

## *PASSing* with the *MGMoA*

### **Mapping an Informative Arts-Integrated Experience at the Museum**

Greetings Educator! *PASSing with the MGMoA* enables you to use the MGMoA to create a unique classroom experience for your students—at the Museum! This program provides you with lessons that include applicable Oklahoma PASS objectives to be completed at the MGMoA. All of the lessons integrate objects from the MGMoA into your curriculum, giving your students and you an exciting way and place to experience education!

The cost of *PASSing with the MGMoA* is \$3 per student (teachers and chaperones are free) and the program includes:

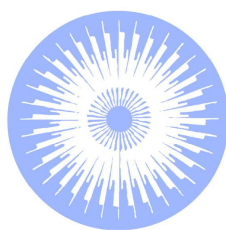
- a *PASSing with the MGMoA* guide (any curriculum area)
- 1 hour use of a Museum classroom (accommodates up to 25 students)
- Unlimited time in the MGMoA galleries
- a docent-led pre-program tour of the MGMoA and program orientation for teachers and chaperones
- a docent-led post-program tour of the MGMoA for students (optional, if time permits)
- access to select study collection artifacts (artifacts the kids can see up close and touch!)
- background information about artists and artworks (upon request)
- paper and pencils for the students

#### **How to use this guide:**

Review this guide prior to your visit, deciding which activities you will explore with your students. You may have all of the students participate in the same activity or activities, or you may choose to divide the students into groups, allowing each group to complete a separate activity.

Be sure to contact the MGMoA Curator of Education to schedule your visit at least two weeks in advance. The Museum will provide the students with paper and pencils; however, if you need any additional materials you must bring those items with you. As per museum rules, only paper and pencils are allowed in the galleries—additional supplies must be used in the classroom areas. Please review all museum rules with your students prior to your visit.

The lessons and activities in this publication are intended to serve as a guide to this program, but you do not have to use these particular activities to participate in the program. If you have a great idea for an arts integration activity that you would like to complete at the Museum, please don't hesitate to contact the Curator of Education with any questions or to share your ideas.



*PASSing* with the *MGMoA*  
Language Arts

**Activity 1:**

**WORD/SPEAK**

**Activity Type:**

Museum Introduction, Interpreting, Considering, Sharing

**Time required:**

1 Hour or Less (Depending on Class Size)

**Materials:**

No Student Materials Required

**Oklahoma PASS:**

7 <sup>th</sup>	<b>LA:</b> OL/L&S 1.2, 2.3-4; VL 1.1	<b>VA:</b> VAA 4.1-2
8 <sup>th</sup>	<b>LA:</b> OL/L&S 1.2, 2.3-4; VL 1.2	<b>VA:</b> VAA 4.1-2
9 <sup>th</sup>	<b>LA:</b> OL/L&S 1.1-5, 2.1; VL 1.2	<b>VA:</b> VAA 4.1-2
10 <sup>th</sup>	<b>LA:</b> OL/L&S 1.1-4, 2.1; VL 1.2	<b>VA:</b> VAA 4.1-2
11 <sup>th</sup>	<b>LA:</b> OL/L&S 1.1&3-5, 2.1-2&4; VL 1.1	<b>VA:</b> VAA 4.1-2
12 <sup>th</sup>	<b>LA:</b> OL/L&S 1.1&3-5, 2.1-4&6; VL 1.1	<b>VA:</b> VAA 4.1-2



The MGMoA permanent collection gallery is brimming with interesting artworks and artifacts. Sometimes it can be overwhelming for a student, particularly one who is not familiar with museums, to take in all that they see. This activity compels students to slow down, focus, and really examine the artworks individually, allowing them to become comfortable in the Museum and to appreciate the artworks. It is also a great way for students to practice interpreting, considering, listening, and public speaking.

