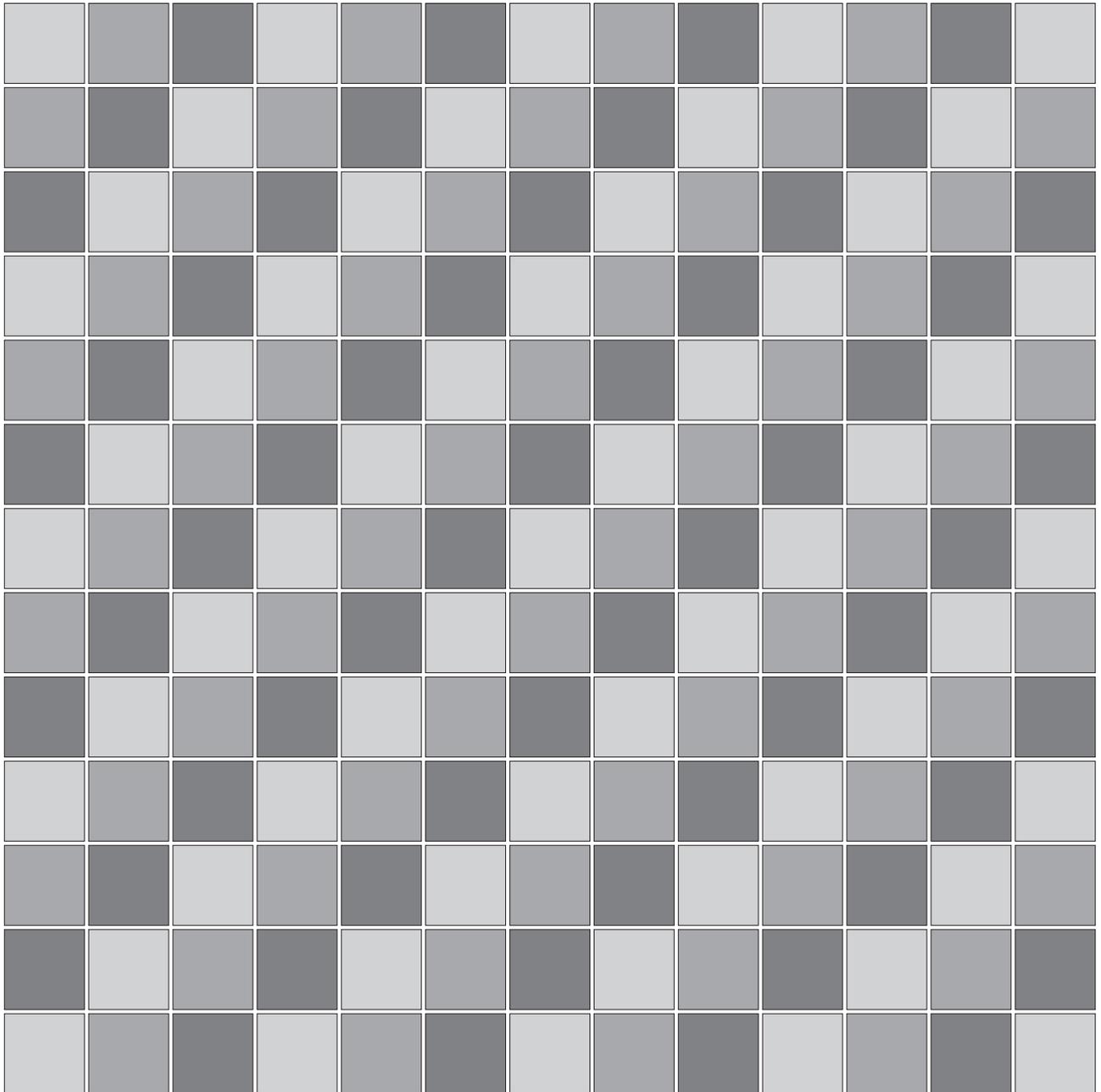
1. Draw a simple picture or design on your paper with a pencil.
2. Choose the colors of construction paper you need to fill in your picture.
3. Fill in your artwork with the colored squares by gluing them down.
4. Most of your picture should be covered with the paper squares.
5. You may have to cut some of the colored squares into triangles or other shapes to fit your particular design.





ART PROJECT: Ancient Group - 2

SAMPLE MOSAIC



Note: In this sample mosaic, a simple pattern that repeats itself is used. You do not have to have such a pattern. You may choose, instead, to create an image or a word within your mosaic.



ART PROJECT: Ancient Group -3

Cave painting—optional

One of the most ancient forms of art and communication is the art of cave painting. Ancient man kept records and communicated with others by painting simple symbols of important events that occurred on the walls of his home, which was a cave. Cave paintings often told of hunting and fishing feats.

You are to compose your own version of a cave painting. Follow the steps listed below to complete your cave painting.

Materials needed

1. Brown paper bag
2. Pencil
3. Crayons or colored chalk
4. Hairspray to set the colored chalk—optional

Making a cave painting

1. Think of an important event that could have happened in the life of an ancient caveman or cavewoman.
2. Determine symbols that could illustrate the event that you have come up with.
3. With your pencil, draw the symbols in a left-to-right line the way you would write a sentence. Use more than one line if you need it. (*See the example your teacher will give you. Note how it has a sun, water, fish, hunters, bows and arrows, and a buffalo.*)
4. Trace over your pencil designs with crayon or colored chalk. If you use chalk, spray the design with hairspray to set it.
5. Crumble up your paper and then smooth it out to give it a worn or leather look.

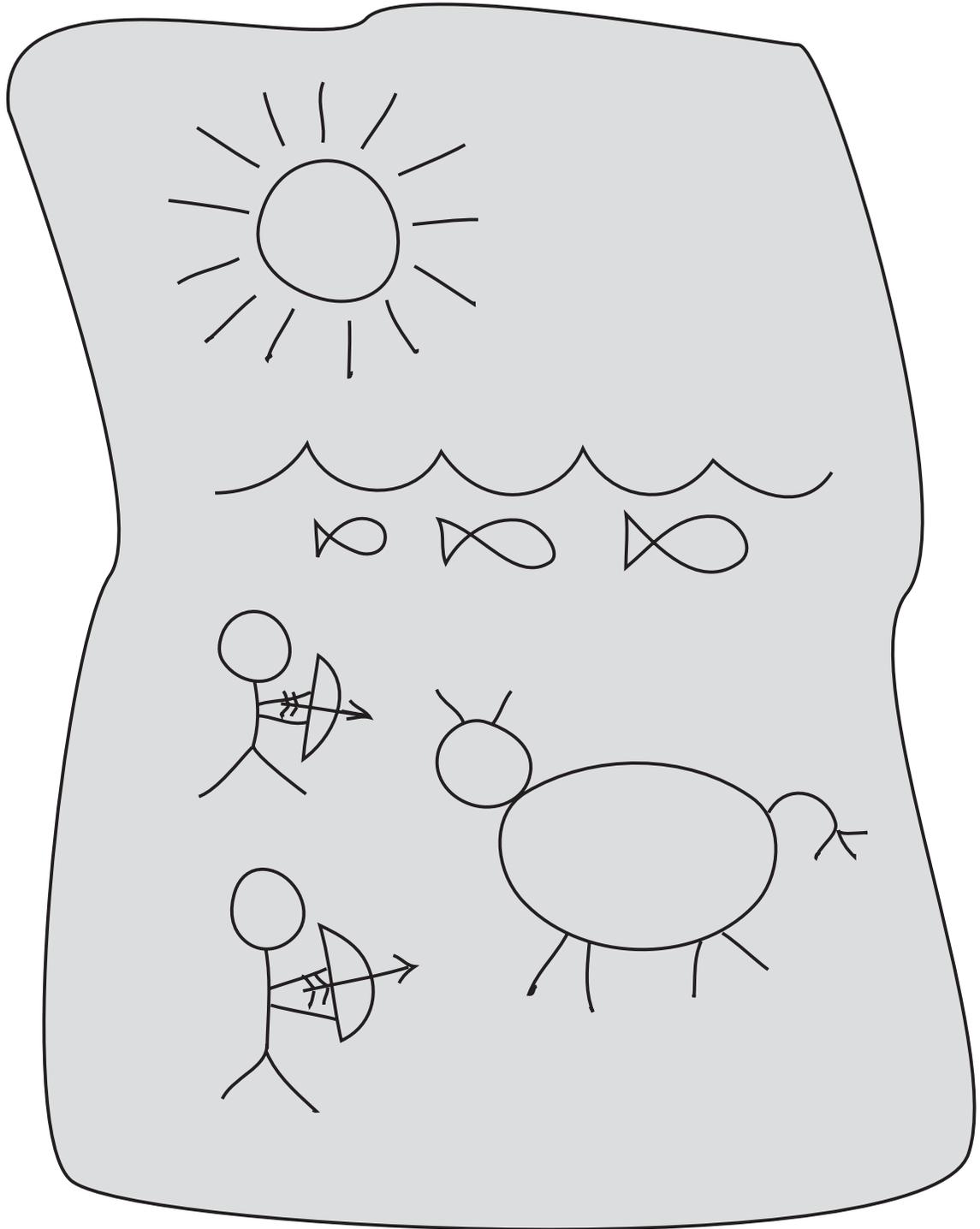
**You
will
really
enjoy
doing
#5!**





ART PROJECT: Ancient Group - 4

SAMPLE CAVE PAINTING



ONE SUNNY DAY BY LAKE
HUNTERS KILLED BUFFALO



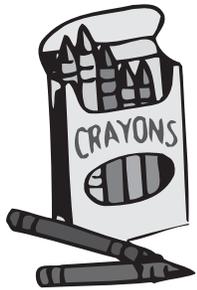
ART PROJECT: Renaissance Group - 1

rebirth... Renaissance

Mural

The word *renaissance* means rebirth in French. Artists during the Renaissance were strongly influenced by classical Greeks and by Roman art and architecture. Some Renaissance artists painted directly on wet plaster walls. This type of painting was called fresco. Often these fresco paintings were murals which depicted an entire scene.

Every member of your class will develop a mural for the Renaissance section of the museum. It will be best to think of a specific event or person when developing your mural.



Materials needed

1. Large sheet of white construction paper
2. Pencil
3. Crayons

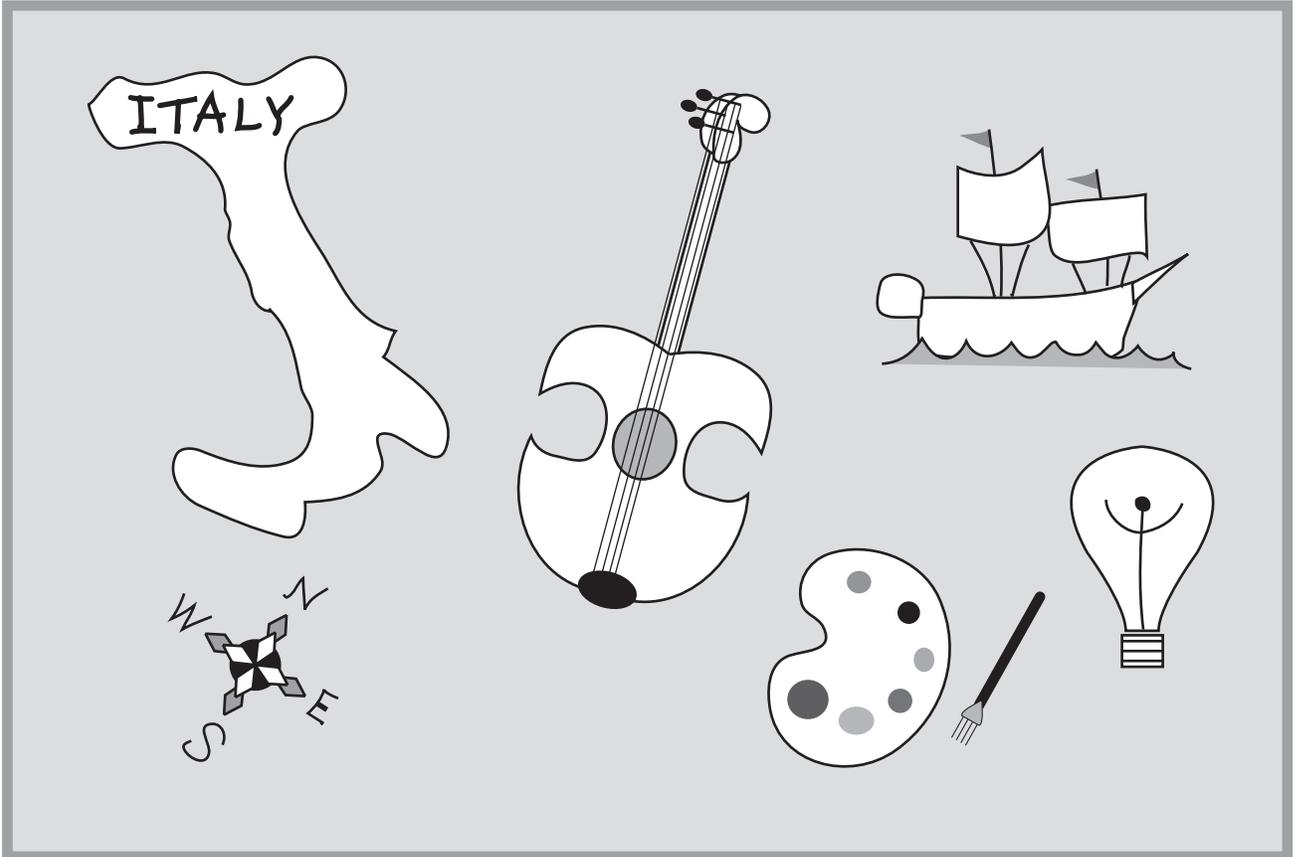
Steps to follow

1. Draw a central figure for your mural with your pencil. Make this central figure large, and place it in the middle of your paper.
2. Draw smaller pictures that relate to your central figure around the edges of your paper.
3. Use crayons to color your mural.



ART PROJECT: Renaissance Group - 2

SAMPLE MURAL



Renaissance:

took place in Italy...

involved art, music,

discoveries, and inventions...



