When I look at this painting, it makes me feel curious. What is making the water move?

I imagine touching the craggy, wet rocks.

The sun is yellow like a sticky note.
Welcome to Museum on the Move!

Museum on the Move is a fourth-grade art and literacy outreach program that develops students' oral presentation and descriptive writing skills through explorations of landscapes from the permanent collection of the Wadsworth Atheneum Museum of Art. Students learn to “read” and describe works of art, drawing from their imaginations, five senses, personal feelings, and unique perspectives. The artworks serve as students’ texts to be closely observed, critically analyzed, and thoughtfully interpreted, and they subsequently act as inspiration for the students’ own descriptive compositions.

Over the course of several weeks, your students will participate in a series of activities, including active group discussions, close observation and writing exercises in the classroom and art room, a docent-facilitated lesson at your school, a docent-guided visit at the museum, and a hands-on activity in the art room. Built-in writing assessments will begin and end the program as a way for you to measure student growth.
Program Overview

State and National Curriculum Standards Addressed

The objectives addressed in Museum on the Move link to Common Core State Standards, the national curriculum guidelines adopted by the State of Connecticut, as well as the visual arts standards outlined in the Connecticut State Department of Education’s Arts Curriculum Framework from March 1998 and the National Core Arts Standards established in 2014.

Common Core State Standards for English Language Arts

Research to Build and Present Knowledge:

CCSS.ELA-LITERACY.W.4.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.4.9.A
Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).

Comprehension and Collaboration:

CCSS.ELA-LITERACY.SL.4.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.4.1.C
Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

Connecticut Visual Arts Standards

Content Standards #2A, 2B, and 2C:
Elements and Principles: Identify the different ways visual characteristics are used to convey ideas; describe how different expressive features, and ways of organizing them, cause different responses; and use the elements of art and principles of design to communicate ideas.

Content Standards #5B, 5C, and 5D:
Analysis, Interpretation, and Evaluation: Describe visual characteristics of works of art using visual-art terminology, recognize that there are different responses to specific works of art, and describe their personal responses to specific works of art using visual-art terminology.

National Core Arts Standards for the Visual Arts

VA: Cr1.1.4a: Brainstorm multiple approaches to a creative art or design problem.
VA: Cr2.1.4a: Explore and invent art-making techniques and approaches.
VA: Cr2.2.4a: When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.
VA: Re7.2.4a: Analyze components in visual imagery that convey messages.
VA: Re8.1.4a: Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.
VA: Cn11.1.4a: Through observation, infer information about time, place, and culture in which a work of art was created.
**Program Overview**

**Program Structure**

The program consists of six components:

- **Week 1:** Introductory classroom lesson (taught by classroom teacher)
  - Art room lesson (taught by art teacher)
- **Week 2:** Docent classroom visit (taught by museum docents)
- **Week 3:** Museum visit (taught by museum docents)
- **Week 4:** Art-making activity (taught by art teacher)
  - Closing classroom lesson (taught by classroom teacher)

Supplementary materials to enhance the content and scope of the program are provided on pages 23–38. These materials include a brief history of the Wadsworth Atheneum Museum of Art, a current photograph of the museum’s facade, a glossary of art terminology used throughout the program, and teacher resources for further classroom exploration.

**Key Program Logistics**

You should have received the following materials from the museum: artwork reproductions, teacher's manuals, student workbooks, a disc of program images, postcards, and pencils. If you have not received all of the supplies specified, please contact the museum's Education Department at the phone number or email address listed below. Students should bring their workbooks to each lesson, including the visit to the museum. Please retain a copy of the workbook for your personal reference. Free busing will be provided for your museum visit; the museum's group visit associate will coordinate logistics.

Upon the completion of the program, students should be given the provided postcards as a reward for their efforts. Encourage students to use the skills they developed during the program to write about the painting on the face of the postcard and mail it to a friend. To ensure the sustained excellence of Museum on the Move, we ask that you thoughtfully complete a program evaluation at the conclusion of your experience.

If you have any questions or concerns as you implement the program, please contact:

School and Teacher Programs
Wadsworth Atheneum
Museum of Art
600 Main Street
Hartford, CT 06103
(860) 838-4170
teachers@wadsworthatheneum.org

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**How to Use This Manual**

This teacher’s manual is designed to facilitate your implementation of Museum on the Move. In the pages that follow, the program’s six lesson plans are fully outlined with references to all supplies and preparations needed. Review the sequence and timeline of the program components listed above, as each lesson plan builds upon the skills developed in the previous instructional unit. With your confirmation letter, the museum provided you with a more detailed schedule, including the specific dates and times of the docent visit to your classroom and your docent-guided tour at the museum. Classroom teachers will conduct the first and last lessons, while art teachers will be responsible for the second and fifth lessons. The remaining two units will be taught by museum docents (volunteer museum educators). We encourage all participating teachers to be familiar with the content of each lesson plan.
### Section 1: Lesson Plans

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Introductory Classroom Lesson
Lesson 1, Week 1
(Classroom teacher)

What Can Art Be?
Lesson length: 45 minutes

You may opt to expand this lesson into two 45-minute units to explore the concepts presented more deeply.

Objectives Addressed

COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS
Research to Build and Present Knowledge:
CCSS.ELA-LITERACY.W.4.9
CCSS.ELA-LITERACY.W.4.9.A

Comprehension and Collaboration:
CCSS.ELA-LITERACY.SL.4.1
CCSS.ELA-LITERACY.SL.4.1.C

CONNECTICUT VISUAL ARTS STANDARDS
Elements and Principles #2A and 2B
Analysis, Interpretation, and Evaluation #5C

NATIONAL CORE ARTS STANDARDS FOR THE VISUAL ARTS
VA: Re7.2.4a
VA: Re8.1.4a
VA: Cn11.1.4a

Materials Needed
- Chalk or markers (dry erase or standard)
- Chart paper or a chalk, white, or SMART board
- Pencils*
- Reproductions of the following artworks*:
  – Albert Bierstadt’s In the Mountains
  – Frederic Edwin Church’s Coast Scene, Mount Desert
- Student workbooks *
  – What Can Art Be? (p. 3)
  – Before (pp. 4–5)
  – Art Makes Your Senses Come Alive! (p. 6)
- Teacher’s manual*
  – Program Overview (pp. 2–4)
  – Glossary of Art Terminology (pp. 25–28)

Optional Materials *
- Disc of program images
- Student workbooks
  – Word Bank (p. 19)
  – Full-page image of Bierstadt’s In the Mountains (p. 27)
  – Full-page image of Church’s Coast Scene, Mount Desert (p. 29)
- Teacher’s manual
  – A Brief History of the Wadsworth Atheneum Museum of Art (pp. 23–24)
  – Current Photograph of the Museum’s Facade (p. 24)
  – Supplementary materials for Church’s Coast Scene, Mount Desert (pp. 31–32)

* Provided by the museum
Lesson Preparations

You may review art-historical information on Frederic Edwin Church's painting *Coast Scene, Mount Desert* on pages 31–32 of this manual in the Supplementary Materials for Curriculum Enrichment section. These materials also include information on Albert Bierstadt’s *In the Mountains*. Due to the Bierstadt painting’s use as the focus of students’ writing assessments, you should not reveal the information on these pages until after the completion of the final writing prompt in the Closing Classroom Lesson. At that point, you can reinforce the skills taught throughout the program with the supplementary information concerning Bierstadt on pages 35–38.

You may choose to use the provided disc of images to project paintings for students rather than displaying the supplied reproductions. This will allow for greater classroom visibility. Students may also turn to pages 27 and 29 of their workbooks to view the paintings in greater detail.

Note that there is a word bank on page 19 of the workbook where students can collect the words they use to describe both landscapes presented in this lesson.