**Directions:**

Have students select a word from the following list:

Wealth	Humility	Tension	Resistance
Power	Compassion	Peace	Fury
Royalty	Generosity	Comfort	Utility
Love	Suffering	Irony	Protection
Honor	Disdain	Beauty	Bliss
Diety	Pride	Justice	Grandeur
Courage	Surprise	Fairness	Contentment
Strength	Shock	Supplication	Chaos

Instruct students to walk quietly through the museum for 10 minutes, looking at the artworks. Each student should choose an artwork that communicates the concept represented by the chosen word.

Students should each spend a few minutes deciding why the artwork communicates the word. They

should consider the following questions: What did the artist specifically do that leads me to think of this word when I see this image? Is my interpretation a result of the subject matter or the way the subject is represented? Did the artist use certain symbols or imagery that traditionally communicate this concept? Can my interpretation be attributed to the color, the shapes or forms, the spacing, the line, the value or the texture? Is it a result of the media or the application/manipulation of the media? Can it be attributed to rhythm, unity, variety, scale or proportion? If the questions are given adequate consideration, the student answers will most likely be a combination of several of these things. Additionally, students should consider whether their personal knowledge and experiences influence the way they interpret the artworks and whether this could be a factor in the artworks communicating the chosen words to them. Finally, students should attempt to look objectively at the artworks to determine if there is anything about the artwork that contradicts the students' perceptions that the work communicates the chosen words.

Then, divide students into several small groups. Students should take turns explaining to the group why the chosen artworks reflect the chosen words. The explanations should reference the questions asked above. After the speaker is done, other students should ask questions and share their perceptions of the artwork and whether or not they believe it reflects the word chosen by the speaker. Students in the group should consider why they might disagree. Based on their classmates' feedback, students should consider their effectiveness of their explanation—what they did well and what they could do better next time.

### Museum Classroom or Post-Visit Extension:

Have students write a short essay about the artwork and why it communicates the word that they chose. They can use the questions above to help them create an outline to aid in the writing process. The essay can be reflective (emphasizing the personal reasons that the student interpreted the artwork as communicating the chosen word) or persuasive (telling others why they should perceive this concept in the artwork).

### Activity 2:

**Activity Type:**

### WHAT'S HAPPENING?

Interpreting, Considering, Critical Thinking, Describing, Creative Writing

**Time required:**

1 – 1.5 Hours

**Materials:**

Pencil and paper

**Oklahoma PASS:**

**7<sup>th</sup>** LA: W/G/U&M 1.1-6, 2.1.d, 2.8 VA: VAA 4.1-2

**8<sup>th</sup>** LA: W/G/U&M 1.1-6, 2.1.a-c, 2.8 VA: VAA 4.1-2

**9<sup>th</sup>** LA: W/G/U&M 1.1-6, 2.1.d-e, 2.8 VA: VAA 4.1-2

**10<sup>th</sup>** LA: W/G/U&M 1.1-6, 2.1.d-e, 2.8 VA: VAA 4.1-2

**11<sup>th</sup>** LA: W/G/U&M 1.1-6, 2.1.a-d, 2.6 VA: VAA 4.1-2

**12<sup>th</sup>** LA: W/G/U&M 1.1-6, 2.1.a-d, 2.5 VA: VAA 4.1-2



There are several images within the MGMoA permanent collection that are captured moments in time. This activity encourages students to think critically, using their own applicable knowledge and creativity to describe the person, setting, and events captured in that moment.

For this activity, you may choose to select a work for the entire class to write about, you could divide the students into groups, selecting an artwork for each group, or you might allow each student or each group to choose an artwork themselves.

The following artworks are suggested for this activity: Tanner's *Scene in Cairo*; Oswald's *Urban Anthology*; Berminghaus's *Boy with Two Horses at Haystack*; Imhof's *Navajo Woman Weaving*; Gerome's *Femme en Serail*; Moran's *Coast of England*; Sonntag's *Sunset*; Peter's *Storm*; Anderson's *In the Café No.*; Richardson's *Man with Wagon*. Please note that the artwork in the permanent gallery is periodically rotated. If you want to use a particular artwork for this or another activity, please call the MGMoA Curator of Collections at 878-5300 to confirm whether or not the work is currently on display.