ART PROJECT: Renaissance Group - 3

Renaissance sketches—optional

One of the most famous Renaissance painters was Leonardo da Vinci. He taught himself art by sketching whatever he saw. Most artists do sketches before they actually begin a painting. Leonardo drew his inventions (he had hundreds of them), the human body, and sketches of things that he would paint. Thousands of Leonardo's sketches are still in existence.

Every member of your group will develop a personal Renaissance sketch.

Materials needed

1. Piece of white drawing paper
2. Pencil

Making a Renaissance sketch

1. As Leonardo did, think of your own invention.
2. Draw a sketch of your invention on your white drawing paper. Be careful to space it evenly.
3. Add labels to your invention so that a person looking at your sketch will realize what your invention is and how it works.



Spend some time reflecting before you start drawing a sketch. Think deeply ... and then ...



ART PROJECT: Renaissance Group - 4

SAMPLE RENAISSANCE SKETCH





ART PROJECT: Early American Group - 1



Portraits

After the colonists settled and established themselves in America, many of them wanted portraits painted. They could not have photographic portraits since cameras were not yet invented. Artists in early America often painted portraits and added background scenery that was common in those days.

Every member of your class will create an early American portrait. It may be easiest to paint the portrait of a famous early American so that the dress and hairstyles will be accurate.

Materials needed

1. Sheet of white construction paper
2. Pencil
3. Watercolor paints
4. Thin black marking pens

Steps to follow

1. Draw a portrait of an early American colonist with your pencil on the white construction paper.
2. Add background scenery if you wish. Make sure that the scenery fits the time period.
3. Paint your picture using the watercolor paints.
4. Once the painting dries, you may want to outline your picture with a thin black marking pen.



ART PROJECT: Early American Group - 2

SAMPLE PORTRAIT



LEONARDO DA VINCI



ART PROJECT: Early American Group - 3

Early American prints—optional

Early American artists would make prints out of wood or metal. (Printing with metal is often called engraving.) To make a print, the artist would copy or trace his/her drawing on a piece of wood. Then the artist would cut away the outline of his drawing with a small knife. The wood would then be covered with ink and pressed onto a piece of paper. The print would appear on the paper.

You will develop your own version of an early American print.

Materials needed

1. Piece of white ditto paper
2. Piece of white construction paper
3. Square of Styrofoam
4. Pencil
5. Ink or thick tempera paint (one color per student)
6. Ink roller or padded paint brush

Making an early American print

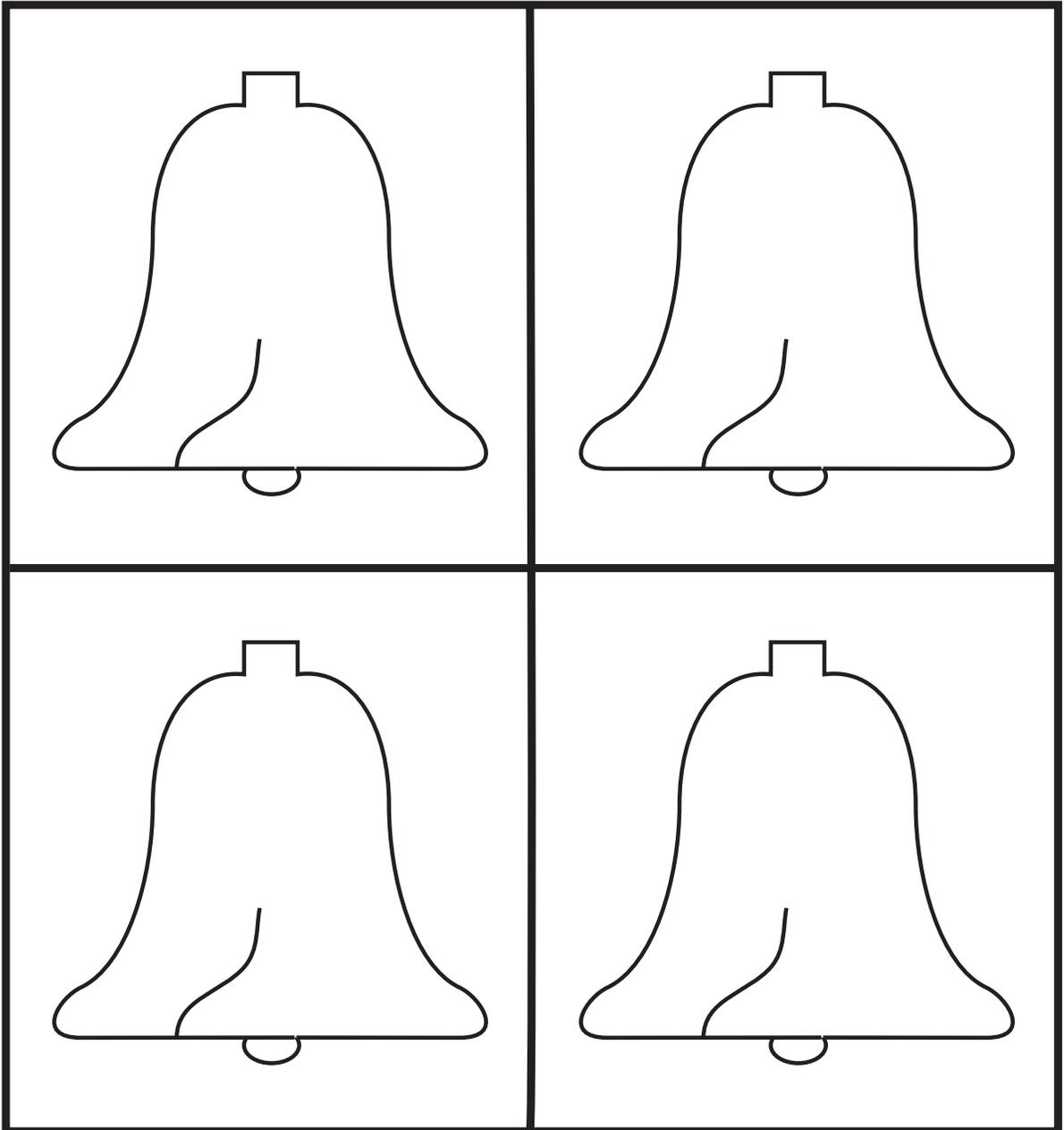
1. Draw a small (6"x6") picture on your piece of white ditto paper. A simple picture will be best—perhaps of an early American scene.
2. Tape your picture to the piece of Styrofoam.
3. Trace over your picture with a pencil. Press hard enough so that the lines show up on the Styrofoam.
4. Remove your drawing and the tape from the Styrofoam.
5. Roll or brush a thin layer of ink or tempera on your Styrofoam.
6. Quickly press the white construction paper onto the Styrofoam.
7. Peel the paper from the Styrofoam and enjoy your print.

Since it may be difficult to acquire enough Styrofoam for the class, other materials that make great prints are sponges (cut into the desired shape) and potatoes (carved into the desired shape).



ART PROJECT: Early American Group - 4

SAMPLE EARLY AMERICAN PRINT



The Liberty Bell—they all should look the same.



ART PROJECT: Impressionist Group - 1



Impressionist art

Impressionist painters were fascinated with how light affected color. Most of the time, impressionists would paint outdoors. Their paintings were different than other art because they used short, quick brush strokes (almost like dots) of color. This type of art gives an “impression” of what we see in a glance, rather than what we see when we really study a picture.

Every member of your class will create an impressionistic piece of art.

Materials needed

1. Two sheets of white construction paper
2. Pencil
3. Square of fine-grained sandpaper
4. Crayons

Steps to follow

1. Draw a simple picture on your paper with a pencil.
2. Color in the picture with crayons. This will be your rough draft.
3. Redraw your picture on the rough side of your sandpaper with a pencil.
4. Color in the picture you drew on your sandpaper with crayons—pressing very hard as you color.
5. Take your completed picture on the sandpaper to your teacher, along with a blank sheet of white construction paper. He/she will iron your sandpaper picture to the blank sheet of white construction paper. The result should be impressionistic!



ART PROJECT: Impressionist Group - 2

SAMPLE IMPRESSIONIST PAINTING





ART PROJECT: Impressionist Group - 3

Still-life painting—optional

Impressionists were very fond of painting nature. Although they primarily painted out of doors, the focus was on nature, color, and light.

Every member of your class will create a still-life painting of some flowers that have been brought into your classroom. Blending and shading of colors will make your painting look truly impressionistic. Follow the steps listed below to complete your still-life painting.

Materials needed

1. Piece of white construction paper
2. Watercolor paints
3. Paint brush
4. Cups for water

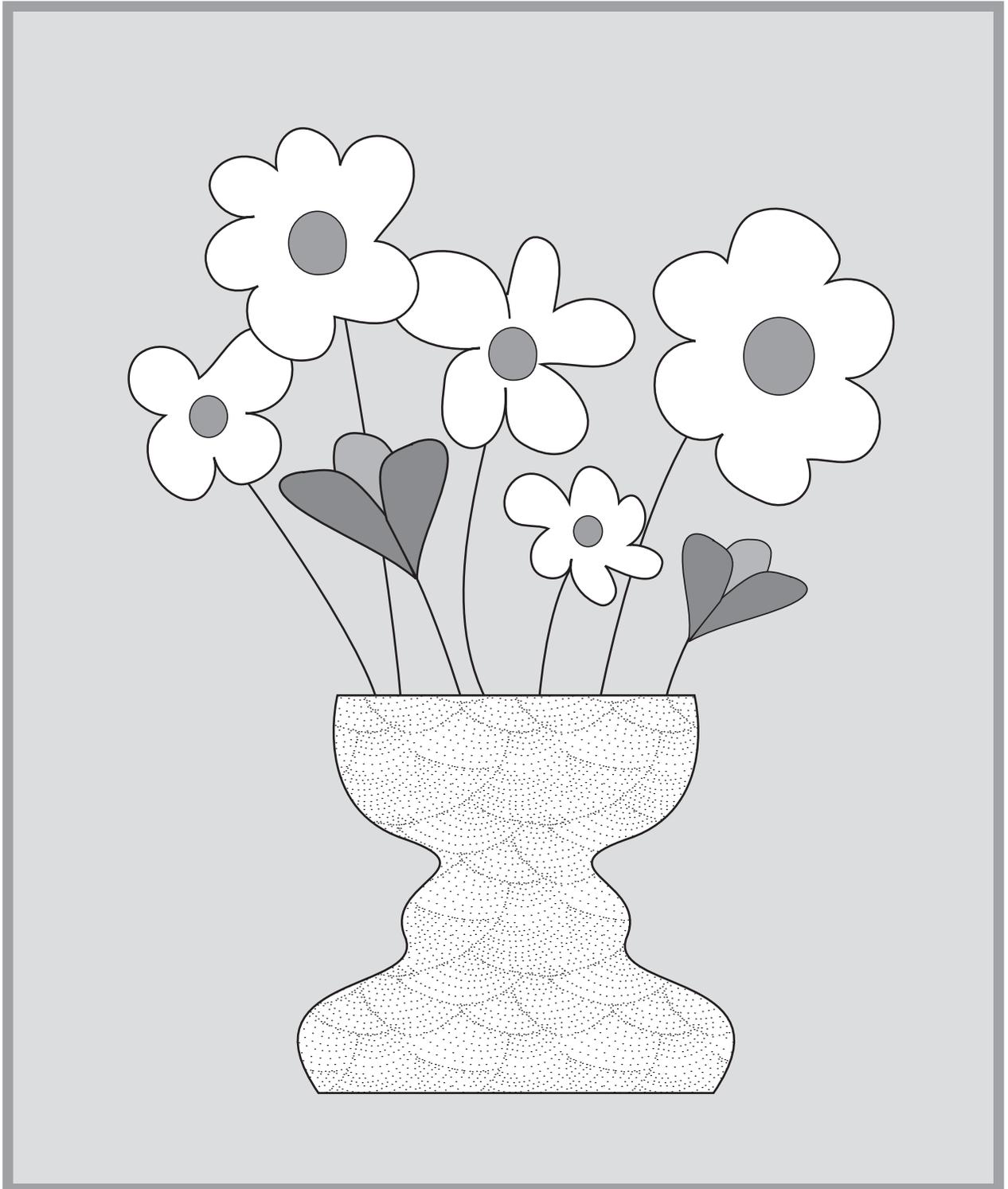
Making a still-life painting

1. Study the flowers that your teacher has brought into the classroom. Especially look at the colors and how the light hits the flowers.
2. Use the tray that comes with the watercolors to blend the colors that you see in the flowers.
3. Paint the flowers. Use darker shades for shadows and lighter shades for light.



ART PROJECT: Impressionist Group - 4

SAMPLE STILL LIFE





ART PROJECT: Modern Group - 1



Cubist art

Cubism and abstract paintings are some of the more unusual types of modern art. In cubism, artists use geometric shapes such as squares, triangles, rectangles, circles, and ovals to create designs or pictures. If the cubist artist is painting a picture, the painting often does not end up looking realistic since only geometric shapes are used.

You will design your own piece of modern art. Follow the steps listed below to complete your modern painting.