Anticipatory Set

**Time allotment: 15 minutes**

**PROGRAM INTRODUCTION**

5 minutes

Introduce the program’s theme by asking students whether they have visited an art museum and seen artistic depictions of the outdoors. For students who have, ask them to describe the works in as much detail as possible. For those who haven’t, ask them to look out the classroom window and describe what they see. Continue the conversation by introducing the term *landscape* to the class (see Glossary of Art Terminology, pp. 25–28). Ask why an artist might choose to paint nature rather than people and their interactions with one another. After fostering this dialogue, explain to the students that over several weeks they will investigate landscapes in the Wadsworth Atheneum Museum of Art’s permanent collection; then introduce the basic premise, structure, and objectives of the Museum on the Move program (see Program Overview, pp. 2–4).

If your students have never visited the Wadsworth Atheneum, provide context to the class by displaying the image of the museum’s facade on page 24 of this manual. For a brief history of the museum, turn to pages 23–24.

**WHAT CAN ART BE? EXERCISE**

10 minutes

Ask students, “What can art be?” Cultivate a classroom dialogue around this topic, considering both traditional and contemporary definitions. Can students find art in their classroom? Have them take a closer look at this familiar environment. Then distribute workbooks and pencils, and have students turn to the What Can Art Be? exercise on page 3. Students should circle all the items listed that they consider to be art. They should each choose one circled item and explain in writing why it is art, using supporting details. Students will complete the activity by naming something not included on the list that they believe to be art, making sure to support their arguments with at least two strong details. Have students share their responses as time allows.
Core
Time allotment: 28 minutes

PRE-PROGRAM WRITING PROMPT
18 minutes

Display the reproduction of Bierstadt’s *In the Mountains* so that all students have a clear view of the artwork. Introduce the work by writing the title, artist, and date of the painting on a piece of chart paper or a chalk, white, or SMART board. Ask the class to look closely at the elements of the painting, allowing approximately 30 seconds for quiet observation. Students next will perform a writing activity based on the image: Have them turn to pages 4–5 of their workbooks, where they will find a writing prompt and space to respond. Read the prompt aloud to students or choose a student to read the prompt to the class:

Look at this painting and describe what you see. How does this artwork make you feel? What do you see that supports your feelings?

Allow exactly 15 minutes for this exercise, as it will serve as the assessment tool for the program to measure student growth in the area of descriptive writing. Students are not required to use the full time allotment, but no student should be cut off early. This will ensure that accurate data is collected. Reiterate the prompt throughout the writing period. Once the exercise is completed, the Bierstadt reproduction should be put away until the Closing Classroom Lesson.

**ART MAKES YOUR SENSES COME ALIVE!**

10 minutes

Students next should turn to page 6 of their workbooks. Draw a similar graphic organizer on a piece of chart paper or a chalk, white, or SMART board for visual reinforcement. Display the reproduction of Church’s *Coast Scene, Mount Desert* in the front of the classroom and write the title, artist, and date of the painting on the paper or board. Encourage students to look closely at the painting and consider how it makes them feel. Ask them to fill in the boxes in their workbooks, drawing on their five senses and personal feelings. Ask the following open-ended questions (or compose your own) to guide students in a visual investigation of the painting; students should provide visual evidence to support their responses:

- What do you see?
- Where is this place? Where could you find it on a map?
- What time of day might it be?
- How would you describe the weather?
- What season do you think it is?
- If you stepped into the painting, what sounds would you hear?
- What might you smell?
- If you could touch the surface of the water, what temperature would it be? How would the rocks feel?
- Imagine that you are sitting on the rock in the foreground. How would you feel in this place? Would you stay all day, or would you quickly return home? Would you feel comfortable? Frightened? Excited?

Closure
Time allotment: 2 minutes

Make sure that students have written their names, school, and teacher on the inside covers of their workbooks. Collect all workbooks and deliver them to the students’ art teacher in preparation for the second lesson. Conclude by mentioning that they will continue looking at artworks from the Wadsworth Atheneum in their next art class.
How to Describe a Landscape
Lesson length: 45 minutes

Art teachers may opt to expand this lesson into two 45-minute units to explore the concepts presented more deeply.

Objectives Addressed

COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS
Comprehension and Collaboration:
CCSS.ELA-LITERACY.SL.4.1
CCSS.ELA-LITERACY.SL.4.1.C

CONNECTICUT VISUAL ARTS STANDARDS
Elements and Principles #2A and 2B
Analysis, Interpretation, and Evaluation #5B, 5C, and 5D

NATIONAL CORE ARTS STANDARDS FOR THE VISUAL ARTS
VA: Re7.2.4a
VA: Re8.1.4a
VA: Cn11.1.4a

Materials Needed
• Art terminology word wall (see Glossary of Art Terminology, pp. 25–28)
• Pencils *
• Reproduction of Frederic Edwin Church’s Coast Scene, Mount Desert *
• Reproductions of diverse landscapes
• Student workbooks *
  –Glossary of Art Vocabulary (pp. 7–10)
  –Compare and Contrast (p. 11)
  –Full-page image of Georgia O’Keeffe’s The Lawrence Tree (p. 12)
  –Full-page image of Charles DeWolf Brownell’s The Charter Oak (p. 13)
• Teacher’s manual *
  –Glossary of Art Terminology (pp. 25–28)

Optional Materials *
• Disc of program images
• Student workbooks
  –Word Bank (p. 19)
  –Full-page image of Church’s Coast Scene, Mount Desert (p. 29)
• Teacher’s manual
  –Supplementary materials for Church’s Coast Scene, Mount Desert (pp. 31–32)

* Provided by the museum
Lesson Preparations
You should display the list of art terminology found on pages 25–28 of this manual on a wall in your classroom. This “word wall” will reinforce the vocabulary students will learn during this lesson. Only the words, not their definitions, should be displayed.

You may choose to use the provided disc of images to project paintings for students rather than displaying the supplied reproduction. This will allow for greater classroom visibility. Students may also turn to pages 12, 13, and 29 of their workbooks to view the paintings in greater detail.

Note that there is a word bank on page 19 of the workbook where students can collect the words they use to describe the landscapes presented in this lesson.

You may review art-historical information on Frederic Edwin Church’s *Coast Scene, Mount Desert* on pages 31–32 of this manual in the Supplementary Materials for Curriculum Enrichment section.

Anticipatory Set
Time allotment: 3 minutes

Display the reproduction of Church’s *Coast Scene, Mount Desert* in a location where all students can view the artwork. Draw students’ attention to the painting, asking if they recall discussing the piece with their classroom teacher. Foster a dialogue around students’ experiences during the first lesson, drawing upon their personal feelings and the five senses: “What adjectives did you use to describe the artwork?” “How did the painting make you feel?” Follow by informing the class that today’s lesson will focus on looking at diverse landscapes and learning how to describe these scenes of the outdoors using the vocabulary of artists.

Core
Time allotment: 40 minutes

INTRODUCTION TO ART TERMINOLOGY
20 minutes

Choose several reproductions of diverse landscapes to investigate alongside the Church painting. (You should not use Albert Bierstadt’s *In the Mountains*, since this artwork acts as the writing prompt for students’ assessments.) Take advantage of the provided disc of images that can be projected for classroom instruction and use your selections to teach the art terminology listed below. Address additional vocabulary as deemed appropriate. Pages 25–28 of this manual present terms and definitions in detail.

<table>
<thead>
<tr>
<th>Color</th>
<th>Middle ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line</td>
<td>Background</td>
</tr>
<tr>
<td>Shape</td>
<td>Landscape</td>
</tr>
<tr>
<td>Space</td>
<td>Seascapes</td>
</tr>
<tr>
<td>Texture</td>
<td>Realistic art</td>
</tr>
<tr>
<td>Foreground</td>
<td>Abstract art</td>
</tr>
</tbody>
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Students should follow along by turning to pages 7–10 of their workbooks, where they will find definitions as well as several mini exercises, such as creating a line, shape, or pattern and labeling the spatial components of a composition. All activities should provide students with the vocabulary needed to describe landscapes, as well as promote students’ understanding of how to create a sense of space artistically.
**COMPARE AND CONTRAST**

20 minutes

Split the class into small groups. Half will turn to page 12 of their workbooks, where they will closely observe Georgia O’Keeffe’s *The Lawrence Tree*, while the other half will turn to page 13 to study Charles DeWolf Brownell’s *The Charter Oak*. Within each group, students will work together to describe the assigned painting using the Venn diagram provided on page 11 of their workbooks. They should consider what makes the painting unique and use their new art vocabulary words to articulate the distinguishing features. Groups studying the Brownell painting will then be paired with those studying the O’Keeffe; students will compare and contrast the paintings to complete their diagrams.