### Directions:

Instruct students to study one of the artworks (suggested above) in the gallery. Students may do the following writing exercise in the gallery (with pencil) or in the Museum classroom. Instruct students to write a descriptive narrative about the artwork, describing with specific details the sights, sounds, and smells of the scene, and the specific actions, moments, gestures, and feelings of the depicted persons). They should use interior monologue (what a person says silently to self) to show the person's qualities and beliefs. The purpose is for the reader to see and feel the scene from the depicted person's perspective.

After the students have completed the rough drafts of their narratives, they should be paired for student evaluation. Each student should read another student's rough draft. Students should share comments to aid each other with revisions.

### Museum Classroom or Post-Visit Extension:

Have students edit their descriptive narratives for grammar and spelling in addition to content. Remind them to consider the comments made by their evaluation partners. Students' essays could be grouped into a photocopied "book" for each student as a reminder of their visit to the Museum. Photos of the artworks may be obtained at the Museum (without a flash), or by contacting the Curator of Education.

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### Activity 3:

#### WHO AM I?

#### Activity Type:

Interpreting, Considering, Critical Thinking, Describing, Creative Writing

#### Time required:

1 – 1.5 Hours

#### Materials:

Pencil and paper

#### Oklahoma PASS:

7<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.d-e, 2.8 VA: VAA 4.1-2

8<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.a-c, 2.8 VA: VAA 4.1-2

9<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.d-e, 2.8 VA: VAA 4.1-2

10<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.d-e, 2.8 VA: VAA 4.1-2

11<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.a-d, 2.6 VA: VAA 4.1-2

12<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.a-d, 2.5 VA: VAA 4.1-2



The MGMoA permanent collection holds many impressive portraits. Some of these portraits are of well-known figures, such as Fr. Gerrer's *Pope Pius X*. However, many of the portraits are of lesser-known individuals or the subjects are anonymous. This activity encourages students to think critically

as they use visual clues provided by the artist, as well as their own applicable knowledge and creativity, to write monologues from the point of view of the individuals represented in MGMoA portraits.

For this activity, you may choose to select a work for the entire class to write about, you could divide the students into groups and select an artwork for each group, you might assign artworks to individual students, or you could allow each student or each group to choose an artwork themselves.

The following artworks are suggested for this activity: Jacquet's *Head of a Girl*; Kiesel's *Tame Dove*; Henner's *Portrait of a Woman*; Beeney's *Reverend John Wheeler*; Anonymous artist's female *Member of the Ronnie Family*; Anonymous artist's male *Member of the Ronnie Family*; Anonymous artist's *Portrait of a Woman*, 1639; Largillière *Portrait of a Man*; Frye's *Emily Talman*; Anonymous artist's *Portrait of a Lady*, c. 1800. Major's *Lady in Red*; Chase's *Portrait of a Young Lady*, Anonymous artist's *Beatrice*; Anonymous artist's *Decus Augusta Coenobil*; Gerome's *Troubador*; Bouguereau's *Reflexion*; Muller's *The Lunch*. Please note that the artwork in the permanent gallery is periodically rotated. If you want to use a particular artwork for this or another activity, please call the MGMoA Curator of Collections at 878-5300 to confirm whether or not the work is currently on display.

### **Directions:**

Instruct students to study one of the artworks (suggested above) in the gallery. Students may do the following writing exercise in the gallery (with pencil) or in the Museum classroom. Remind students that these are portraits of real people and that they are set in a particular time and place. Students will write a monologue explaining what the portrait subject was thinking at the time the portrait was painted/sculpted. The student should include details to describe the specific actions, moments, gestures and feelings of the person and use the monologue to show the person's qualities and beliefs. Students should describe a sequence of events leading up to the captured moment, demonstrating how the events are significant to the person and the captured moment. The described events and the character should be appropriately set in the portrait's time period. For example, the male *Member of the Ronnie Family*, would not talk in modern slang or make a visit to the mall. Encourage students to look for clues in clothing, hairstyles, background ornamentation, and pose for indications of the appropriate time period. Students can also look to the portrait's date and style for information about the time. Suggest that students examine the portraits for subtle clues that the artists likely included to indicate something about the subjects' personalities and characters.