Materials needed

1. Sheet of white construction paper
2. Pencil
3. Many colors of tempera paint
4. Large and small paint brushes

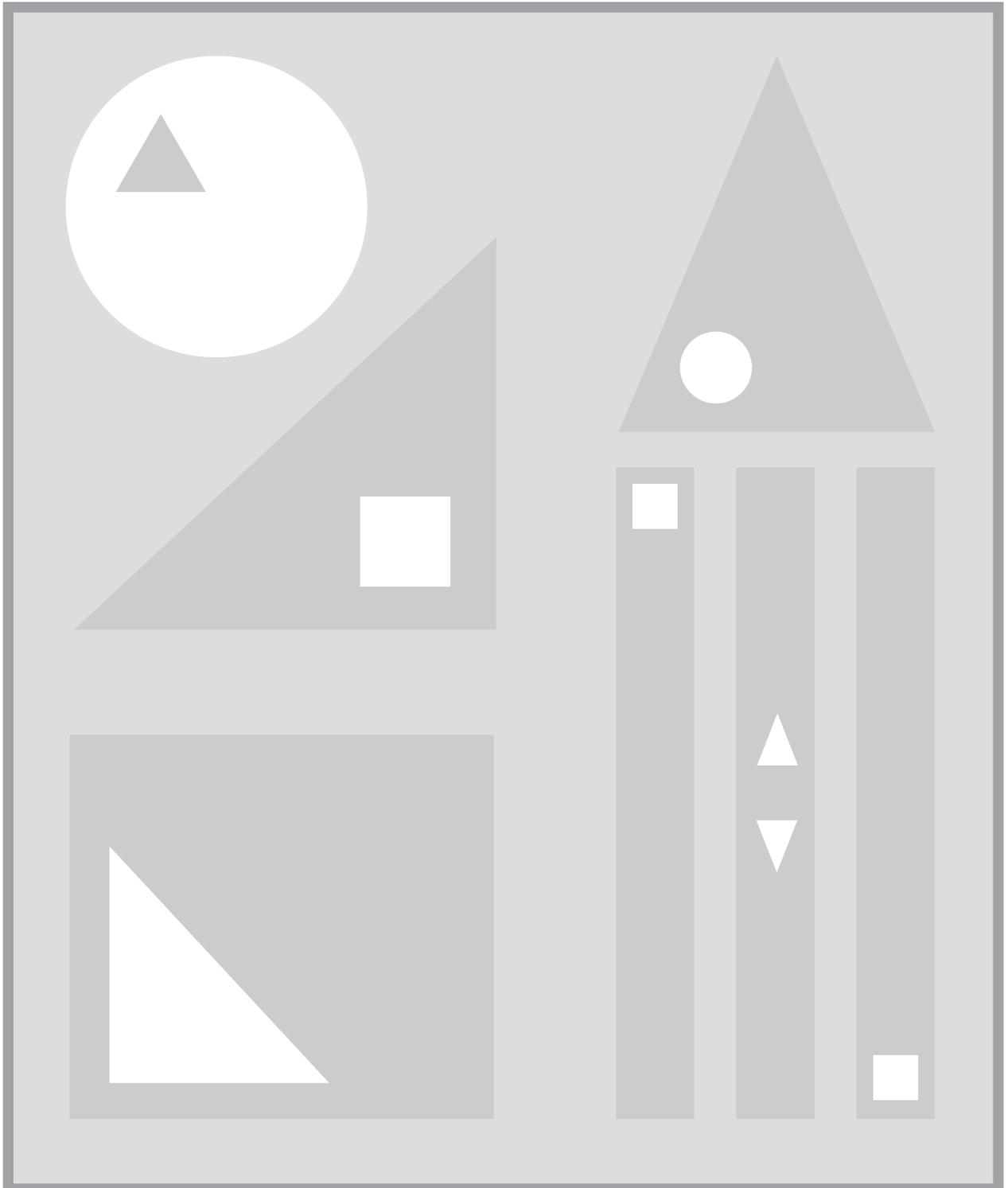
Making a modern painting

1. Using your pencil, draw a design or picture composed entirely of geometric shapes.
2. Choose the colors of tempera paint you need to fill in your picture.
3. Paint your picture using both large and small paint brushes.
4. Most of your picture should be covered with tempera paint.



ART PROJECT: Modern Group - 2

SAMPLE CUBIST PAINTING





ART PROJECT: Modern Group - 3

Abstract paintings—option 1

One of the greatest abstract expressionist artists was Jackson Pollock. In some of his paintings, Jackson Pollock would cover the floor with an enormous canvas. Then he would drip, spill, or blot different colors of paint on the canvas. Spots and spatters of color covered the canvas.

You will compose your own abstract painting. Follow the steps listed below to complete your painting.

Materials needed

1. Newspaper (to cover working area)
2. Piece of white construction paper
3. Many different colors of tempera paint
4. Large and small paint brushes

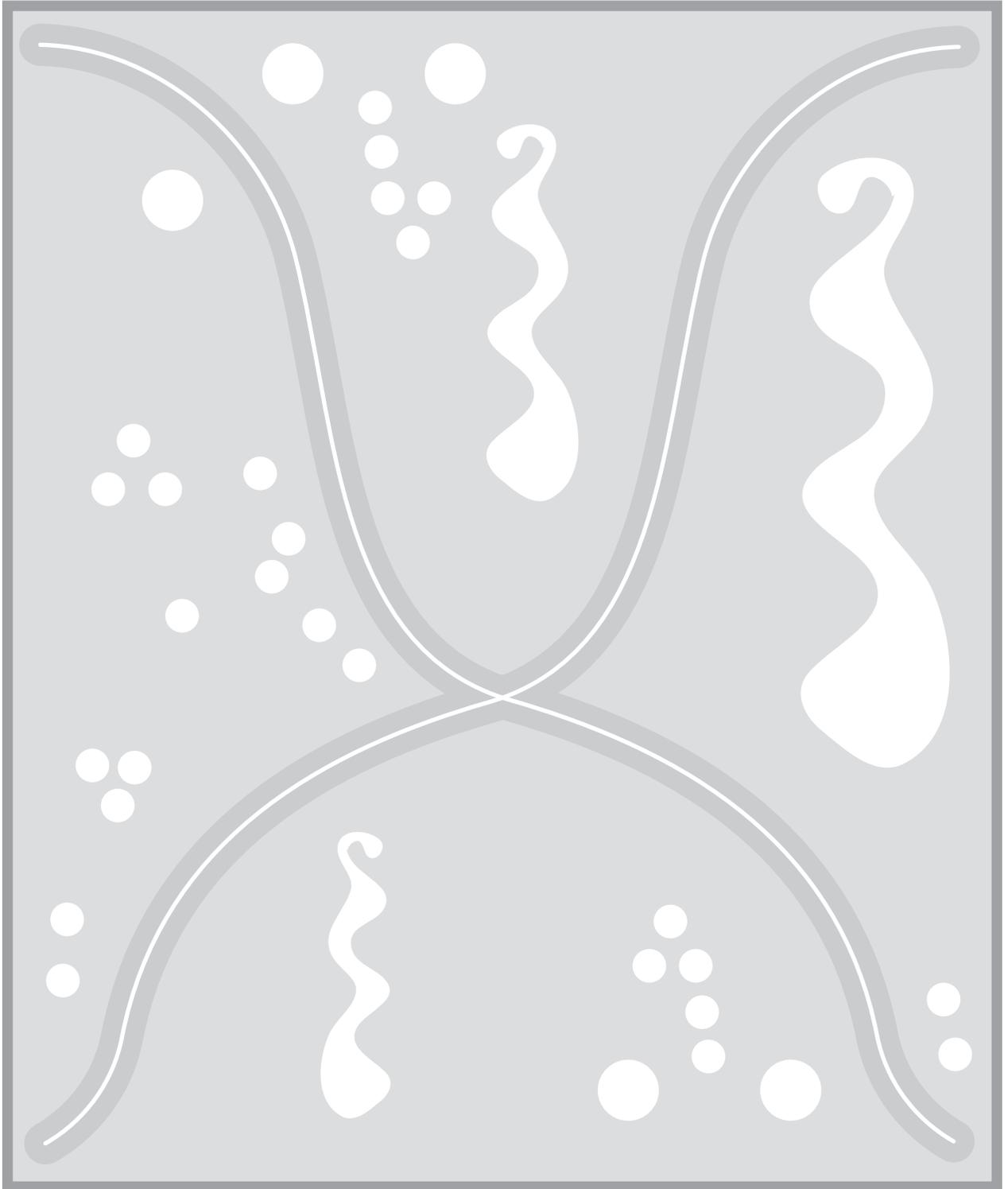
Making an abstract painting

1. Choose the colors of tempera paint that you would like in your painting.
2. Using the paintbrushes, drip or spatter the paint on your paper.
3. Once you have covered most of your paper with paint, you have finished your painting.



ART PROJECT: Modern Group - 4

SAMPLE ABSTRACT PAINTING





ART PROJECT: Modern Group - 5

Pop art—option 2

In the 1960s a new style of art known as pop art arrived in America. The artists who created pop art would take a popular everyday item such as a soup can or a soda bottle and copy it over and over again on his canvas. Some of the more popular artists who practiced pop art were Roy Lichtenstein and Andy Warhol.

You will compose your own piece of pop art. Follow the steps listed below to complete your piece.

Materials needed

1. Piece of white construction paper
2. Different types of magazines and newspapers
3. Felt-tipped markers
4. Copy machine or tracing paper
5. Glue

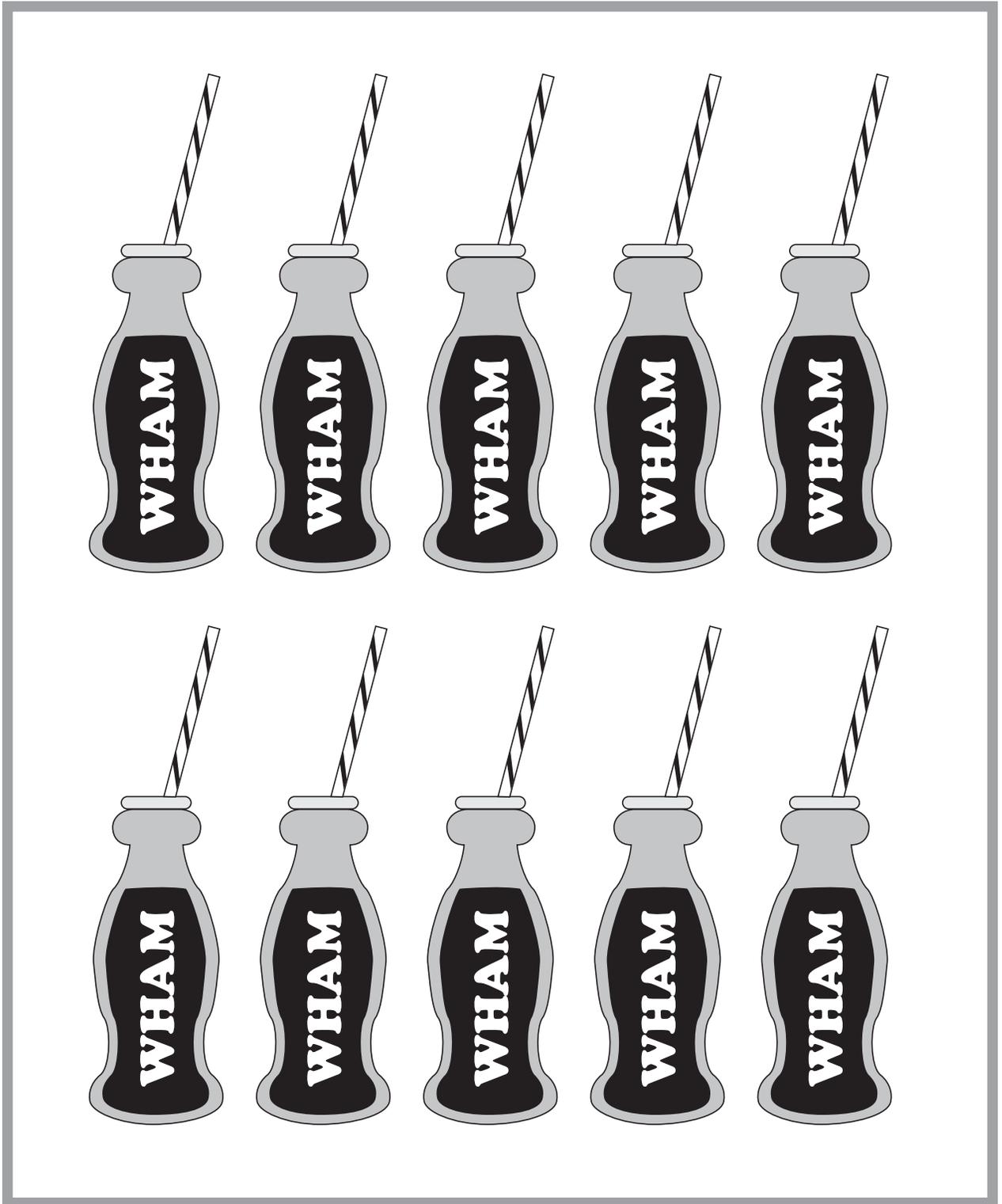
Making pop art

1. Look through the magazines and newspapers for a picture of a popular item in our culture. Advertisements might be the best place to look. Soup cans, soaps, soda bottles, or a comic character are all ideas of things to cut out.
2. Using a copy machine or tracing paper (or you may wish to draw your copies freehand), make enough copies of your item to cover most of your paper.
3. Glue your copies to the construction paper.
4. Trace over the copies with the felt-tipped markers if you would like to add some color to your artwork.



ART PROJECT: Modern Group - 6

SAMPLE POP ART







DAILY LESSON PLANS - 1

Introduction

In Phase 2 of MUSEUM (Hours 10-16), students work on long-term projects to produce pieces of three-dimensional art for their museum section. They also address actual problems that museums face. The materials needed and procedure for each hour in Phase 2 are given in this section following the phase's duplication directions.

Duplication

- INDIVIDUAL ART PROJECT task cards (one set cut apart and stored in a separate envelope for each section of the museum)
- INDIVIDUAL TIME LINES (class set)
- MUSEUM MOMENT #1 (1 copy for each group of students)
- MUSEUM MOMENT #2 (1 copy for each group of students)
- GROUP TIME LINE ACTIVITY (1 copy for each group of students)
- MUSEUM MOMENT #3 (1 copy for each group of students)
- GROUP PRESENTATION INSTRUCTIONS (1 copy for each group of students)
- MUSEUM MOMENT #4 (1 copy for each group of students)
- MUSEUM MOMENT #5 (1 copy for each group of students)
- PRESENTATION CRITIQUE SHEET (2 copies for each student)



TEACHING TIP

If you used folders and file boxes for the duplication in Tab 2, you will want to do the same thing in Tab 3.

Hour 10

Materials

1. INDIVIDUAL ART PROJECT task cards—cut apart and stored in separate envelopes for each section of the museum.
2. INDIVIDUAL TIME LINES (one copy for each student in the class)
3. (Optional) Various materials for students to complete their individual art projects such as: clay, aluminum foil, paper clips, toothpicks, wire, paint, cardboard, cardboard tubes from paper towels and toilet paper, papier mache, etc. Look at the materials listed on the INDIVIDUAL ART PROJECT pages.

Read



or Tell

Procedure

1. Check on the progress students are making on checking into the art and artists in your community. Record any new information on the class chart.
2. Say:
“We have now completed Phase 1 and are starting Phase 2 of our museum. At this point, you have a wide variety of artwork in your portfolios, and you have each



DAILY LESSON PLANS - 2

If your students haven't had much experience with time lines, it would be helpful to demonstrate a simple time line in class. Two easy ideas would be to create a time line of current events that have taken place over the last year ... or ... create a time line for events that happen in your classroom for a week.