**Closure**

Time allotment: 2 minutes

Collect all workbooks and return them to the students’ classroom teacher in preparation for the third lesson. Conclude by mentioning that the class will soon be visited by docents—volunteer museum educators—from the Wadsworth Atheneum Museum of Art, who will prepare them for their upcoming visit to the museum.
Docent Classroom Visit Logistics
Lesson 3, Week 2

Your docent classroom visit will occur one week before the students’ trip to the museum. The visit was scheduled when your school registered for the Museum on the Move program; please refer to your confirmation letter for the specific date and time of the visit.

You will not be responsible for instruction during this lesson; two docents will serve as the facilitators. (These will be the same docents who will guide the students during their museum visit.) However, you are encouraged to review the lesson plan on the following pages.

Docents will call you one week before their visit to confirm:

- Date and time of the visit
- Completion of the introductory classroom and art room lessons
- Completion of students’ initial writing prompt on Albert Bierstadt’s In the Mountains
- Availability of chalk, white, or SMART board to use in collecting students’ responses to verbal exercises

Docents will arrive at your school with various teaching resources. Students should be wearing readable name tags and have their workbooks and pencils ready to begin the lesson. You must remain in the classroom for the duration of the docents’ visit.

Should school be delayed or canceled due to inclement weather, the visit will be canceled automatically. Docents will contact you directly to reschedule.
The Museum Comes to You
Lesson length: 1 hour

Objectives Addressed
COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS
Comprehension and Collaboration:
CCSS.ELA-LITERACY.SL.4.1
CCSS.ELA-LITERACY.SL.4.1.C

CONNECTICUT VISUAL ARTS STANDARDS
Elements and Principles #2A and 2B
Analysis, Interpretation, and Evaluation #5B, 5C, and 5D

NATIONAL CORE ARTS STANDARDS FOR THE VISUAL ARTS
VA: Re7.2.4a
VA: Re8.1.4a
VA: Cn11.1.4a

Materials Needed
- Name tags
- Pencils *
- Student workbooks *
  - How Are Artists and Writers Similar? (p. 14)
  - Similarities and Differences in Landscape Paintings (p. 15)
  - Preparing for the museum visit (p. 18)

Optional Materials *
- Student workbooks
  - Full-page image of Charles H. Davis’s Change of Wind (p. 16)
  - Full-page image of Arthur G. Dove’s Approaching Snowstorm (p. 17)
  - Word Bank (p. 19)

* Provided by the museum
Classroom Visit Roles

**Students will:**
- Learn how creating art parallels the writing process
- Visually analyze a landscape painting
- Compare landscapes of different artistic styles

**Docents will:**
- Guide students through group discussions
- Set and model expectations through tone and clarity of presentation
- Present the similarities and differences between the roles of an artist and a writer
- Reintroduce elements of art and principles of design, building upon concepts taught in the art room
- Discuss how works of art make students feel and how the elements of art and principles of design reinforce their feelings
- Compare and contrast different approaches to and styles of landscape paintings through group discussion

Outline of Instruction

1. Introductions: docents, students, and the Wadsworth Atheneum Museum of Art
2. Brief review of previous lessons
3. Connection to today’s lesson
4. Classroom dialogues
   a. The parallels between art and writing
      - The tools and materials of the artist and writer
      - The elements of art and parts of speech
   b. Visual analysis of Charles H. Davis’s *Change of Wind*
   c. Comparison of Davis’s *Change of Wind* and Arthur G. Dove’s *Approaching Snowstorm*
5. Conclusion
   a. Setting anticipation for museum visit
   b. Review of museum rules and tour etiquette
Your trip to the museum will occur one week after the docent classroom visit. This trip was scheduled when you registered for Museum on the Move; please refer to your confirmation letter for the specific date and time, as well as details about the number of chaperones needed for your group. Students will tour the museum’s galleries with one of the two docents who instructed them the previous week. Bus transportation will be provided.

On the day of your visit to the Wadsworth Atheneum, please:

- Bring students’ workbooks (pencils will be provided upon arrival)
- Have students wear readable name tags
- Bring the appropriate number of chaperones to accompany students in the galleries

Docents will be responsible for guiding the tour, while chaperones and/or teachers will maintain responsibility for monitoring the discipline of students. Chaperones must remain with students at all times while in the galleries.

Should school be delayed or canceled due to inclement weather, the visit will be canceled automatically. The museum will contact you directly to reschedule.
Museum Visit
Lesson 4, Week 3
(Museum docents)

Art and Writing Docent-Guided Tour
Tour length: 1 hour 15 minutes

Objectives Addressed
COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS
Research to Build and Present Knowledge:
CCSS.ELA-LITERACY.W.4.9
CCSS.ELA-LITERACY.W.4.9.A

Comprehension and Collaboration:
CCSS.ELA-LITERACY.SL.4.1
CCSS.ELA-LITERACY.SL.4.1.C

CONNECTICUT VISUAL ARTS STANDARDS
Elements and Principles #2A and 2B
Analysis, Interpretation, and Evaluation #5B, 5C, and 5D

NATIONAL CORE ARTS STANDARDS FOR THE VISUAL ARTS
VA: Re7.2.4a
VA: Re8.1.4a
VA: Cn11.1.4a

Materials Needed
• Name tags
• Pencils*
• Student workbooks*
  –Tour Worksheet (p. 20)

Optional Materials*
• Student workbooks
  –Word Bank (p. 19)

*Provided by the museum
Museum Visit
Overview

Students will:
• Exercise oral presentation and writing skills as they describe works of art and articulate personal feelings and ideas
• Think critically about works of art and artists’ use of the elements of art and principles of design
• Recognize the similarities between art and writing

Instructional Methods
• Group discussions, collaborative brainstorming, and peer-to-peer learning facilitated by open-ended questioning techniques
• One descriptive writing exercise using a landscape painting as the prompt for students’ responses

Key Concepts
• Introduction to the museum experience and the Wadsworth Atheneum
• Strategies for looking at and describing original works of art
• Formal elements of art and writing
• Art terminology
• Art’s impact on the emotions of viewers
• Strategies for finding meaning in works of art
• Critical thinking: observation, description, analysis, and interpretation
• Communication of ideas in verbal and written form
• Similarities between creating art and writing
• Activation of emotion in order to enhance the writing experience

Object Selection
• Students will view landscapes in a variety of media and artistic styles.
• All students will see Frederic Edwin Church’s *Coast Scene, Mount Desert* (if currently on view at the museum).
• Docents may show students other works of art from their school lessons, time and logistics permitting.

Writing Exercise
Students will complete the tour worksheet found on page 20 of their workbooks using the word bank on page 19 for inspiration. Observing an artwork of the docent’s choosing, students will respond to the following writing prompt:

Write a postcard to a friend describing the artwork in front of you. Be sure to include as many details as possible so that your friend would be able to find this artwork in the museum just by reading your description.
Create Your Own Landscape
Lesson length: 45 minutes

Objectives Addressed
CONNECTICUT VISUAL ARTS STANDARDS
Elements and Principles #2C

NATIONAL CORE ARTS STANDARDS FOR THE VISUAL ARTS
VA: Cr1.1.4a
VA: Cr2.1.4a
VA: Cr2.2.4a

Materials Needed
• Art supplies of your choice
• Art terminology word wall from second lesson
• Reproduction of Frederic Edwin Church’s Coast Scene, Mount Desert *
• Reproductions of diverse landscapes

Optional Materials *
• Disc of program images
• Pencils
• Student workbooks – Create Your Own Landscape (p. 21)

* Provided by the museum

Art teachers may opt to expand this lesson into two 45-minute units to accommodate student sketching.
**Lesson Preparations**

You should continue displaying the art terminology word wall from the second lesson alongside Frederic Edwin Church’s *Coast Scene*, *Mount Desert* and any additional reproductions of diverse landscapes desired. (Do not display Albert Bierstadt’s *In the Mountains*, since this artwork acts as the writing prompt for students’ assessments.)