After the students have completed the rough drafts of their monologues, they should be paired for student evaluation. Each student should read another student's rough draft. Students should share comments to aid each other with revisions.

### **Museum Classroom or Post-Visit Extension:**

Have students edit their monologues for grammar and spelling in addition to content. Remind them to consider the comments made by their evaluation partners. Then, students should pretend to be the subjects of the portraits and conceal their identities while reading (or performing) the monologues out loud for the class. Their classmates can attempt to guess their identities based entirely upon the monologues.

**Activity 4:****CREATIVE COLLOQUY****Activity Type:** Interpreting, Considering, Critical Thinking, Describing, Creative Writing**Time required:** 1 – 1.5 Hours**Materials:** Pencil and paper**Oklahoma PASS:** 7<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.d-e, 2.8 VA: VAA 4.1-28<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.a-c, 2.8 VA: VAA 4.1-29<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.d-e, 2.8 VA: VAA 4.1-210<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.d-e, 2.8 VA: VAA 4.1-211<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.a-d, 2.6 VA: VAA 4.1-212<sup>th</sup> LA: W/G/U&M 1.1-6, 2.1.a-d, 2.5 VA: VAA 4.1-2

Hanging on the walls in the MGMoA are several paintings of conversations that have been frozen in time. What is happening between the subjects? What are they saying to one another? This activity encourages students to think critically as they use visual clues provided by the artist, as well as their own applicable knowledge and creativity, to write the conversations (in the form of dialogues) that they believe are taking place between the subjects in these artworks.

For this activity, you may choose to select one or more artworks for the students to write about, with each student writing the dialogue for all of the characters. Or, you could divide the students into groups and select an artwork for each group with the intention that each student writes the dialogue for a particular character in the scene.

The following artworks are suggested for this activity: The following artworks are suggested for this activity: Roseland's *Reading the Letter*, Bridgman's *Scene in Morocco*, and Remington's *Good Advice or Bugler Bill*. Veronese's *Martyrdom of St. Justina* and Barbieri's *Esther before Assuerus* are also good choices for this activity. However, each of these artworks are based on a documented historical event. To vary the activity, you might assign the students to read the accounts of these events and to complete the activity following the reading or you could have students write about what they think is happening and have them read the accounts following the assignment, creating an interesting opportunity for compare and contrast. The accounts of St. Justina's martyrdom and Esther and Assuerus are available at <http://www.mgmoa.org/education/programs-for-schools/passing-with-the-mgmoa/creative-colloquy>.

**Directions:**

Instruct students to study one of the artworks (suggested above) in the gallery. Students may do the following writing exercise in the gallery (with pencil) or in the Museum classroom. Students will write a dialogue between the painting's characters, detailing the conversation between the subjects at the time the portrait was painted/sculpted. The student should include details to describe the specific actions, moments, gestures and feelings of the subjects and use the dialogue to reveal the subjects' qualities and beliefs. Remind students that these conversations are set in a particular time and place. The described events and the subjects should be appropriately set in time and place. For example, the men in Bridgman's *Scene in Morocco* would not talk in modern slang or refer to unused cell phone minutes. Encourage students to look for clues in clothing, hairstyles, background ornamentation, and pose for indications of the appropriate time period. Students can also look to the portrait's date and style for information about the time. Suggest that students examine the portraits

for subtle clues that the artists likely included to indicate something about the subjects' personalities and characters.

After the students have completed the rough drafts of their dialogues, they should be paired for student evaluation. Each student should read another student's rough draft. Students should share comments to aid each other with revisions.

### **Museum Classroom or Post-Visit Extension:**

Have students edit their monologues for grammar and spelling in addition to content. Remind them to consider the comments made by their evaluation partners. Then, students can perform the dialogues out loud for the class.

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### **NOTES:**