Read



or Tell

Reminder: The S in museum may be filled in at this time because students have investigated information about artists in each time period.

Read



or Tell

completed or are very close to completing an artist report. Today, we will begin work on two separate tasks that you will work on as *individuals*. One of these tasks you will complete at home for homework; the other task we will work on in class today. We will start with the classroom task today."

3. Hand out the INDIVIDUAL TIME LINE page to each student. After they have read the directions, answer any questions they might have. Give the students time to work on their time lines until the last 10 minutes of this class period.
4. Say:

"Next each of you is going to work on an individual art project for your own section of our classroom museum. You will have to do this project at home this week as homework. When I tell you to do so, get into your museum groups. Each person in the group will pick a task card for her/his own individual project. Move into your group now."

5. Have each student in each group pick a card from the group's envelope. You may want to provide a five-minute trading period so that students have the chance to participate in a project that they believe they will enjoy. *Stress that completing these art projects will fulfill the three-dimensional art requirement stipulated in Mona Pizarro's will.*

Hour 11

Materials

1. MUSEUM MOMENT #1 (one copy for each group of students)

Procedure

1. Have the students hand in their artist reports if they have not already done so.
2. Check on students' progress in finding out about art and artists in the community. They should be finishing up their research in this area at this point. Students who worked on this research will set up an area in the classroom museum lobby where this information will be displayed. Perhaps you will be fortunate enough to have an actual artist in the community display a piece of his/her artwork.

3. Say:

"Today your group will work on solving a problem that a real museum might face. You will do an activity called



It may be helpful to model the brainstorming technique if your students have never used it. The principal or a fellow teacher may be willing to help ... or have a group of students demonstrate and ask the class to see if the group sticks to the rules.

MUSEUM MOMENT #1. Your group will be given a paper which will describe the problem. One person will read the problem. Then the group will *brainstorm* answers to this particular problem. While brainstorming, every person should contribute ideas and solutions. No one is allowed to give a value judgment on an idea given in the group. For example, don't say, 'That won't work,' or 'That's not a good idea.' Instead, simply come up with as many ideas as possible. Sometimes while brainstorming, the more far out an idea is, the more it helps suggest a solution.

"One person in the group should serve as a recorder, writing down ideas given. Once you are in your groups and the papers have been handed out, you will be given 10 minutes to come up with as many ideas as you can."

4. Hand out one copy of MUSEUM MOMENT #1 to each group. Tell the groups when they should begin. Then rotate around the room to be sure groups are sticking to brainstorming rules.
5. Once the 10-minute time limit is over, have the students return to their seats. Have the recorders read the list of ideas that each group came up with. Once all the groups have read their ideas, have the class come to a consensus as to which ideas would work best. They may feel that three or four of the ideas would work well. Stress that there is not just one correct answer.
6. Once this activity has been completed, there will still be time left in class. Have the students use this time to finish any incomplete work they have. *The most important item that they need to complete before tomorrow's class period is their individual time line.* If they have already completed this activity, they could finish any unfinished artwork.

Hour 12

Materials

1. MUSEUM MOMENT #2 (one copy for each group of students)
2. GROUP TIME LINE ACTIVITY (one copy for each group of students)

Procedure

1. Check on any progress made on investigating art and artists in the community.



DAILY LESSON PLANS - 4

Read



or Tell

Remember to encourage unusual ideas. When the individual time lines are completed, the E in MUSEUM may be filled in.

Read



or Tell

2. Say:
“Once again, we are going to brainstorm possible solutions to a real problem that some museums face. Remember the rules of brainstorming that we practiced yesterday.”
3. At this point, you may want to have a student remind the class of brainstorming rules.
4. Say:
“Choose a new person in your group to read MUSEUM MOMENT #2 and a new person to be the recorder as well. You will have 10 minutes to come up with solutions for this problem.”
5. Hand out one copy of MUSEUM MOMENT #2 to each group. Tell the groups when they should begin brainstorming. Then rotate around the room to be sure each group is using the brainstorming rules.
6. When the 10-minute time period is over, have each group’s recorder read the list of ideas for his/her group. Be sure to encourage creativity and answers that aren’t commonplace. When every group’s recorder has had the opportunity to read his/her sheet of ideas, have the class come to a consensus as to which ideas would work best.
7. Once the brainstorming activity is complete, say:
“You have all completed your individual time lines. Now you will work together cooperatively in your groups to develop a time line that is representative of your entire group. Your group will receive a copy of the guidelines to follow to come up with a group time line. You will have the remainder of this class period to work on this activity.”

Hour 13

Materials

1. MUSEUM MOMENT #3 (one copy for each group of students)
2. GROUP PRESENTATION INSTRUCTIONS (one copy for each group of students)

Procedure

1. After checking for any progress made on investigating art and artists in the community, say:



Read



or Tell

If your students haven't had much experience with oral presentations, they may need extra guidance for this assignment. You may need to help the groups organize and consolidate all of the information they have about their section of the museum. You may want to give a copy of the appropriate mini-lecture to each group.

Read



or Tell

“For a third time, we are going to brainstorm possible solutions to a real problem that some museums face. Let’s review the rules of brainstorming before we begin.”

2. Have a volunteer remind the class of the rules of brainstorming.
3. Say:
“Have a person who has not yet had a turn read the problem to the group. Also choose a new recorder to list your group’s ideas. Again, you will have 10 minutes to solve this problem.”
4. Hand out the copy of MUSEUM MOMENT #3 to each group of students. Then tell the groups to begin brainstorming.
5. Once the 10-minute time period is over, have the recorders read the ideas that their groups came up with. When all the ideas have been read, have the class come to a consensus about the best ideas given.
6. When the brainstorming activity is complete, say:
“Today you will begin working on your group presentation for your museum section. Carefully read the instructions for this group presentation before you begin your planning for today.”
7. Hand out the GROUP PRESENTATION INSTRUCTIONS to each group of students. It might be a good idea to go over this paper with the class, emphasizing that the presentations should be brief and meaningful.
8. Give the groups the remainder of the class period to begin planning their presentations.

Hour 14

Materials

1. MUSEUM MOMENT #4 (one copy for each group of students)

Procedure

1. After checking on the progress made on art and artists in the community, say:
“For the fourth time, we are going to brainstorm solutions to a museum problem. At this point, I feel confident that each of you knows the brainstorming rules well. Choose a new reader and a new recorder for today’s MUSEUM MOMENT. As always, your time limit for this activity will be 10 minutes.”



DAILY LESSON PLANS - 6

2. Hand out the copy of MUSEUM MOMENT #4 to each group of students. Then tell the groups to begin brainstorming.
3. When the 10-minute time limit is over, have the recorders read all groups' ideas. The class should once again come to a consensus as to the best ideas presented.
4. After completing MUSEUM MOMENT #4, tell the class that they should continue working on their group presentations. Once they have decided on a format and have written the material they would like to use, they should practice their presentations within their groups. They will use the remainder of this period to work on the group presentations.

Hour 15

Materials

1. MUSEUM MOMENT #5 (one copy for each group of students)

Procedure

1. After checking on any progress made on art and artists in the community, say:
“Today we will be brainstorming for the last time in this simulation. You will be presented with a museum problem to solve. Choose a new reader and a new recorder for this activity. Again, you will have a 10-minute time limit.”
2. Hand out the copy of MUSEUM MOMENT #5 to each group of students. Give the groups a signal to begin brainstorming.
3. Once the 10 minutes is over, have the recorders read the groups' ideas. Have the class come to a consensus about the best ideas given.
4. When this brainstorming activity is completed, tell the class that they have the remainder of this class period to work on their group presentations. Tell them that since they will soon be sharing their presentations with the rest of the class, they should be practicing their parts seriously. Then rotate around the room and see how the groups are doing on their presentations.

Hour 16

Materials

1. PRESENTATION CRITIQUE SHEET (two copies for each student)
Cut sheets in half before handing them to students so that comments will be on the back of the scoring sheet for each group.

Read



or Tell



Read



or Tell

Review constructive comments vs. destructive comments. Comments like “I didn’t enjoy your presentation” without any suggestions are not very helpful.

It may be helpful to fill out a critique sheet of your own for each group. Also, if time permits, it may help to personally go over comments with the group and help with any revisions that are needed.

Procedure

1. This hour will be devoted to sharing oral presentations. Say:
“Today you will have the opportunity to share your oral presentation with your classmates. Our goal as a class is to have these presentations be as clear and interesting as possible. You will have an important job to do even when you are not presenting.”
2. Hand out two PRESENTATION CRITIQUE SHEETS to each student. Say:
“You each have the job of evaluating the other four groups’ presentations. The reason we are evaluating the presentations at this point is so that each group will have the opportunity to make any changes in their presentation before our museum is open to the public. Please evaluate each group and in the comment section suggest ways the presentation could be improved. You will rate each area from 1 to 5—1 being the lowest score and 5 being the highest. Read over the sheet now and ask any questions you would like before we begin hearing the presentations.”
3. Give the students time to look at the sheet and answer any questions that they have about it.
4. Have the first group give its presentation. When members finish, allow a short amount of time for the other students to fill in their critique. Follow the same procedure for all five groups.
5. Collect the evaluations. Put each group’s comments in one pile. Read over the comments and add your own input. These comments will be handed out during the next class period.



INDIVIDUAL ART PROJECT TASK CARDS - 1

Ancient Section

Statues were common in ancient art. There were statues of important people, gods and goddesses, and other things such as sphinxes. Using any material you can find, make a statue that you think might have been a realistic sight in ancient times.

TASK CARD

Ancient Section

Pyramids (tombs for ancient pharaohs) often contained mazes and hidden compartments so that grave robbers would not vandalize them. You are not to design a whole pyramid (another member of your group is doing that) but rather a model of the cross-section of the bottom of the pyramid, showing a maze and hidden compartments. You may want to label your model.

TASK CARD

Ancient Section

In ancient Egypt, after dying, people were mummified. You can make your own model of a mummy using a doll or human figurine. Wrap your human model in strips of plain cloth or folded toilet paper.

TASK CARD

Ancient Section

Vases and make-up containers were decorated with everyday things in ancient times. Use an old vase (or an old soda bottle), or a box that could be used as a make-up container. Then decorate your item with things you know were common in ancient times.

TASK CARD

Ancient Section

Pyramids were tombs for ancient pharaohs. Design your own pyramid using materials available to you. (Sugar cubes work well).

TASK CARD

Ancient Section

In ancient tombs, small models of activities that the person liked to do in his/her life were constructed. Make a model of an activity that you think an ancient person would have included in his/her tomb.

TASK CARD



INDIVIDUAL ART PROJECT TASK CARDS - 2

Renaissance Section

Statues were common forms of art during the Renaissance. Often the statues were of famous people in the Bible and were placed in churches. Design your own statue that you believe would be a realistic sight during the Renaissance.

TASK CARD

Renaissance Section

Make a mobile depicting the new ideas developed in the Renaissance. You may want to include art, music, discoveries and inventions among other things. For example, you might get some wire or hangers and tie them together. Then think of something to represent art (such as a paintbrush), music (such as a sheet of music), discoveries (such as a bag of spice that Columbus could have brought back from his journeys), and a model of the universe with the sun in the middle.

TASK CARD

Renaissance Section

At times during the Renaissance partial statues called busts were made. A bust is a model of a person's head and shoulders. Design your own bust of a person that lived during the Renaissance.

TASK CARD

Renaissance Section

Make a model of the Sistine Chapel that Michelangelo painted. You might use a piece of cardboard or other material to represent the Chapel. Then draw (and or paint) on the ceiling of your model as Michelangelo did.

TASK CARD

Renaissance Section

During the Renaissance, painters often painted fresco (on wet plaster). You will make your own fresco painting on clay or a thick layer of papier mache (or any other material you can find). This project will be three-dimensional because of the thickness of the material you use.

TASK CARD

Renaissance Section

Make your own book of the Renaissance. It might be an ABC book for younger children or a comic book telling facts you have learned.

TASK CARD



INDIVIDUAL ART PROJECT TASK CARDS - 3

Early American Section

Silversmiths were popular crafters in early American times. Their cups, saucers, utensils, and teapots served a practical purpose. Make a model of one of these items by covering it with aluminum foil. It would be best to cover a plastic piece so that it doesn't break.

TASK CARD

Early American Section

The liberty bell symbolizes an important event in early American history (independence from England). Using clay (or any other material), make a model of the liberty bell. Be sure to remember to include the crack(s).

TASK CARD

Early American Section

Silversmiths also designed silver jewelry. Make a model of silver jewelry using string, aluminum foil, and or paper clips.

TASK CARD

Early American Section

Candlemakers were important crafters in early America. The candles they made lit American houses when it was dark or stormy. You can make a model of an early American candle using a cardboard tube (from paper towels or toilet paper), paper or paint, and string. If these materials aren't available, use your imagination.

TASK CARD

Early American Section

Statues of famous Americans were occasionally made. Make a statue or a bust (model of just the person's head) of a famous early American.

TASK CARD

Early American Section

Clothmakers and weavers were also important crafters in early America. You can make a model of a piece of woven cloth using yarn or paper. Label your model to provide visitors with information on this piece of art from your section of the museum.

TASK CARD



INDIVIDUAL ART PROJECT TASK CARDS - 4

Impressionist Section

Nature played an important role in the impressionist movement. Since flowers represent nature, make a model of flowers in a vase using any materials you can find.

TASK CARD

Impressionist Section

Make a diorama or model of a nature scene that you feel an impressionist painter would like to paint. Remember to include many different colors and different lighting in your model to take full advantage of how impressionists like to paint.

TASK CARD

Impressionist Section

Make a mobile of things that represent the impressionist movement. You might want to include something to represent nature, something to represent light, something to represent the muted colors these artists used, and something to symbolize France (the country where this movement began).

TASK CARD

Impressionist Section

Although most impressionists like to paint outdoors, some did paint indoor scenes. These scenes often still had an element of nature in them. Using fruit (or a model of fruit), make a still life model of what would interest an impressionist. Label your model so that visitors to your section of the museum will understand its significance.