You may choose to use the provided disc of images to project paintings for students rather than displaying the supplied reproduction. This will allow for greater classroom visibility.

Verify with classroom teacher(s) that the provided workbooks accompany students to this lesson.

**Anticipatory Set**

Time allotment: 3 minutes

Present your chosen landscapes to students, focusing on the ways in which the artists have or have not created a sense of space and atmosphere within their compositions. Reiterate the structural concepts of foreground, middle ground, and background.

**Core**

Time allotment: 40 minutes

This art-making activity focuses on students’ abilities to build a setting and atmosphere, drawing upon the knowledge and skills they have developed throughout the program. Students will use the artworks displayed in the art room as inspiration for the creation of their own landscape compositions after a group brainstorming session has occurred. You are responsible for selecting and supplying the materials needed to complete the project; if possible, choose materials and highlight techniques that mirror those used in the artworks presented during the program. In creating their landscapes, students should consider elements such as compositional structure and mood, as well as color, line, shape, texture, time of day, season, and weather. Space has been provided for students to experiment with the arrangement of their artworks on page 21 of their workbooks before beginning their final compositions (optional).

**Closure**

Time allotment: 2 minutes

Collect students’ artworks and workbooks and deliver them to the classroom teacher(s) in preparation for the final lesson. (Make sure students’ names are written on their artworks.) Conclude the lesson by mentioning that students will compose their own exhibition labels for their landscapes back in their classroom.
Exploring the World within an Artwork
Lesson length: 45 minutes

Objectives Addressed
COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS
Research to Build and Present Knowledge:
CCSS.ELA-LITERACY.W.4.9
CCSS.ELA-LITERACY.W.4.9.A

CONNECTICUT VISUAL ARTS STANDARDS
Elements and Principles #2A and 2B
Analysis, Interpretation, and Evaluation #5B, 5C, and 5D

NATIONAL CORE ARTS STANDARDS FOR THE VISUAL ARTS
VA: Re7.2.4a
VA: Re8.1.4a

Materials Needed
• Chalk or markers (dry erase or standard)
• Chart paper or a chalk, white, or SMART board
• Landscape postcards*
• Pencils*
• Reproductions of the following artworks*
  –Frederic Edwin Church’s Coast Scene, Mount Desert
  –Albert Bierstadt’s In the Mountains
• Scissors
• Student workbooks*
  –After (pp. 22–23)
  –Draft Artwork Label (p. 24)
  –Final Artwork Label (p. 25)
• Students’ artworks from previous lesson

Optional Materials*
• Disc of program images
• Student workbooks
  –Word Bank (p. 19)
  –Full-page image of Bierstadt’s In the Mountains (p. 27)
  –Full-page image of Church’s Coast Scene, Mount Desert (p. 29)
• Teacher’s manual
  –Supplementary materials for both reproductions (pp. 29–38)

*Provided by the museum
Lesson Preparations
You may choose to use the provided disc of images to project the paintings for students rather than displaying the supplied reproductions. This will allow for greater classroom visibility. Students may also turn to pages 27 and 29 of their workbooks to view the paintings in greater detail.

Before starting this lesson, secure from the art teacher the students’ artworks produced during the previous lesson.

Anticipatory Set
Time allotment: 3 minutes

Display the reproduction of Frederic Edwin Church’s *Coast Scene, Mount Desert* in a location where all students can view the artwork. Draw students’ attention to the painting, asking them to recall their experience visiting the piece during their tour at the Wadsworth Atheneum. You can use this opportunity to articulate the difference between original artworks and their reproductions. If students were unable to view the painting during their visit, foster a dialogue around their experiences during their tour: “What did you see?” “What works of art surprised you?” “What was your favorite object on the tour?” Follow by informing the class that today’s lesson will conclude the Museum on the Move program and will draw on the creative energy they exercised during their last art lesson.

Core
Time allotment: 40 minutes

POST-PROGRAM WRITING PROMPT
18 minutes

Display the reproduction of Albert Bierstadt’s *In the Mountains* so that all students have a clear view of the artwork. Reintroduce the work by writing the title, artist, and date of the painting on a piece of chart paper or a chalk, white, or SMART board. Tell the class that they will now do the same writing activity they did in the first lesson with the displayed image. Ask students to look carefully at the painting for 30 seconds before they begin writing. Have the class turn to pages 22–23 of their workbooks, where they will find the writing prompt and space to respond. Read the prompt aloud to students or choose a student to read the prompt to the class:

Look at this painting and describe what you see. How does this artwork make you feel? What do you see that supports your feelings?

Allow exactly 15 minutes for this part of the exercise, as it serves as the assessment tool for the program to measure student growth in the area of descriptive writing. Students are not required to use the full time allotment, but no student should be cut off early. This will ensure that accurate data is collected. Reiterate the prompt throughout the writing period. Encourage students to use the word bank on page 19 of their workbooks as inspiration for their writing.

At the conclusion of the 15-minute writing period, ask students to place check marks next to all applicable statements in the box on the bottom of page 23 of their workbooks. This will allow you to best correlate student growth with curriculum innovation. The options listed in the workbooks are:

- I learned new vocabulary with my art teacher.
- I talked about two different landscapes when the docents visited my classroom.
- I visited the Wadsworth Atheneum Museum of Art with my class.
- I created my own landscape.
WRITING AN ARTWORK LABEL

22 minutes

Distribute to students the artworks they created during the previous lesson. Students should turn to page 24 of their workbooks for instructions on writing labels for their artworks. Labels should include title, artist (student’s name), and creation date, as well as a description guided by the prompt, which you or a student should read aloud to the class:

Imagine that a young boy or girl like yourself has magically walked into your artwork. Poof! What does he or she see in this new place? What does it look like there? How does this person feel in this landscape? What will he or she do when exploring this place? Use your creativity to write a story about this child’s journey into your landscape.

Encourage students to use the word bank on page 19 of their workbooks as inspiration for their writing. Allow time for them to revise their labels. Once they have completed the exercise, ask students to write a final draft of the label on page 25 of their workbooks. As an enrichment activity, final labels can be cut out of students’ workbooks and used for a formal exhibition of students’ artwork and writing skills.

Closure

Time allotment: 2 minutes

You and your students have now successfully completed the Museum on the Move program. Congratulations! Take a moment to pat yourselves on the back and reflect. What did your students learn? How did their observational, critical thinking, oral presentation, and descriptive writing skills improve? How did they feel about this experience?

As a reward for their efforts, distribute the provided postcards to the class. Encourage students to use the skills they developed during the program to write about the landscape on the face of the postcard and mail it to a friend.

The following section of this manual, Supplementary Materials for Curriculum Enrichment, provides you with art-historical information on Church’s Coast Scene, Mount Desert and Bierstadt’s In the Mountains, as well as ideas for classroom activities that extend beyond the focus of the Museum on the Move program. Use pages 29–38 to inspire additional lessons relating to the program’s theme. Additional descriptive writing activities can be found on pages 34 and 38 of this manual, with corresponding worksheets on pages 28 and 30 of the student workbook.
A Brief History of the Wadsworth Atheneum Museum of Art

America’s Oldest Continuously Operating Public Art Museum

The Wadsworth Atheneum Museum of Art was founded in 1842 by Hartford resident Daniel Wadsworth (1771–1848), one of the first important American arts patrons. Its permanent collection of nearly 50,000 artworks spans 5,000 years and features the Morgan Collection of Greek and Roman antiquities and European decorative arts; world-renowned baroque and surrealist paintings; an unsurpassed collection of Hudson River School landscapes; European and American impressionist paintings; modernist masterpieces; the Serge Lifar Collection of Ballets Russes drawings and costumes; the George A. Gay Collection of prints; the Wallace Nutting Collection of American colonial furniture and decorative arts; the Samuel Colt Firearms Collection; costumes and textiles; African American art and artifacts; and contemporary art. Wadsworth originally planned to establish a public gallery of fine arts but was persuaded instead to establish an “atheneum”; named in honor of Athena, the Greek goddess of wisdom, this cultural institution would mirror ancient places of learning by housing organizations devoted to the fine arts, literature, history, and the sciences.

The Buildings
The Wadsworth Atheneum comprises five connected buildings erected between 1842 and 1969, each reflecting a distinct moment in the history of American architecture. The first is the Gothic Revival Wadsworth Building of 1844, designed by the eminent architects Ithiel Town and Alexander Jackson Davis. It originally housed the art gallery, the Connecticut Historical Society, the Young Men’s Institute (which became the Hartford Public Library), and the Natural History Society. The Watkinson Library of Reference was added to the original building in the 1860s. The Tudor Revival Colt Memorial of 1910 and the Renaissance Revival Morgan Memorial of 1910–15, designed by Benjamin Wistar Morris, provided additional space for the growing fine arts collection. The Avery Memorial opened in 1934 and was the first American museum building with a modern International Style interior. By 1964, the institutions not affiliated with the art museum had moved to other Hartford locations. When the Goodwin Building, designed in a...
late Modernist style, opened to the public in 1969, the entire facility was devoted to the fine arts for the first time. Daniel Wadsworth’s original intention.

**A Tradition of Firsts**

The Wadsworth Atheneum has a rich tradition of firsts, leading the way in art collecting and embracing new art movements. It was the first American museum to acquire works by Balthus, Caravaggio, Frederic Church, Salvador Dalí, Joan Miró, Piet Mondrian, and many others. The museum held the first United States exhibition of Surrealism in 1931. Two years later, it held the first American performance by George Balanchine’s new ballet company—now the New York City Ballet. In 1934, the museum mounted the first major Pablo Picasso retrospective in the United States and hosted the world premiere of Gertrude Stein and Virgil Thomson’s opera *Four Saints in Three Acts*. Today, the Wadsworth Atheneum remains at the vanguard of art collecting and exhibiting with its MATRIX contemporary art exhibitions, featuring innovative artistic statements in the latest artistic media.

CURRENT PHOTOGRAPH OF THE MUSEUM’S FACADE
Elements of Art

These are the basic building blocks for creating an artwork and expressing ideas and feelings through visual symbols. Considered to be the language of artists, these elements, when strategically combined on a two- or three-dimensional surface, convey a specific meaning to the viewer.

COLOR

Color is produced when a particular wavelength of light is reflected off a given surface. The name of a color is its hue.

Complementary Colors: Colors that are opposites on the color wheel: red and green, orange and blue, yellow and purple. When complementary colors are placed side by side, they accentuate one another by appearing brighter.

Warm Colors: Colors reminiscent of warmth: red, orange, and yellow. These colors can communicate a sense of excitement and energy, as well as a feeling of happiness. Warm colors appear to jump out of the picture plane.

Cool Colors: Colors reminiscent of coolness: green, blue, and purple. These colors can communicate a range of feelings, from sadness and pessimism to peace and calmness. Cool colors tend to recede into space, creating depth.

LINE

The path of a dot as it moves through space. The outer edge of a shape is a line. Lines can be vertical, horizontal, diagonal, curvy, or jagged.

Primary Colors: Colors that are mixed to create all other hues: red, yellow, and blue.

Secondary Colors: Colors that are created by mixing equal parts of two primary colors: orange, green, and purple. Together with the primary colors, secondary colors complete the color wheel.
**SPACE**
The area above, below, around, within, or between objects in an artwork.

**Two-dimensional:** Flat; having height and width but no depth. Paintings and photographs are examples of two-dimensional artworks.

**Three-dimensional:** Having height, width, and depth. Sculptures are examples of three-dimensional artworks.

**Positive Space:** The space that is filled by objects in an artwork.

**Negative Space:** The space that surrounds objects in an artwork.

**TEXTURE**
In a two-dimensional artwork, an artist suggests texture *(implied)*—how an object might feel if it were real. In a three-dimensional work, *texture* refers to the way the surface actually feels. Common textures include rough or smooth, wet or dry, hard or soft, and bumpy or slippery.

**SHAPE**
A two-dimensional area that is made by beginning and ending a line at the same point.

**Geometric:** Mathematical; created by straight and curved lines that look like they were made with a ruler or another drawing tool. Examples of geometric shapes include circles, triangles, squares, rectangles, and ovals.

**Organic:** Reminiscent of things found in nature. Think of the shapes of a rock, a flower, a puddle on the ground, and a cloud in the sky—these are considered organic.
Principles of Design
These are the rules used by artists to organize colors, lines, shapes, and textures in space.

**Balance**
The placement of objects, colors, lines, shapes, and textures in an artwork so that one part does not look more important than another. When the elements of art are arranged in a balanced manner, they create a feeling of stability or harmony in an artwork.


**Focal Point**
The area or object in an artwork that attracts the viewer’s attention. Artists often use a focal point to draw the viewer’s eyes to an important part of the canvas, perhaps to deliver a message. Focal points can be created through the use of light, color, contrast, size, or location to make one element more noticeable than those around it.

**Movement**
A sense of motion created by the arrangement of the elements of art or objects in an artwork.

Rhythm: Movement created by repeating elements in a painting.

**Overlapping**
One object partially covering another to create a sense of space or depth in an artwork.

**Perspective**
A technique used by artists to create the illusion of space on a two-dimensional surface.

**Proportion**
The relationship of one object to another in size or number.

**Repitition**
A combination of colors, lines, shapes, and textures in which the same elements are used multiple times.

Pattern: A design that is repeated several times in an artwork.
Additional Words to Explore

ABSTRACT ART
Artwork that does not depict people, places, and things as they look in real life; a style that departs from realistic representation. Abstract art often expresses feelings and ideas through colors, lines, shapes, and textures.

REALISTIC ART
Artwork that depicts people, places, and things as they look in real life. Realistic art is the opposite of abstract art.

SEASCAPE
A scene of a body of water, such as an ocean.

MOOD
The feeling or emotion conveyed by an artwork. Artists can create mood through the use of colors, lines, shapes, and textures.

LANDSCAPE
A scene of nature that might include mountains, forests, or fields. The places depicted can be real or come from an artist’s imagination.

COMPOSITION
The arrangement or placement of objects within an artwork.

Foreground: The part of a picture that appears closest to the viewer. Objects in the foreground often appear larger than those found in the rest of the artwork.

Middle Ground: The middle layer of a picture, between the foreground and the background.

Background: The part of a picture that appears the farthest away from the viewer. Objects in the background often appear smaller than those found in the rest of the artwork.

Horizon Line: A horizontal line across an artwork that divides the sky from the ground.
The following material has been designed as a supplementary teaching tool for classroom instruction at the completion of the Museum on the Move program. Use the art-historical information, questions for guided looking, and descriptive writing exercises provided to more deeply explore the two reproductions provided by the museum. You are encouraged to create additional lessons relating to the program’s theme of art and writing.

Artworks to Be Explored
Frederic Edwin Church, *Coast Scene, Mount Desert*, 1863
Albert Bierstadt, *In the Mountains*, 1867

**The Hudson River School (1825–75)**

Under its acknowledged founder, the artist Thomas Cole (1801–1848), the group of nineteenth-century American painters who turned to the majestic American wilderness as a source of inspiration became known as the Hudson River School. This first school of painting in America marked a decided shift away from the previous century’s emphasis on portraiture. The wilderness was now considered to be a symbol of the young nation’s potential—an artistic vehicle with which to define a national identity. The artists associated with the Hudson River School depicted the wonders of the American wilderness to emphasize its grandeur and sublime beauty. Their initial subjects included the Hudson River, the Catskills Mountains, Niagara Falls, and the White Mountains. The discovery, exploration, and settlement of the land became their subject matter, rendered in a realistic, detailed style. As the wilderness gave way to an urban-based society, these artists symbolically revealed the changing relationship between man and nature through the elimination of signs of the booming tourism and industrialization occurring across the nation. Their manipulated portrayals of American scenery sought instead to convey the Edenic purity of the New World.