TASK CARD

Impressionist Section

Make up your own book of the impressionist movement. You may want to design an ABC book for younger children or a comic book telling the facts that you have learned about impressionism.

TASK CARD

Impressionist Section

Make a sculpture of things in nature to which an impressionist would be attracted. Label your sculpture so that visitors to your museum will understand the significance of your sculpture.

TASK CARD



INDIVIDUAL ART PROJECT TASK CARDS - 5

Modern Section

As you have learned, modern sculpture varies widely. Make your own model of a modern sculpture using toothpicks and glue. (You may also wish to paint your model once it is complete).

TASK CARD

Modern Section

Make your own book about modern art. You might want to design an ABC book for children, a comic book, or any other type of book you can think of. Be sure to include the many things you have learned about modern art in your book.

TASK CARD

Modern Section

Make a model of a modern mobile using “junk” (as modern junkyard artists do). You may need wire or hangers and different items such as an old soda can, a scrap of paper, pieces of Styrofoam—anything you can find. The more unusual the piece, the better. Make a card explaining your model so that visitors to your section of the museum will be better informed.

TASK CARD

Modern Section

As you have learned, modern sculpture varies widely. Make your own modern sculpture using pieces of wood or blocks. If the wood or blocks do not have to be reused when you are finished with them, you may want to paint your sculpture after designing it.

TASK CARD

Modern Section

As you have learned, modern sculpture varies widely. Make your own model of a modern sculpture using wire (or paper clips). Bend the wire in different directions to add to the interest of your sculpture.

TASK CARD

Modern Section

Make a diorama or model that depicts different components of modern art. Label your work so that visitors to your section of the museum will understand its significance.

TASK CARD



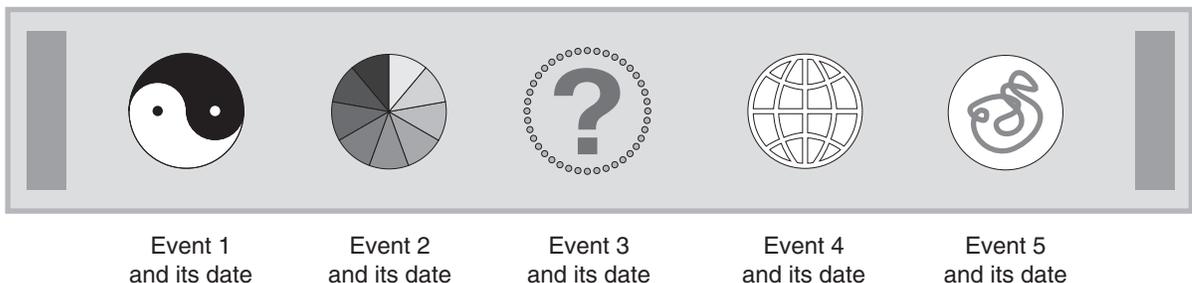
INDIVIDUAL TIME LINES

You have already done research on a certain artist from your section of the museum. This information will help you complete this task: composing a time line of important historical events that took place during your artist's lifetime. To find the information you need, you will want to follow these steps:

1. Look up the artistic time period in which your artist worked. For example, find *Renaissance* or *Impressionist* in the encyclopedia or another book. Find important historical events for the dates when your artist lived.
2. Look up the country where the art from your section of the museum was developed. For example, find the United States and look for important events that happened during the time period in which you are interested.
3. While taking notes, be sure to write the date along with the important event that happened in history. For example, the Early American group may have the following date and event listed: **1789**—*George Washington, the first American president, was elected.*
4. You may share with others the information you learn in any way you choose. For example, you may list the date and the event, or you may want to draw pictures depicting the event along with listing the date.
5. Below you will find an example of how your time line might look. (*This example only has symbols.*) You may make your time line as long and detailed as you wish.

Later you will compare your time line with those of the other members of your group, and you will develop one complete time line from your entire group. For this reason, be sure that your time line is accurate and complete!

Time Line for MARY CASSATT





MUSEUM MOMENT #1

Your museum is in a great deal of trouble. You have been losing money for years and now the government is cutting back on the funding for your museum. You will have to shut the doors to your museum unless you can come up with \$10,000 in the next month.

What steps will you take to solve this problem? Brainstorm ideas with your group. Then share your group's ideas with your classmates when your teacher asks for everyone's ideas.

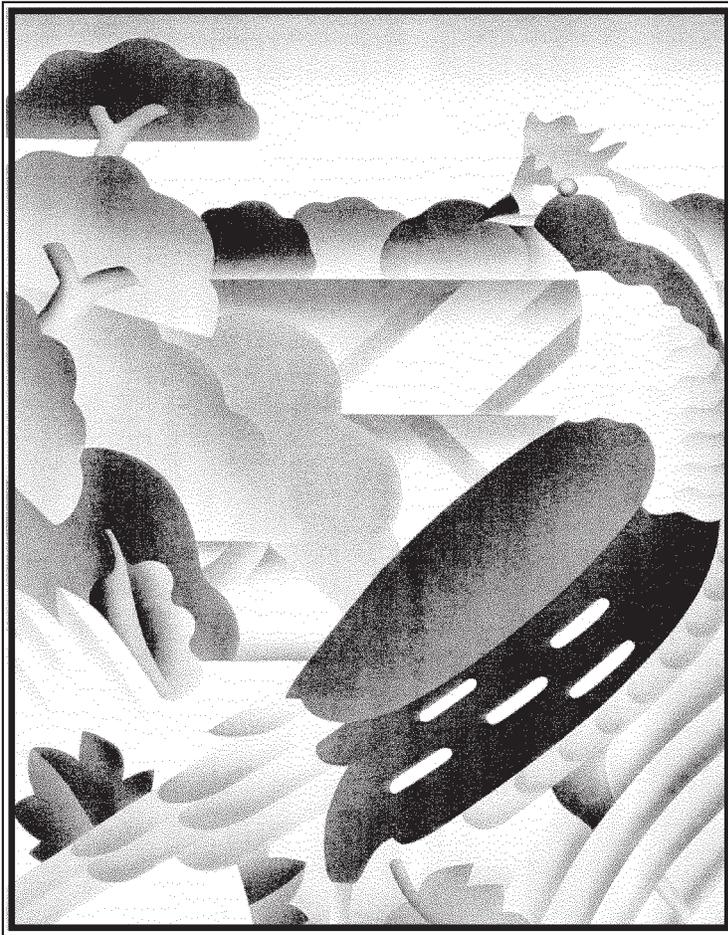
Remember that brainstorming is a process of opening up ideas. So when you brainstorm, do the following:

- Encourage each person to give ideas.
- Avoid criticizing any idea when it is first presented.
- Strive to come up with as many ideas as possible—even crazy ones. *(Sometimes they are diving boards into other ideas!)*
- If you have someone who can write down ideas rapidly, have him/her be a recorder. This person will write down a few words on each idea so that group members will be able to remember it.
- Evaluate the ideas later. *But at first your goal is to just come up with as many ideas as possible.*

Brainstorming



MUSEUM MOMENT #2



You have just discovered that *Rooster and Tree*, an expensive, irreplaceable painting, has been stolen. You receive a ransom note in the mail that demands \$1,000,000 for the painting. The note also says that if you contact the police, the robbers will burn up the painting.

What steps could you take to solve this problem? Brainstorm ideas with your group and then share the ideas with your classmates when your teacher asks for everyone's ideas.

Remember in brainstorming everyone should give ideas and no ideas or thoughts are to be criticized at first. Just come up with as many ideas as possible.

Write down all your group's brainstorming ideas on the back of this sheet.

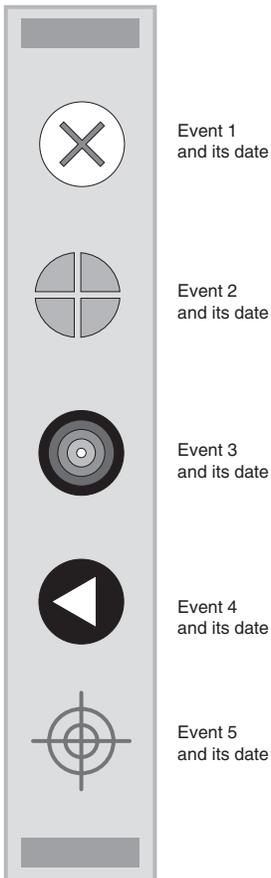
\$1,000,000 or else



GROUP TIME LINE ACTIVITY

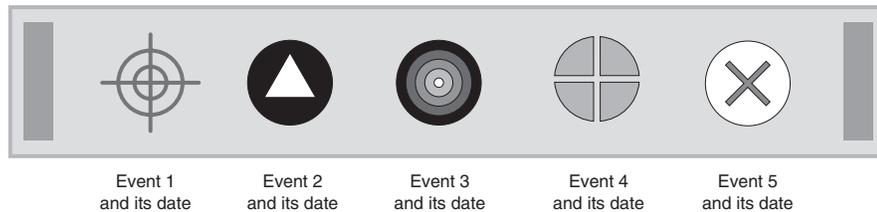
Each member of your group has completed an individual time line. Now it is time for all of the members of the group to work together cooperatively to develop a unified group time line. Follow the steps listed below to complete the time line for your group:

VERTICAL TIME LINE



1. All members of your group should share their time lines with the other group members.
2. Compare the similarities and differences among the time lines shared. Some important historical events may show up on everyone's time line.
3. With one group member taking notes, decide as a group what should be included in the time line. Keep in mind that people will need to be able to read the time line from a distance. Therefore, you should focus on major events and *not* on minor details.
4. Be sure everyone in the group has a chance to contribute to your final time line.
5. Look at the sample time lines displayed below. Then decide as a group how you would like to design your time line.
6. Make a rough draft of a time line for your group. Since this time line will be displayed in your section of our museum you will want to be neat and accurate.

HORIZONTAL TIME LINE





MUSEUM MOMENT #3

You have a beautiful museum that contains many works of art. The museum looks just as you would like it to look. Your problem is that very few people visit your museum. You are open from 9 a.m. until 5 p.m., Monday through Saturday. You are interested in attracting many more people to your museum.

What steps will you take to solve this problem? Brainstorm ideas with your group and then share the ideas with your classmates when your teacher asks for everyone's ideas.

Remember in brainstorming everyone should give ideas and no ideas or thoughts should be criticized at first. Just come up with ideas. Do not discuss how good or bad each idea is until later.

Place your group's brainstorming ideas on the back of this sheet.





GROUP PRESENTATION INSTRUCTIONS

At this point, you have had many opportunities to learn about your section of the museum. You have designed pieces of art for your section, you have listened to a mini lecture concerning your section of the museum, you have researched a famous artist in your section, and you have designed a time line for your section of the museum.

Now it is time for your group to get together and plan an oral presentation showing some of the things you have learned about your section of the museum. Follow the guidelines listed below while members are planning your presentation:

1. Keep your presentation brief but informative. Your visitors will probably not know much about your section of the museum, and they will probably not spend a great deal of time in each section. How can you give them the main ideas during only a short walk-through visit?
2. Think of an unusual way to present information rather than just reciting it. Here are some ideas:
 - A rap
 - A poem
 - A song
 - Some acting
 - A news report

Above all: Feel free to come up with your own original way to present your material.

Do your best. Many people will be viewing your presentation.

Good luck!



Use your imagination ...



MUSEUM MOMENT #4

Your museum is an extremely popular tourist attraction. As a matter of fact, it is so popular that groups that would like to visit your museum need to book reservations a year in advance. You would like to find a way to have more groups visit your museum without having to reserve so far in advance.

What steps might you take to solve this problem?

Brainstorm ideas with your group and then share the ideas with your classmates when your teacher asks for everyone's ideas.

Remember in brainstorming everyone should give ideas and no ideas or thoughts should be criticized at first. Just come up with ideas. Do not discuss how good or bad each idea is until later.



Write down all your group's creative ideas below and on the back of this sheet.



MUSEUM MOMENT #5

You are about to open a brand new museum. You have acquired some pieces of art, but not enough to really make the museum look the way you would like it to look. How will you go about acquiring more pieces of art for your museum?

What steps will you take to solve this problem? Brainstorm ideas with your group and then share the ideas with your classmates when your teacher asks for everyone's ideas.

Remember in brainstorming everyone should give ideas and no ideas or thoughts should be criticized at first. Just come up with ideas. Do not discuss how good or bad each idea is until later.

Put your group's brainstorming ideas on the back of this sheet...





Presentation Critique Sheet

Name of group:

Clarity 1 2 3 4 5

Was the presentation easy to understand?

Information 1 2 3 4 5

Did the group members give enough information about their museum section?

Originality 1 2 3 4 5

Did the group use an unusual approach?

Length 1 2 3 4 5

Was the presentation a good length—not too short and not too long?

Write some detailed comments on the back of this sheet.



Presentation Critique Sheet

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Did the group use an unusual approach?

Length 1 2 3 4 5

Was the presentation a good length—not too short and not too long?

Write some detailed comments on the back of this sheet.





Introduction



Add the folders from this duplication to your file box if you are using one.

Reminder: Fill in the remaining half of the first U in museum, along with the second U. Students should have completed two- and three-dimensional art projects and each group's oral presentation has been

In Phase 3 of MUSEUM (Hours 17–25) students turn the classroom into a museum, hold a grand opening, and serve as tour guides for their own section. The materials needed and procedure for each hour in Phase 3 are given in this section.