By the mid-1850s some American landscape painters developed new aesthetic concerns. Motivated by the latest scientific research in the field of geology, artists such as Hartford native Frederic Edwin Church (1826–1900) traveled to South America, Jamaica, Labrador (northern Canada), and the Near East in search of new inspiration. The widespread expansionist belief in *Manifest Destiny* fueled the rapid settlement of the American West, where geographical surveys led by explorers encouraged artists such as Albert Bierstadt (1830–1902) to join numerous expeditions to observe nature directly. The oil sketches created during these expeditions served as reference tools for artists as they returned to their studios, where they produced naturalistic, scientifically accurate works, often in the form of grand panoramic compositions. Paintings such as those by Bierstadt were publically exhibited to promote Western settlement and the rising national park movement.

During the period of Reconstruction following the Civil War, the market for grand depictions of Western
landscapes declined. In addition, with the extension of the country’s railroad lines, citizens across the nation could now view the “Wild West” for themselves. Photography—a new and burgeoning practice—soon eclipsed painting as the medium for capturing the true character of a subject, further contributing to the waning interest in realistic painterly depictions of the American frontier. By the end of the nineteenth century, with the shift away from an agrarian society and the official conclusion to the era of continental exploration, scenes of modern life replaced landscapes as a way to explore and define a national identity.

**Hudson River School Paintings at the Wadsworth Atheneum**

The core of the museum’s collection of Hudson River School paintings was formed by two major patrons who lived in Hartford. **Daniel Wadsworth (1771–1848),** founder of the Wadsworth Atheneum, was the primary patron of Thomas Cole and later nurtured the career of Frederic Edwin Church. His lifelong relationships with leading members of this artistic movement enabled him to assemble one of the earliest and finest private collections in the country. Similarly, **Elizabeth Hart Jarvis Colt (1826–1905),** widow of arms manufacturer Samuel Colt, whose factory was based in Hartford, commissioned works by Hudson River School artists, notably Church, for her personal picture gallery. Thanks to the patronage of Wadsworth and Colt, the museum’s collection encompasses two generations of Hudson River School painters, including several important works by Church and Albert Bierstadt.

**TERMS TO KNOW**

**Daniel Wadsworth (1771–1848):** An avid traveler and amateur artist and architect who was one of the earliest arts patrons in the United States. He founded the Wadsworth Atheneum in Hartford in 1842. Due to Wadsworth’s belief that America’s vast wilderness was a symbol of the nation’s potential, he insisted on bringing the aesthetic qualities and historic associations of the Northeastern landscape to the nation’s attention. His close associations with the leading members of the Hudson River School facilitated these efforts.

**Elizabeth Hart Jarvis Colt (1826–1905):** Widow of arms manufacturer Samuel Colt; a businesswoman and patron of the arts. She actively commissioned works by Hudson River School artists for her personal picture gallery, which she began as a memorial to her husband during the Civil War. Among the most notable works were several paintings by Frederic Edwin Church. Colt bequeathed nearly 600 objects, including paintings by numerous Hudson River School artists, to the Wadsworth Atheneum upon her death.

**Manifest Destiny:** The nineteenth-century belief that Americans had a divine right and mission to spread democracy, sparking the swift settlement and industrialization of the wilderness in the Western territories. Many Hudson River School artists embedded their canvases with this sentiment, which strategically served to morally uplift the viewing audience.

**School:** A group of artists whose thought, work, or style reflects a common theme. In the case of the Hudson River School artists, their collective vision was a sense of pride and meaning in the beauty of the American wilderness.

**Sublime:** (adj.) Impressing upon the mind a sense of awe, veneration, grandeur, and power; (n.) a philosophy distinguishing between what is beautiful and what has the power to destroy or compel us. Hudson River School painters employed the Sublime in their works to represent the magnitude of nature over man.

**Thomas Cole (1801–1848):** The leading member of the Hudson River School. Cole’s realistic depictions of nature radically broke from the European tradition of manicured and pastoral landscapes as he experimented with the primeval wilderness of the American Northeast. Cole favored allegorical and moralistic themes in his canvases; his work often warned of the perils inherent in the settlement of the American wilderness. Interested in symbolically portraying the virgin quality of the land, Cole frequently included Native Americans in his compositions, while eliminating all signs of human settlement, even those already in existence.
About the Artist

Frederic Edwin Church (American, 1826–1900)

Hartford native Frederic Edwin Church spent much of his youth developing his artistic sensibilities. Although an original subscriber to the Wadsworth Atheneum and a supporter of the arts, Frederic’s father, Joseph Church, preferred that his son pursue a career in business. Joseph’s close relationship with the museum’s founder, Daniel Wadsworth (1771–1848), however, proved integral to his son’s place in art history. It was Wadsworth who arranged the young Church’s apprenticeship (1844–46) with Thomas Cole (1801–1848), the founder of the Hudson River School. Church was deemed worthy of the appointment because of his considerable talent in landscape painting, a skill perhaps inspired and cultivated by his exposure to Wadsworth’s extraordinary private art collection in Hartford.

At Cole’s suggestion, Church relocated to the Catskill region of New York to study his instructor’s method of outdoor sketching. He consequently developed a love of nature and adopted Cole’s style, most notably the integration of historical and moralistic themes into his landscapes. Cole later stated that Church had “the finest eye for drawing in the world.” He is considered to be his mentor’s most illustrious pupil.

Following his apprenticeship, Church moved to New York City, where, upon Cole’s death in 1848, he replaced his teacher as the leading landscape painter in America. Although Cole’s teachings would remain central to his pupil’s practice, Church turned his attention toward the advancements in the fields of natural science and geology. Influenced by the writings and travels of the German geographer and scientist Alexander von Humboldt (1769–1859), Church became the first American artist to paint in South America, producing scientifically accurate renditions of botanical, geological, and meteorological phenomena. The pencil sketches and oil studies he made on-site during this expedition and others allowed him to produce studio works of extraordinary detail and textural accuracy.

Despite a declining interest in Hudson River School painting in the post-Civil War era, Church continued to exhibit many of his major landscape paintings depicting North and South America. His artistic activity declined significantly with the onset of degenerative rheumatoid arthritis in 1864. He died at age seventy-three in New York City and is buried next to his wife and two of his children in Spring Grove Cemetery in Hartford.

TERM TO KNOW

Alexander von Humboldt (1769–1859): A German geographer and scientist, von Humboldt gained an international audience with his text Cosmos, which chronicled his four-year excursion to Latin America and his resultant revolutionary discoveries concerning the physical history of the earth. His writings inspired Church to make two trips to South America, 1853–57, to retrace the scientist’s travels. Here he rendered detailed oil sketches of his surroundings that later served as inspiration for his studio creations.

For additional bolded terms, see page 30.
Church began painting Northeastern coastal scenes early in his career. In 1850, inspired by his contemporaries, he made the first of many visits to scenic Mount Desert Island, Maine, where he later produced a series of large-scale paintings featuring light-filled, expansive vistas of the coast. After a hiatus from this subject matter—brought about by the devastating events of the Civil War—Church returned to his depictions of the New England shore. It was during this period of personal critical acclaim and financial prosperity that the artist produced his masterpiece of the seascape genre, *Coast Scene, Mount Desert*, which was exhibited at the National Academy of Design in New York. The work was received favorably by critics.

In *Coast Scene, Mount Desert*, Church's seascape defines the scene with striking energy and compelling drama. Based on oil sketches made *en plein air*, the composition positions the viewer in direct confrontation with a turbulent sea, its powerful waves crashing in spurs against a dominating coastline of jagged rock formations. The luminous quality of the sun forcefully peaks through a blue-and-pink sky, animated by a lingering mist and gusting wind. These atmospheric effects were later additions, indicating the artist's intention to let stirring emotion permeate the canvas. Gazing upon the insurmountable power of nature, the viewer is drawn to the emotional immediacy of the work.