Duplication

- MUSEUM JOBS (one for each student)
- MEDIA SPECIALIST (one copy per group)
- SAMPLE POSTER (six: one for each media specialist)
- SAMPLE PAMPHLET (six: one for each media specialist)
- SAMPLE BROCHURE (six: one for each media specialist)
- SAMPLE BADGE (six: one for each media specialist)
- SAMPLE SIGNUP SHEET (optional)
- MODEL MAKER (one copy per group)
- SECTION MODEL (six: one for each model maker)
- ARTIFACT EXPERT (one copy per group)
- TIME LINE DESIGNER (one copy per group)
- MOUNTER (one copy per group)
- CONSTRUCTOR (one copy per group)
- FLOOR PLANS A, B, and C (one copy per group)

Hours 17–20

Materials

1. One copy of FLOOR PLANS A, B, and C for each group of students
2. One copy of SECTION MODEL for each group of students run off on tag board
3. One copy of MUSEUM JOBS for each student
4. One copy of specific museum jobs for each group of students working on that particular job—MEDIA SPECIALIST, MODEL MAKER, ARTIFACT EXPERT, TIME LINE DESIGNER, MOUNTER, and CONSTRUCTOR.
5. A sign for each of the five sections of the museum written on paper or cards
6. Six copies of SAMPLE POSTER for the media specialists
7. Six copies of SAMPLE PAMPHLET for the media specialists
8. Six copies of SAMPLE BROCHURE for the media specialists
9. Six copies of SAMPLE BADGE for the media specialists
10. One and a half refrigerator boxes for each group of students
11. Butcher paper in various colors



DAILY LESSON PLANS - 2

12. Large sheets of construction paper in various colors to be used for mounting two-dimensional artwork
13. Long strips of computer paper or white construction paper taped together for the group time line
14. At least five bottles of glue
15. At least five rolls of masking tape

Procedure

1. Collect any three-dimensional art projects that haven't already been turned in.
2. Say:

“We have now completed Phase 2 and are starting Phase 3 of our museum. We have already accomplished a great deal. As a matter of fact, we have accomplished all the stipulations that Mona Pizarro set forth in her will. The task that remains is for us to put all of our accomplishments together in our museum.

“This will be a tremendous task that will require teamwork within your own group as well as with all of your classmates. Before we begin talking about specific jobs, we must decide the type of floor plan we would like to use in our museum. Each group will receive copies of three different types of floor plans that we could use. As your group looks at these floor plans, remember to take into consideration the room that we will be using for our museum and the space with which we have to work. Discuss each floor plan and decide which plan your group likes best. If your group can think of a different floor plan that you like better than the three you will be given, feel free to draw up a plan of your own. In 10 minutes we will reach a class consensus as to the plan we would like to use.”

3. Hand out single copies of FLOOR PLANS A, B, and C to each group of students and give them 10 minutes to discuss which floor plan they like best.
4. When the 10 minutes are over, have one member from each group tell the class which plan his/her group liked best. If the group developed a plan of its own, have a member from the group come up and draw the plan on the chalkboard or overhead projector.

Read



or Tell



DAILY LESSON PLANS - 3

Read



or Tell

Encourage your students to thoroughly read these handouts.

Students may now fill in the last "M" in MUSEUM.

5. Once all the groups have had the chance to tell which floor plan they liked best and any new floor plans have been drawn on the board, have the class come to a consensus as to which plan they would like to use.
6. After the floor plan has been chosen, say:

“Many specific jobs will need to be done in each section of the museum. Your group will be given a copy of all the jobs that need to be accomplished. Enough jobs exist for each person in the group to have one. We will discuss these jobs together now.”
7. Hand out a copy of MUSEUM JOBS to each group of students. Go over each of the various jobs with everyone. Stress that they do not have to stick with only their original job. If they find that another person in the group would do a better job, they can switch jobs. Also, if they complete their job before others in the group are finished, they will be expected to pitch in and help complete any jobs that need to be done.
8. Ask for any questions about the jobs. Explain that students will have a number of class periods to complete their jobs. Give the students 10 minutes to decide on which job they will do.
9. While students are deciding on their jobs, place the signs (or cards) that name each section of the museum in various places around the room. As soon as your students have decided on their jobs, you can dismiss them group by group to take the artwork from their portfolios and place each piece of art on the appropriate sign (for instance, the mosaic or cave painting should be placed on the ancient sign). Be sure to remind the students to check that their name is on each piece of art that they produced.
10. As the students finish sorting their artwork, have them come to you to receive a more complete description of their museum job. MEDIA SPECIALIST (includes the samples), MODEL MAKER (includes the sample model), ARTIFACT EXPERTS, MOUNTER, and CONSTRUCTOR handouts will be needed. Once the students have started to work on their jobs, move around the room to insure that individual students understand what they are to do.
11. When the first students in each group have completed their jobs, have them work on organizing the lobby and information about artists and artwork from the community. Then students should be free to help others in their group. Eventually, when their group has completed all of their jobs, the students in that group may help other groups who are not yet finished.



DAILY LESSON PLANS - 4

Hours 21–25

Procedure

1. When it is time to turn your classroom (or whichever room you are using) into a museum, have the class examine the bird's eye view of the floor plan they chose to help them place the cardboard boxes and tables for the three-dimensional artwork appropriately. The refrigerator boxes stand on their own more easily if the two outside sections are bent in slightly.
2. You may want to practice presentations before they will perform in front of people visiting your museum. It may be most helpful to the students to practice a few times in the days prior to the opening of their museum so that they can make any necessary adjustments in their presentation.
3. The lawyers should be invited to come as early as possible on the day that the museum opens. When the lawyers arrive, introduce them to your students and say,
“Mr. Louvre and Mr. Vader have come to see the museum we have created. Please give them your presentations and answer any questions that they might have.”
4. Have the students run through their entire presentation in each museum room. Doing so serves as a dress rehearsal for your students before parents and others visit your museum. Once the tour is complete, have the lawyers tell your students that they have earned the money from Mona Pizarro's will.
5. After the lawyers leave, other groups will visit the museum. If the museum is going to stay up for only a day, be sure to leave some time at the end of the day to begin cleaning up the museum.
6. The artwork that students produced can certainly be used elsewhere. Your school and district office will want to display some art work, and there may be art exhibits around your area that display students' work. Since you put so much work into this project, you will want others to have the opportunity to enjoy it for as long as possible.

Read



or Tell

Your local library is a good place to display the artwork created by your students.



MUSEUM JOBS

The following is a list of jobs which need to be completed for each section of our museum. Once you have decided on a certain job, you will receive a more detailed job description to follow.

Media specialist

You will advertise your classroom museum to the public. Posters, flyers, pamphlets, and badges will need to be designed for your museum.

Artifact expert

You are responsible for setting up and displaying the three-dimensional art for your section of the museum.

Section model maker

You will design the model for your group to follow in setting up your section of the museum.

Time line designer

Using the rough draft that your group has already developed, you will design the final draft of your section's time line which will be on display in your section of the museum.

Mounter

You have the very important job of mounting all of the two-dimensional artwork that the class has developed for your section of the museum.

Constructor

Your two main jobs are to cover the refrigerator boxes for your section of the museum with butcher paper and to then attach the two-dimensional artwork and the time line for your section to these covered refrigerator boxes.



MEDIA SPECIALIST - 1

As media specialist for your group, you have a very important job. You will work together with media specialists from the other groups in your museum to advertise your museum to the public.

Follow the steps listed below to complete your job:

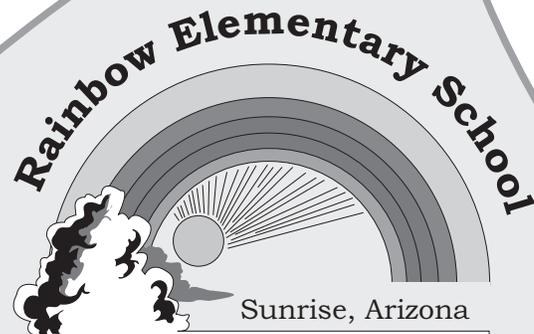
1. Meet with the other media specialists in your classroom.
2. The tasks listed below are all part of your job:
 - Make posters and flyers advertising your museum and post them around school.
 - Create a pamphlet or flyer to send home telling your parents about your classroom museum.
 - Put together a brochure to give to your museum's visitors.
 - Contact your local newspaper or television station. Invite photographers and reporters to visit your classroom museum. *(As a result, your museum will receive news coverage!)*
 - Design a museum badge or name tag for you and your classmates to wear when your museum opens.
 - **(Optional)** Sign up classes to come view your museum at different times during the day(s) it is open.
3. Make a special folder so that your group will not have a problem keeping your work together. A large piece of tag board folded in half might be the best thing to use.
4. Look at the following sample pages to help you design the items listed in #2: SAMPLE POSTER, SAMPLE PAMPHLET, SAMPLE BROCHURE, SAMPLE BADGE.
5. Here are optional ways to split up the work to be done:
 - a. Each person could take one task to complete.
 - b. All group members could design every item and the ones that the group likes best are the ones they will use. *Choose a better way to split up the work if you can think of one.*
6. Since your teacher will have to make many copies of the pamphlet, brochure, and badge, you should have these things ready at least five days before the museum opens. You will also need posters to put around the school at least three to four days before the museum opens.
7. Once you have finished all the tasks listed in #5, your teacher may want you to go to different classes to schedule a time for other students to visit your museum. Ask your teacher whether she would like you to do this job and when it would be convenient for you to visit each class.



Yes, you will make certain that your class takes a video of your museum's grand opening!



SAMPLE POSTER



Rooms 10 and 11
proudly present

The Grand Opening of The Sunrise, Arizona Community Museum

When: **Monday and Tuesday, May 23-24, 1994**

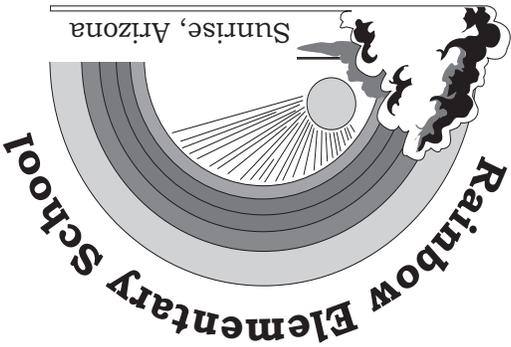
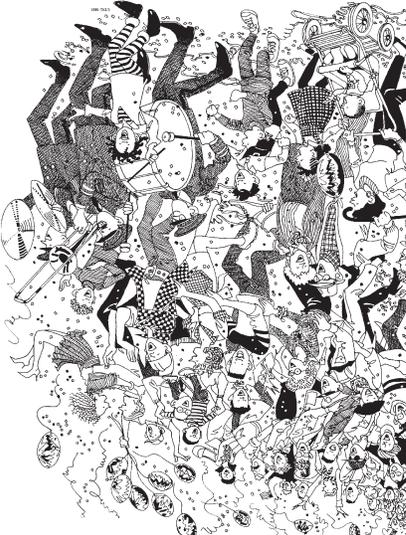
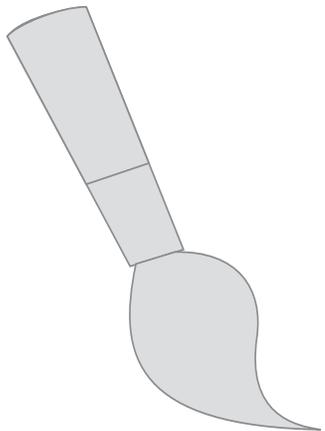
Where: **Rooms 10 and 11**

Open to the public: **10:00 AM until 2:00 PM**



MEDIA SPECIALIST - 3

SAMPLE PAMPHLET

<p><i>Room 10 of ...</i></p>  <p><i>... announces ... proudly</i></p>	<p><i>Everyone's coming!</i></p> 
<p>35 Students of Mr. Michael Angelo are proud to present the ...</p> 	<h1>Grand Opening</h1>  <p>When: Monday and Tuesday, May 23-24, 1994 Where: Room 10 Time: 10 AM to 3:30 PM</p>

Fold on the broken lines.



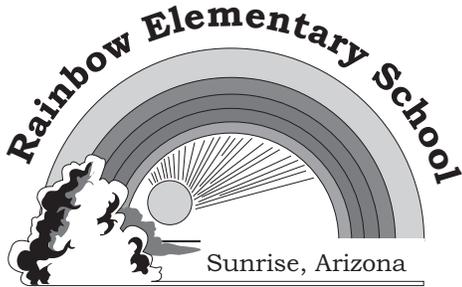
MEDIA SPECIALIST - 4

SAMPLE BROCHURE

fold

 <p><i>Everyone's coming!</i></p>	<p style="text-align: center;">Sunrise Community Museum</p>  <p style="text-align: center;">Grand Opening May 23-24, 1994</p>
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Side 1

 <p style="text-align: center;">Sunrise, Arizona</p> <p>Students of Room 10 Mr. Michael Angelo</p>	<p>Welcome to Rainbow Elementary School's Sunrise Community Museum. We fifth graders of Mr. Angelo have created a top quality museum with five separate sections for your viewing pleasure.</p> <p>In each museum section you will find the following items:</p> <ol style="list-style-type: none"> 1. various types of art work; 2. a time line showing important dates in history during a specific artistic period; 3. special reports on important artists; and 4. art experts who will deliver presentations and who will be happy to answer your questions. <p>Here are our experts and their artistic time periods:</p> <table border="0" style="width: 100%;"> <thead> <tr> <th style="text-align: left;">Ancient</th> <th style="text-align: left;">Renaissance</th> <th style="text-align: left;">Early American</th> <th style="text-align: left;">Impressionist</th> <th style="text-align: left;">Modern</th> </tr> </thead> <tbody> <tr> <td>Mike</td> <td>Ryan</td> <td>Rich</td> <td>Allan</td> <td>Dirk</td> </tr> <tr> <td>Susan</td> <td>Megan</td> <td>Matt</td> <td>Sandra</td> <td>Joanne</td> </tr> <tr> <td>Luke</td> <td>Steven</td> <td>Trena</td> <td>Donald</td> <td>Jenna</td> </tr> <tr> <td>Lauren</td> <td>Holly</td> <td>Terri</td> <td>Sabrina</td> <td>Leo</td> </tr> <tr> <td>Paul</td> <td>Daniel</td> <td>Patrick</td> <td>Michelle</td> <td>Mary Ann</td> </tr> <tr> <td>Dana</td> <td>Shelly</td> <td>Joshua</td> <td>Mark</td> <td>Robert</td> </tr> </tbody> </table>	Ancient	Renaissance	Early American	Impressionist	Modern	Mike	Ryan	Rich	Allan	Dirk	Susan	Megan	Matt	Sandra	Joanne	Luke	Steven	Trena	Donald	Jenna	Lauren	Holly	Terri	Sabrina	Leo	Paul	Daniel	Patrick	Michelle	Mary Ann	Dana	Shelly	Joshua	Mark	Robert
Ancient	Renaissance	Early American	Impressionist	Modern																																
Mike	Ryan	Rich	Allan	Dirk																																
Susan	Megan	Matt	Sandra	Joanne																																
Luke	Steven	Trena	Donald	Jenna																																
Lauren	Holly	Terri	Sabrina	Leo																																
Paul	Daniel	Patrick	Michelle	Mary Ann																																
Dana	Shelly	Joshua	Mark	Robert																																

Side 2



SAMPLE BADGE



Note: This badge design is meant to be only a sample. You should create your own that is totally original. This sample is given only to show you how one student designed the badges for Rainbow Elementary School's fifth grade students.

You should create a circular badge with your museum title, an illustration, and spaces for the student's picture and his/her name.



SAMPLE SIGN-UP SHEET

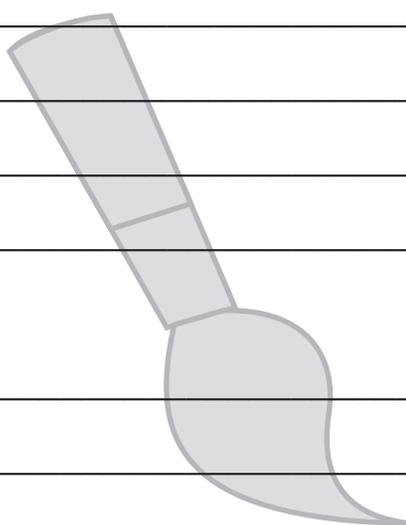
Grand Opening



Don't miss this art opportunity!

Mr. Angelo's fifth graders
welcome you to sign up for a block of time
during which your class will visit Room 10.

10:00 AM	_____
10:30 AM	_____
11:00 AM	_____
11:30 AM	_____
12:00 PM	Lunch
1:00 PM	_____
1:30 PM	_____
2:00 PM	_____



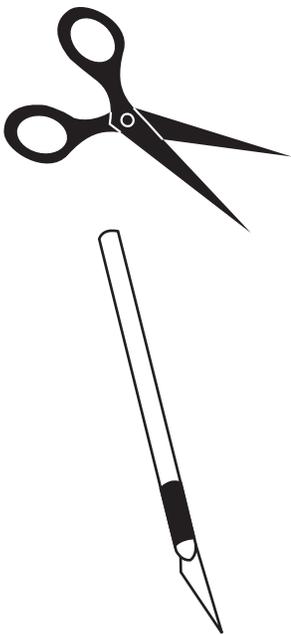


MODEL MAKER - 1

As model maker for your group, you will design the model for the group to follow in setting up your section of the museum.

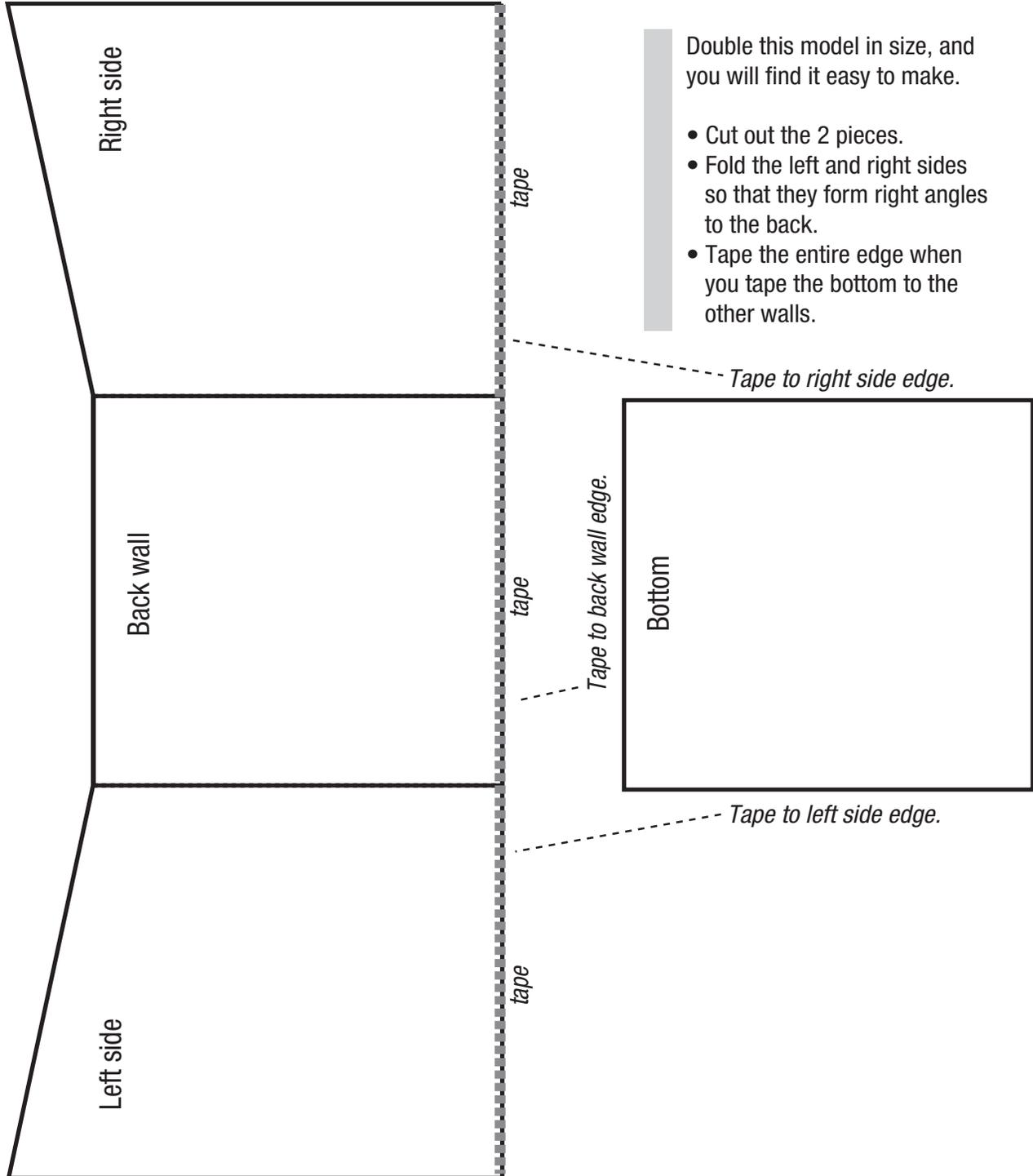
Follow the steps listed below to complete your job:

1. Take the copy of the section model that has been placed on tagboard for you. This is actually a miniaturized section of your classroom museum.
2. Following the directions on the SECTION MODEL sheet handed to you, put the section model together, using masking tape along every edge.
3. Once you have assembled the model, confer with group members to see how they would like your section of the museum to be set up.
 - a. Talk to the constructor concerning what color butcher paper she/he plans to use.
 - b. Find out from the time line designer which way the time line will run in order to determine where the time line should be placed in the model.
 - c. Look to see what colors of paper the mounter is using to mount the artwork for your section.
 - d. Discuss how the artifact expert will set up the three-dimensional art on the table in your section.
4. Paint or cover the model with the color butcher paper the constructor chose.
5. Trying to keep to scale, put a miniature time line on your model.
6. Keeping to scale, put small squares of construction paper to represent artwork on your model.
7. With small pieces of cardboard or construction paper, make a small table for your model with three-dimensional art on the table.



By keeping in touch with the other students in your group, your model should look very similar to the actual section of the museum that your group is working on.

SAMPLE MODEL



Double this model in size, and you will find it easy to make.

- Cut out the 2 pieces.
- Fold the left and right sides so that they form right angles to the back.
- Tape the entire edge when you tape the bottom to the other walls.



ARTIFACT EXPERT

As artifact expert for your group, you are in charge of the three-dimensional art that your group has produced for your museum section.

To complete your responsibility, follow the steps immediately below:

1. Cover the table that goes in your section of the museum with butcher paper. Check to see what color butcher paper the constructor is using to cover the refrigerator boxes so that your table will match the color covering the refrigerator boxes.
2. Get the same number of blank 3"x5" or 4"x6" cards as you have artifacts for your museum section.
3. Fold the cards in half the long way so that when you write on them they will stand up as follows:



4. After conferring with each artist in your group, you and each artist should come up with a title for each piece of three-dimensional art.
5. Using a marker or felt-tipped pen, write on each folded card the art work's title and its artist's name.
6. Arrange the three-dimensional art on the table, putting a title/artist card beside each piece of art. Carefully arrange all your pieces of art so that they form a pleasant composition.
7. If the artist has not provided a description of their work, you may want to confer with the artist and describe the work on a small card.

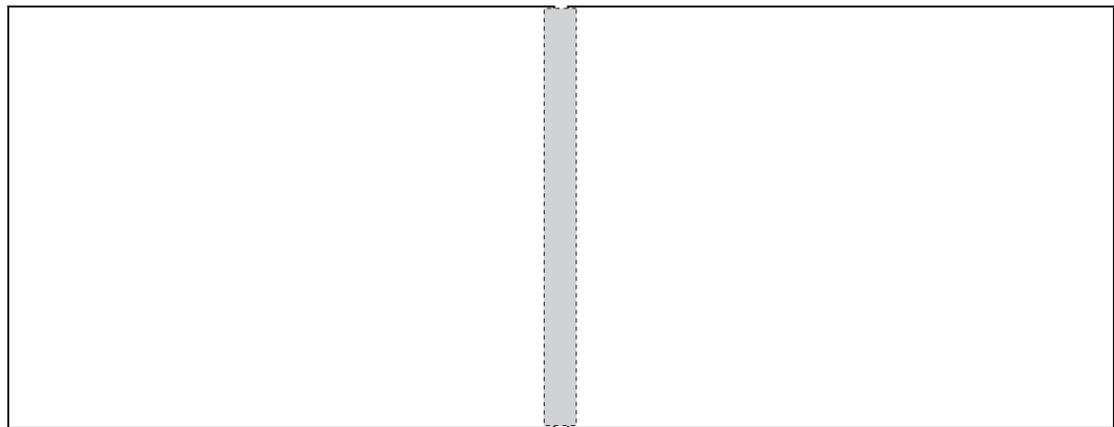


TIME LINE DESIGNER

As your group's time line designer, you will design the time line, using the rough draft that your group has already developed. This time line will be displayed in your museum section.

Follow the steps listed below to complete your responsibility:

1. Gather together the following materials:
 - A number of sheets of white construction paper or white ditto paper.
 - Masking tape
 - Felt-tipped markers
2. Tape two pieces of the white paper together along one entire edge.



Tape here.

3. Estimate how much paper you think you will need to complete your group's time line and attach more white paper together using the technique specified in #2. It is better to be short at this point because you can always add more paper later. Keep in mind also that there is a limited amount of space on the refrigerator boxes. Therefore, you may want to look at the box before you begin.
4. Before actually designing the time line, remember that visitors to your museum will be viewing the time line from a distance. Consequently, the time line should be bold and colorful and easy to read from a distance.
5. Look at the rough draft your group made of a time line. Now you are ready to design the final time line for your group.
6. Start by writing the event on your time line in pencil. Try to space the events evenly apart on the time line.
7. Once all the events are written in pencil in the correct spacing, go over them with a marker.
8. When you have completed the time line, give it to your group's constructor.



MOUNTER

As mounter for your group, you have a very important responsibility to fulfill. It will leave a lasting impression on visitors to your museum's section.

Follow the steps listed below to complete your job:

1. Get many different shades of large construction paper on which to mount the two-dimensional artwork.
2. Look at each piece of art. Pick a color of construction paper that blends well with each piece of art.
3. Be sure that the construction paper is at least three inches longer and wider than the piece of art that you are going to mount.
4. Put a thin layer of glue on the back of the piece of art.
5. Center the artwork in the middle of the construction paper and press down firmly.
6. Mount every piece of two-dimensional art on construction paper.

Good luck!



Be sure to press down firmly when you glue the art to the construction paper.

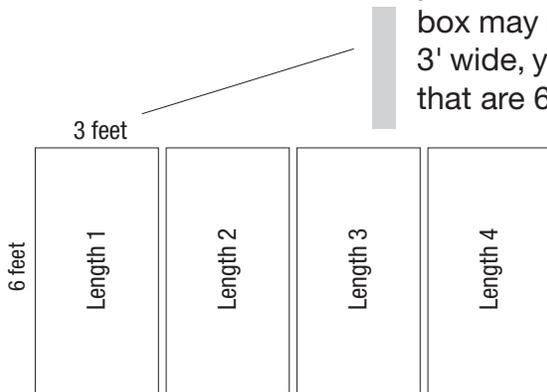


CONSTRUCTOR

You have two main jobs as your group's constructor.