**TERM TO KNOW**

*En plein air*: A French expression meaning “in the open air.” This term often is used to describe the act of sketching or painting outdoors, a practice employed by a number of Hudson River School artists that was revolutionary for its time.

Here . . . is magnificent force in the sea; we give ourselves up to enthusiasm for it, regarded as pure power; when it dies its final death in mad froth and vapor, tossed quite to the top of the beetling barrier crags on the right foreground, we feel ourselves in an audacious actual presence, whose passion moves us almost like a living fact of surf. We value the light effects separately, and the fine recklessness of color by itself, among the best instances of Church's power. (William Conant Church, ed., “Frederic Edwin Church,” *The Galaxy: An Illustrated Magazine of Entertaining Reading*, vol. 1 [May 1–August 15, 1866], p. 424)
Questions for Guided Looking

Investigate Coast Scene, Mount Desert through a classroom dialogue. Begin by asking students questions that elicit descriptive and objective observations. Move toward more abstract and subjective questions that develop students’ critical thinking skills as they seek to interpret the painting. Be sure that students cite visual evidence for their responses. Encourage them to explore the painting visually before you reveal any information about it.

Adapt the following questions, as needed, to your students’ level of comprehension.

Conversation Starters

- **What do you see?** Have students conduct a visual inventory of all of the elements in the painting. If applicable, categorize responses by parts of speech: nouns, verbs, adjectives, and adverbs.
- **Where do your eyes travel first?** How does the artist draw your attention there? For what purpose?
- **Where is the viewer standing?** Ask students to describe the elements in the foreground, middle ground, and background of the scene.
- **What colors did the artist use?** Are the tones cool or warm, bright or dull? What moods or feelings do these colors convey?
- **On a scale of 1 to 10, with 10 being the most, how energetic is the scene?**

Digging Deeper

- **Have you ever been to a place that looks similar to this scene?** Foster a classroom dialogue concentrating on students’ personal experiences in nature, specifically around a large body of water.
- **Do you think the sun is rising or setting?** Scholars have long debated this topic. Ask students to act as art historians and defend their choices using visual evidence.
- **Would the painting convey a different feeling if the water was calm rather than choppy?** If the artist used warmer hues, such as red, orange, and yellow?
- **Give the painting a new title based on what you see.**
- **Focus students’ careful looking on one element of the painting.** If time allows, have students sketch what they see. Follow by asking them to associate a sound with the chosen element (e.g., crashing waves = “boom,” spraying mist = “whoosh”). Create small groups, placing students with different elements together. Students will then compose a soundscape for the painting. They should consider volume, pace, and rhythm.
- **What do you think was the artist’s attitude toward nature?** How does the painting make you feel about nature?

Additional questions can be found on page 8 of this manual.
Weather Forecast
Have students imagine that they have been hired as local meteorologists. Their first assignment will be to describe the day’s weather forecast on the 6 o’clock news tomorrow morning. Using the visual components of the painting, ask students to answer the following questions in preparation for delivering their reports:

- Where are you? What type of body of water are you near?
- What season is it?
- How would you describe the weather?
- What temperature might it be?
- Is the air humid or dry? Is there an element of wind? A breeze or a strong gust?
- Use your senses: What do you see? Hear? Smell?
- What would you suggest wearing in a place like this?
- What types of activities would you participate in during this kind of weather?
- In the next hour, what will the weather be like? Sunny? Rainy? Will it change throughout the day?
- How does this weather make you feel?
- Do you like this weather, or would you prefer the climate to be different?

After students have conducted their research by investigating the visual qualities of the painting, ask each student to write a short script for the upcoming broadcast, limiting them to two paragraphs. Encourage students to be as detailed as possible; they will want to paint a picture of tomorrow’s weather using their words alone. Choose several students to perform their reports in front of the class. Be sure all students defend their conclusions with visual evidence.

Descriptive Writing Activity
Many of the skills acquired through the process of carefully looking at works of art are those needed by thoughtful writers. In fact, observation forms the foundation of good writing. Before beginning this exercise, be sure to take time to look at *Coast Scene, Mount Desert* with the students. Then, use the activity below to explore how art can serve as a catalyst for the development of students’ descriptive writing skills.

After students have conducted their research by investigating the visual qualities of the painting, ask each student to write a short script for the upcoming broadcast, limiting them to two paragraphs. Encourage students to be as detailed as possible; they will want to paint a picture of tomorrow’s weather using their words alone. Choose several students to perform their reports in front of the class. Be sure all students defend their conclusions with visual evidence.

Accompanying worksheet is located on page 30 of the student workbook.
About the Artist
Albert Bierstadt
(American, 1830–1902)

A leading figure in the second generation of Hudson River School painters, Albert Bierstadt became famous for his dramatic depictions of the American West. Characterized by their large scale, romantic lighting, and detailed renderings conveying the majesty of nature, his panoramic views of the American frontier played a decisive role in defining the nation’s identity and conveying its endless potential.

At the age of two, Bierstadt and his family emigrated from Solingen, Prussia (now Germany), to New Bedford, Massachusetts. Without the financial means and familial support to foster his artistic ambition, he taught himself how to draw and paint. By the early 1850s, Bierstadt officially entered the professional art world. Working directly with a daguerreotypist, he produced theatrical presentations of American scenery—an experience that spawned his lifelong interest in photography. After achieving financial security, he returned to Europe in 1853 to receive formal artistic training at the Düsseldorf Art Academy.

While overseas, Bierstadt traveled extensively with American colleagues, as well as German painters, all of whom influenced his mature body of work. Returning to Massachusetts in 1857, he exhibited his paintings based on his European sketches, which garnered him national attention. His later expeditions to the West ultimately shifted his subject matter to strictly American scenery.

Joining a United States government survey expedition in 1859, Bierstadt traversed the Rocky Mountains in the territories of Colorado and Wyoming, seeking inspiration for a series of large landscape paintings. Not far removed from his days in Europe, he noted,

The mountains are very fine; as seen from the plains, they resemble very much the Bernese Alps, one of the finest ranges in Europe, if not the world . . . a scene which every lover of landscape would gaze upon with unqualified delight.

Although Bierstadt was not the first artist to sketch in the Rocky Mountains, his depictions of the American West—infused with the resplendence of the European Alps—caught the attention of the newly created middle class in America and England.

Upon his return to New York City, Bierstadt moved into the Tenth Street Studio Building, the well-known workplace of many Hudson River School artists. There his status as America’s leading painter of Western scenery was quickly confirmed with the success of his paintings of the Rockies. Bierstadt would later be known for his Yosemite Valley series, now widely considered the high point of his distinguished career.

Bierstadt enjoyed a long period of prosperity in the 1860s, but his artistic reputation declined in the post-Civil War era. Although his work would later be appreciated for its innovation and grandeur, both he and his long-time rival Frederic Edwin Church experienced a significant loss in demand as their audience shifted its focus to new artistic styles. Today he is remembered as one of the most prolific and internationally recognized American artists of the nineteenth century.

Terms to know
Daguerreotype (n. daguerreotypist): A photographic process invented in the early nineteenth century that produces a positive print on a light-sensitive copperplate; the first commercially successful photographic process.