1. You must cover one and a half refrigerator boxes in butcher paper. Follow these steps:

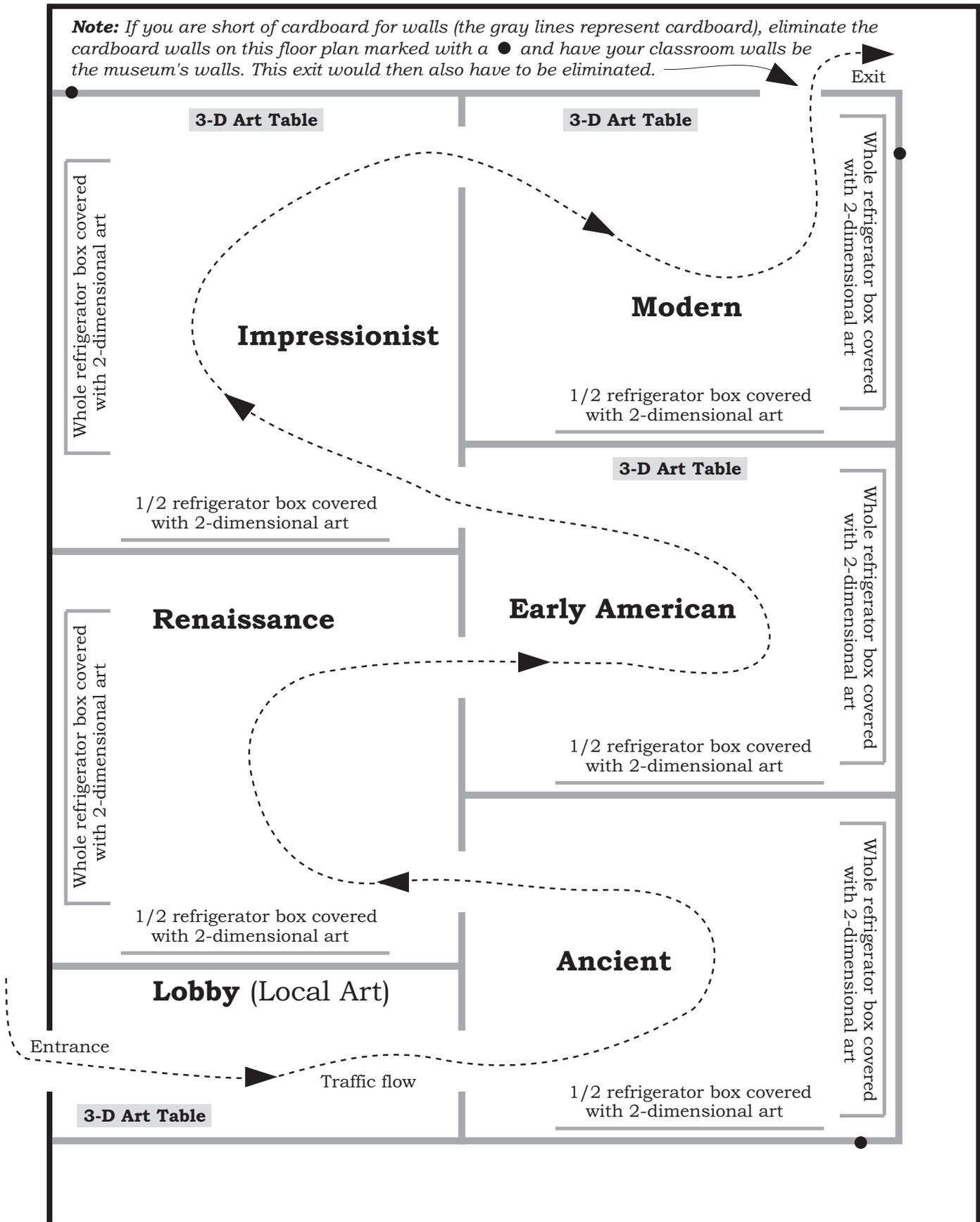
- a. Measure the height and width of a whole refrigerator box.
- b. Use these measurements to figure out how much butcher paper you will need to cover one side of this box. For example, the box may measure 6' high by 12' wide. If your butcher paper is 3' wide, you know that you will need 4 lengths of butcher paper that are 6' long.



- c. Cut the lengths of butcher paper you need.
 - d. Measure the height and width of one-half of another refrigerator box.
 - e. Use these measurements to figure out how much butcher paper you will need to cover *both* sides of this box.
 - f. Once again, cut the lengths of butcher paper you need.
 - g. Attach the butcher paper to the refrigerator boxes with plenty of masking tape. Be sure you cover the entire box.
 - h. Finish this job completely before going to job #2.
2. Attach the two dimensional artwork and the time lines that belong in your section of the museum to the refrigerator boxes covered in butcher paper. Follow the steps listed below:
 - a. Be sure that all the two-dimensional artwork has been mounted on construction paper. (Another student in your group has this job.)
 - b. Study the size and amount of artwork that you have and the amount of space that you have on the refrigerator boxes. Then plan how you want to arrange the artwork on the boxes so that it looks neat and well spaced.
 - c. Place the time line along the top of the refrigerator box if the time line runs parallel to the floor. Place it along the left or right side of the refrigerator box if the time line runs parallel to a side wall.
 - d. Attach the time line and the artwork to the butcher paper with a stapler. Be very careful when using the stapler not to have your hand on the back of the box. (*The staple will go through the cardboard!*)
 - e. Once you have attached the time line and the artwork to the boxes, move the outside panels of the box slightly inward so that the boxes stand on their own.

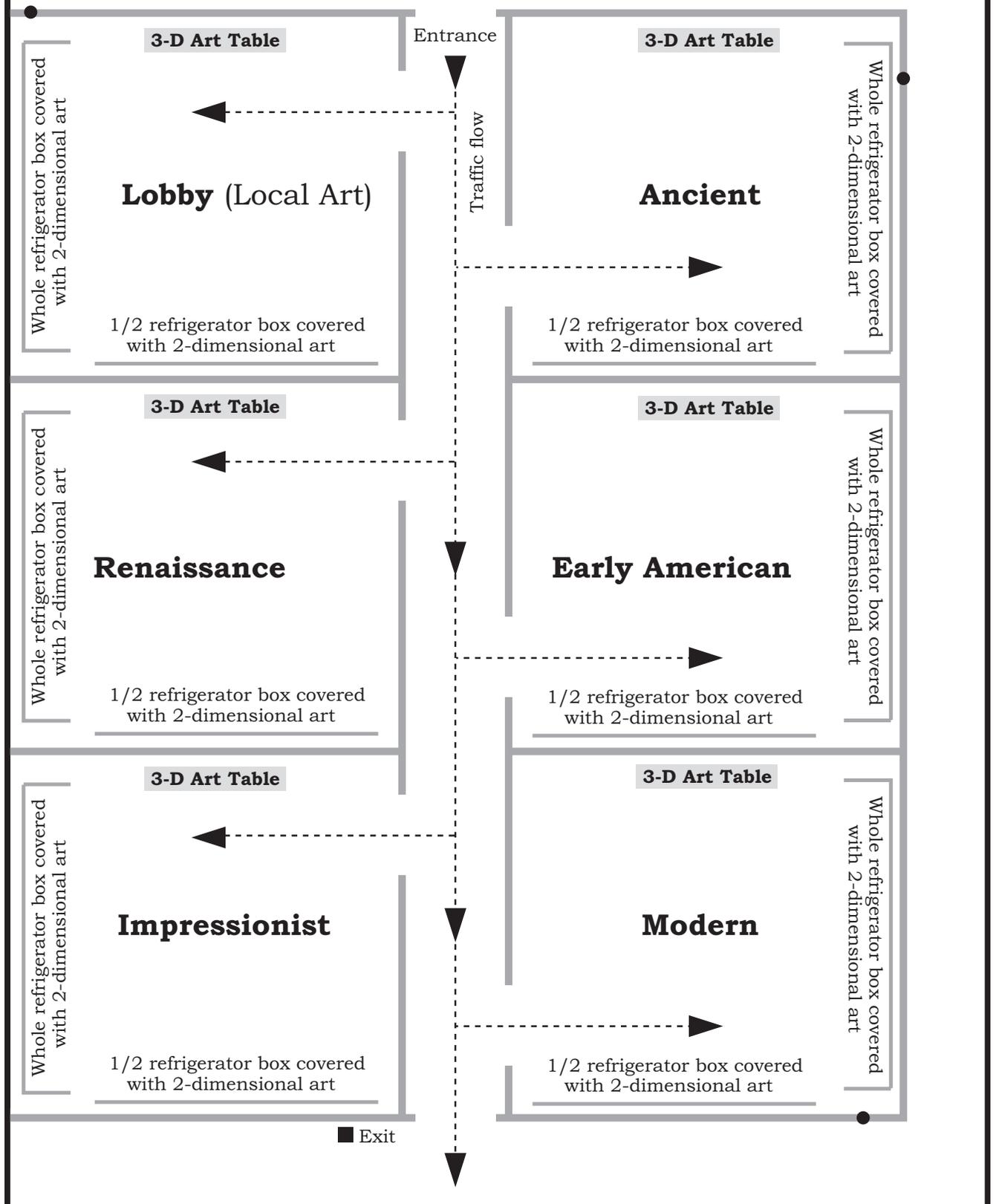
Museum Floor Plan A

Note: If you are short of cardboard for walls (the gray lines represent cardboard), eliminate the cardboard walls on this floor plan marked with a ● and have your classroom walls be the museum's walls. This exit would then also have to be eliminated.



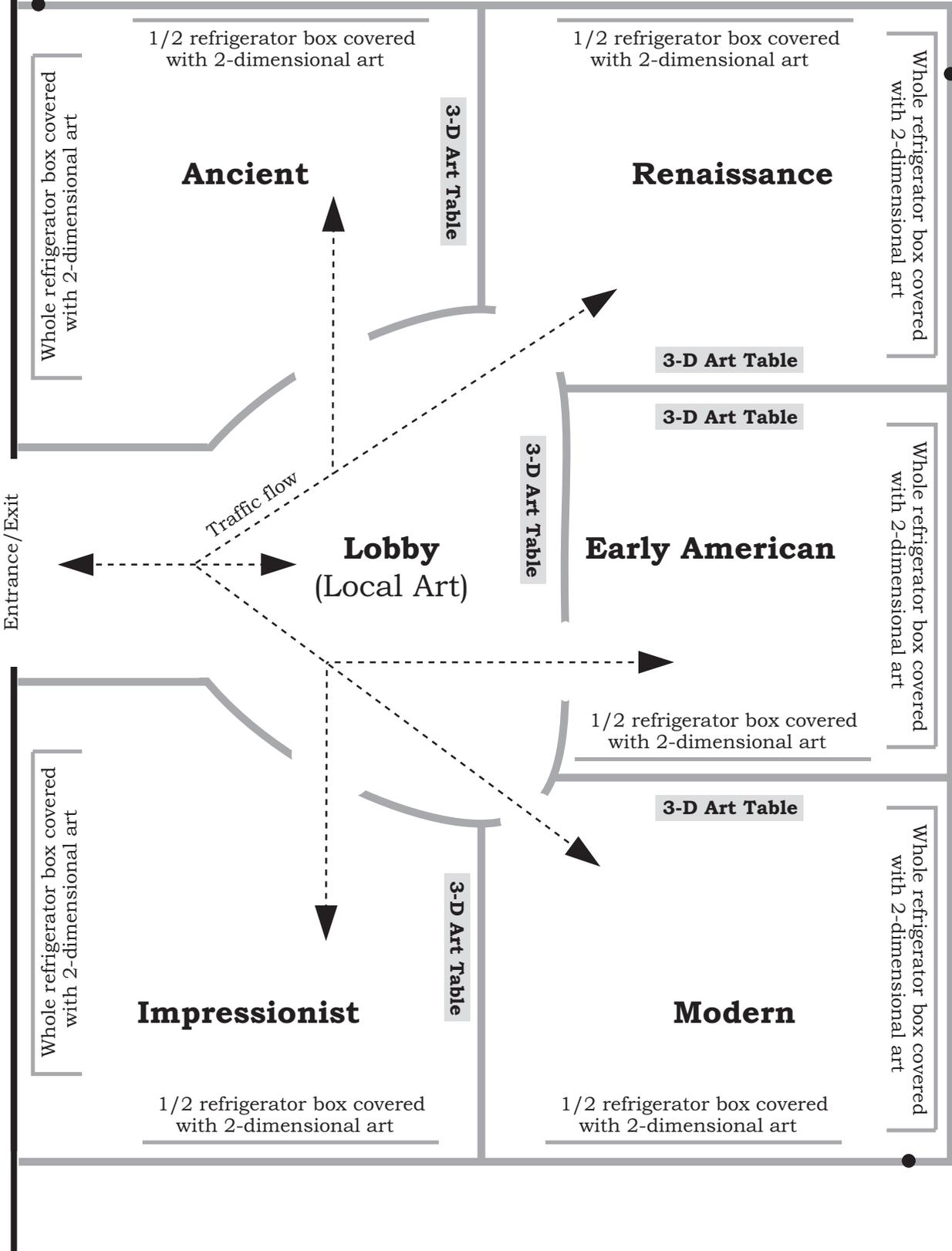
Museum Floor Plan B

Note: If you are short of cardboard for walls (the gray lines represent cardboard), eliminate the cardboard walls on this floor plan marked with a ● and have your classroom walls be the museum's walls. The exit at ■ would then also have to be eliminated.



Museum Floor Plan C

Note: If you are short of cardboard for walls (the gray lines represent cardboard), eliminate the cardboard walls on this floor plan marked with a ● and have your classroom walls be the museum's walls.





MUSEUM'S GRAND OPENING

Setup directions

1. Arrange for the two lawyers to show up early in the morning of the museum's grand opening. They will hear all of the presentations and look at the art exhibits. This time will serve as a dress rehearsal for the students. Tell the lawyers before they come about the role they are to play (Arthur Louvre is positive about everything; Bartholomew Vader is negative about several things, trying to find things wrong with the museum.) Once the dress rehearsal is complete, be sure that the lawyers make it clear that the students have earned the money from Mona Pizarro's will.
2. Tell the students in your class that they should dress in nice clothes for the opening of museum because they will want to look their best for the visitors.
3. Arrange for two students to serve as museum curators—or you may want to call them the host and hostess. These students will welcome guests to the museum as they enter the lobby. They will also need to explain the items on display in the lobby, but they will need to hurry back and join their groups for the group presentations.
4. Of course, if your community has an artist who is concerned about education and the arts, she/he might be invited to hang a personal painting or place a personal sculpture (or piece of pottery) in the lobby. *You might even get this artist to appear during the grand opening!*
5. Inform students that they will probably be asked some questions about their museum sections. In all likelihood they will be able to answer the questions. If they are unable to answer a question, tell the students to answer, "I'm not sure, but I will find out and make sure you receive the answer to this question."
6. While arranging for your visitors to the museum, be sure to include parents, classes, the local newspaper and TV station if your community has one. Only one class should visit the museum at a time. Each group that visits the museum will probably spend 20 to 30 minutes in the museum, depending on the length of presentations and how many questions the visitors have.
7. You may want to include appropriate music in each section of the museum. For instance, classical music would be appropriate for the Renaissance section. Of course, each group will have to turn its music on and off as visitors come and go.
8. Videotape your museum's grand opening. Students *love* to see themselves perform, parents who miss the grand opening would love to see the tape at Back to School night, and the video will serve as an incentive to do even better for a future class when members begin working on *their* museum.





FOLLOW UP TO MUSEUM

Once you have finished cleaning up the museum, discuss with your students how they think things went. Ask the following questions:

1. What did you like best about MUSEUM? What should I be sure that students experience when I use this simulation again?
2. What did you like least? What should I be sure to change so that students experience a better simulation if I use it again?
3. Were there any questions posed that you could not answer? If so, what were they?
4. How did the visitors seem to like our museum?
5. Would you now like to find out more about museums?

- **Option:** You may want to video tape some students' impressions during this debriefing.
- **Option:** Have students write a narrative (or letter to a pen pal) explaining their MUSEUM experience. Either could serve as an assessment tool to evaluate simulations as a learning tool.

Thank You

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