Tenth Street Studio Building: Constructed in 1857, the first modern facility to serve artists’ needs; artists lived, worked, exhibited, and sold their work there. Throughout the nineteenth century, it would remain the center of the New York art world, housing many of the Hudson River School painters.
In an effort to establish an international reputation, Bierstadt traveled to Rome, London, and Paris in June 1867 in search of new artistic commissions. Scholars believe In the Mountains was executed either just before this trip or shortly after the artist arrived in Europe. The painting is a smaller version of a large canvas used to promote Bierstadt’s artistic talents on his European tour. The silvery tones; dense concentration of trees at right; reflections of the majestic, snow-capped mountains on the water; and billowing storm clouds imbue the scene with a serene, spiritual quality. Originally titled Yosemite Valley, the painting was renamed after scholars were unable to identify the exact location of the site depicted and speculated that the mountains resembled the Sierra Nevadas or the Rockies. In actuality, Bierstadt painted the work as a composite landscape, drawing upon various topographical sketches that he made during his extensive travels across Europe and America. Rather than producing a faithful depiction of the Western frontier, Bierstadt chose to capture the essence of the American landscape through mood and emotion. Seeking to heighten the splendor of the American West, he included picturesque mountains that scholars believe were directly inspired by the Swiss Alps. While some critics chided Bierstadt for not producing a more faithful portrayal of the Western landscape, others praised him for his “power of combination . . . an ideal union of the most splendid and characteristic features of our western mountains . . . a perfect type of the American idea of what our scenery ought to be if it is not so in reality.”
Questions for Guided Looking

Investigate *In the Mountains* through a classroom dialogue. Begin by asking students questions that elicit descriptive and objective observations. Move toward more abstract and subjective questions that develop students’ critical thinking skills as they seek to interpret the painting. Be sure that students cite visual evidence for their responses. Encourage them to explore the painting visually before you reveal any information about it.

Adapt the following questions, as needed, to your students’ level of comprehension.

**Conversation Starters**

- Ask each student in the classroom to name one thing that he or she sees in the painting until all observations have been collected. (No duplications, if possible.) Write students’ responses on chart paper or a chalk, white, or SMART board. Discover associations between your findings and explore the skill of categorizing by grouping similar responses together. Consider creating a word web for visual impact.
- **How does the grass feel beneath your feet? What do you hear and smell in this place?** Ask students to “jump” into the painting. Encourage them to investigate the painting using their senses.

**Digging Deeper**

- **How far away do you think the mountains are? How long would it take to walk there?** Explore how the artist created a sense of space by asking students to describe in detail the elements in the foreground, middle ground, and background of the landscape.
- **What colors did the artist use to paint this landscape? Are they cool or warm tones? What moods or feelings do these colors convey?**
- **Look up to the sky and describe the clouds. What lines and shapes do you see?**
- **Describe the weather in this scene. What temperature might it be? How does the weather make you feel? What would you do outside on a day like this? Would you relax in the shade or run in the grass?**
- **Do you think the storm clouds are approaching or passing? What does the artist’s use of light tell you about the state of the weather?**
- **What do you think was the artist’s attitude toward nature? How does the painting make you feel about nature?**
- **If you were to create an image that represented America’s potential, what would it look like? Would it be a landscape? A portrait? A narrative scene? What message would your image convey about America?**
- **Comparing this realistic painting with an abstract landscape of your choosing, in what ways have the artists used the elements of color, line, and shape differently?** Ask students to explore the differences between the two compositions.
Descriptive Writing Activity

Your Journey to the West

Explain to students that expeditionary trips to the West were popular during the nineteenth century, as individuals sought wealth, new scientific findings, and artistic inspiration. While looking at the painting, ask students to imagine that they are on their own journey to this part of the country. Brainstorm using the following questions to get students to articulate in detail what this experience is like. The Bierstadt painting should be the springboard for their responses.

What has the landscape looked like as you have traveled west?
How has the weather been?
How have you been feeling throughout this journey? Excited? Scared?
What and whom have you encountered along the way? Other travelers? Animals?
What supplies have you brought with you?
What do you do for food and drink?
Do you have shelter? Where are you sleeping?

How many miles do you travel each day?
How do you travel through the mountains? Do you have a compass or map?
Who is leading your group? How many people are in your party?
Where is your final destination?
How many days until you reach your destination? What will you do once you get there?

Once all questions have been discussed, ask students to describe in writing a five-month expedition out West for an article in next month's Outdoor Living, a national magazine. Encourage students to use their imaginations as they expand upon their answers to the questions above and the visual evidence they have found in the painting. To spark their imaginations, recruit several students to share experiences they have had outdoors (e.g., hiking or camping). Students' articles should describe the landscape and their journeys across it in enough detail that readers will be able to envision the images. Conclude by asking for volunteers to share their writings with the class.

Accompanying worksheet is located on page 28 of the student workbook.
LISTED IN ORDER OF APPEARANCE.

Frederic Edwin Church
American, 1826–1900
Coast Scene, Mount Desert, 1863
Oil on canvas; 36 1/8 x 48 in.
Bequest of Clara Hinton Gould, 1948.178

Albert Bierstadt
American, b. Prussia, 1830–1902
In the Mountains, 1867
Oil on canvas; 36 1/16 x 50 1/4 in.
Gift of John Junius Morgan in memory of his mother, Juliet Pierpont Morgan, 1923.253

Georgia O’Keeffe
American, 1887–1986
The Lawrence Tree, 1929
Oil on canvas; 31 x 40 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1981.23
© 2015 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York

Charles DeWolf Brownell
American, 1822–1909
The Charter Oak, 1857
Oil on canvas; 43 1/8 x 54 1/6 in.

Charles H. Davis
American, 1856–1933
Change of Wind, c. 1900
Oil on canvas; 50 1/8 x 60 1/8 in.
Gift of Mrs. Charles H. Davis, 1943.328

Arthur G. Dove
American, 1880–1946
Approaching Snowstorm, 1934
Oil on canvas; 25 1/4 x 31 1/2 in.
In memory of Henry T. Kneeland, by exchange, and The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1992.29
© Estate of Arthur G. Dove, courtesy Terry Dintenfass, Inc.

E. B. Kellogg and E. C. Kellogg
American
Wadsworth Athenaeum, Hartford, Connecticut, 1845
Lithograph; 8 3/8 x 10 7/8 in.
Gift of James Junius Goodwin, 1935.434

Thomas Sully
American, b. England, 1783–1872
Daniel Wadsworth, 1807
Oil on canvas; 28 1/8 x 21 7/8 in.
Gift of William P. Wadsworth, 1976.79

Alma Thomas
American, 1891–1978
Red Azaleas Jubilee, 1976
Acrylic on canvas; 72 x 52 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1990.29

Helen Frankenthaler
American, 1928–2011
Sea Picture with Black, 1959
Oil on canvas; 84 1/2 x 57 in.
Gift of Susan Morse Hilles, 1961.7
© 2015 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York

John Frederick Kensett
American, 1816–1872
Coast Scene with Figures (Beverly Shore), 1869
Oil on canvas; 36 x 60 1/8 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1942.345

Ernest Lawson
American, 1873–1939
Winter, Spuyten Duyvil, c. 1907
Oil on canvas; 25 3/16 x 30 1/4 in.
Bequest of George A. Gay, 1941.168

Alma Thomas
American, 1891–1978
Red Azaleas Jubilee, 1976
Acrylic on canvas; 72 x 52 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1990.29

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Ernest Lawson
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Winter, Spuyten Duyvil, c. 1907
Oil on canvas; 25 3/16 x 30 1/4 in.
Bequest of George A. Gay, 1941.168

Thomas Cole
American, b. England, 1801–1848
Kaaterskill Falls, 1826
Oil on canvas; 25 3/16 x 35 5/16 in.
Bequest of Daniel Wadsworth, 1848.15

Frederic Edwin Church
American, 1826–1900
Vale of St. Thomas, Jamaica, 1867
Oil on canvas; 48 5/16 x 84 5/8 in.
The Elizabeth Hart Jarvis Colt Collection, 1905.21

Albert Bierstadt
American, b. Prussia, 1830–1902
The Hetch-Hetchy Valley, California, c. 1874–80
Oil on canvas; 37 5/16 x 58 3/16 in.
Bequest of Laura M. Lyman, in memory of her husband Theodore Lyman, 1925.618

John Frederick Kensett
American, 1816–1872
Coast Scene with Figures (Beverly Shore), 1869
Oil on canvas; 36 x 60 1/8 in.
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1942.345
“The sun is yellow like a sticky note.”

“I smell the salty sea air.”

“When I look at this painting, it makes me feel curious. What is making the water move?”

“I imagine touching the craggy, wet rocks.”