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A Perspective On School Programs In Japanese Art Museums Using American Art Museums As Models

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**A Perspective on School Programs in Japanese Art Museums
Using American Art Museums as Models**

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ABSTRACT

Since 2002, Japanese elementary schools are using their new national teaching guideline in their classes. The new guideline indicates that the enforcement of art appreciation as a curriculum is believed to provide a wide range of knowledge to students in their lives. Since the Japanese schools do not have any resources for art appreciation, the task of the art museums has increased. However, the Japanese art museums have not been ready to accept their educational role.

Museum education has a long history in American museums and has shifted to the center of museum concerns. Now art museums in the United States are generally accepted as educational institutions and respond to the public's needs by providing a variety of museum programs. By studying the development of school programming in American art museums, we are able to become aware of what the Japanese art museums need to do in order for school programs to begin.

The necessity and the roles of the teacher's packet provided by museum education departments are discussed in this paper as a model for Japanese art museums. Among school programs in American art museums, the teacher's packet is used to prepare teachers and students for a related museum visit and/or a class. Considering the Japanese art museums' situation, use of the teacher's packet could be the first effective tool for both Japanese schools and the art museums.

This paper analyzes three teacher packets from American art museums. These packets serve as models for Japanese art museums to develop school programs as a response to the Japanese public needs. In addition, the issues about museum education that Japanese art museums face will be discussed.

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I. INTRODUCTION

“Art museums are increasingly regarded as a site of learning and face an increasing demand to fulfill educational functions.”¹ Since 2002, Japanese elementary schools are using the new national teaching guideline in their classes. The National Teaching Guideline, provided by the Ministry of Education, Culture, Sports, Science and Technology in Japan, is a standard for schools to construct curriculums so that students can have standard education anywhere.² In 1997, the Ministry of Education, Culture, Sports, Science and Technology published Bulletin No.175. It states, “based on School Education Law enforcement regulation article twenty five, Elementary Teaching Guideline was revised and it will come into operation in 2002.”³ The aim of this revision is mainly to bring children an education free of pressure under the five-day school system beginning in 2002. The guideline states that art classes should use art museums to reinforce art education and improve students’ knowledge outside the school setting. Moreover, the new guideline indicates that the enforcement of art appreciation is believed to provide a wide range of knowledge to students in their lives. Since schools do not have any resources for art appreciation, the task of the art museums has increased. However, the Japanese art museums have not been ready to accept this situation.

Museum education has a long history in American museums and has shifted to the center of museum concerns. In 1992, a report of the American Association of Museums, *Excellent and Equity: Education and the Public Dimension of Museums*, gave national voice to the need for museums to reassess their commitment to education.⁴ Now art museums in the

United States are generally accepted as an educational institution. This has also affected school art education programs. However, unlike American art museums, Japanese art museums have just started to focus on museum education during the last ten years.

As I researched several museum education programs in Japan, I discovered that museums tried to focus on programs for children. However, the number of children visiting the museums is relatively small. This is because it is not common for children to visit museums by themselves in Japan unless they are forced to do so with interested adults. Japanese art museums have been forced into their educational role in Japan, not only because of the demands from the new national guideline, but also because museum education for children needs to improve its educational approach.

The school program, which is in the American art museums, has not developed in the Japanese art museums. The necessity of school programs is now essential for Japanese art museums. However, because of the lack of museum staff, museum educators, and insufficient knowledge among teachers on how to use an art museum as a resource, Japanese art museums are unable to develop school programs properly. Since Japanese art museums have not had a long history of museum education, it is hard for them to develop school programs without past models. On the other hand, there are many school program resources in the American art museums that Japanese art museums can use to improve their approach to schools.

To accomplish this, it is necessary to summarize the history of American art museums in order to understand what museum education is and how the art museum can contribute to the schools. Furthermore, as a result of the development of the school programs in the American art museums, we are able to become aware of what the Japanese art museums need to create for school programs to begin.

In the American art museums, the school programs have been created by the effective use of three components: pre-visit, instructional, and post-visit programs. Most programs enable teachers to prepare and review the museum visit, leaving the gallery tour for the museum educator. The teacher's guide, used for preparing teachers and students for a related museum visit and/or a class, could be the first effective tool for both Japanese schools and the art museums. The teacher's packet includes pre and post activities for their students in order to create a more effective museum visit. It covers the activities that can be done in the classroom, and also familiarizes teachers with the art museum and how to utilize the art museum in their curriculum. Unlike many American elementary schools, Japanese elementary schools do not have an art teacher as well as a classroom teacher. Although the class teacher, who is not trained as an art teacher, might not know how to begin to fulfill the new national teaching guideline, the art museum is able to provide most information through the teacher's packet. In this way, the teacher can gain ideas about art appreciation for the museum visit without visiting the museum.

This paper discusses three teacher's packets from American art museums. These packets serve Japanese art museums where school programs have not been adequately developed.

The first chapter describes the history of American museums; the second chapter presents the relationship between the art museum and art education in the United States; the third chapter introduces school programs in American art museums; the fourth and fifth chapters discuss the necessity of school programs in Japanese art museums and issues that Japanese art museums must face in pursuing school programming; the sixth chapter introduces the role and elements of the teacher's packet the seventh chapter analyzes three teacher's packets from American art museums; the last chapter discusses a perspective of school programs in Japanese art museums.

II. HISTORY OF MUSEUM EDUCATION IN THE U.S.A AND JAPAN

American art museums began in the nineteenth century. Since then the educational role of American museums has been central to their history, evolving through the years in relationship to the changing public dimension. The educational mission of the nineteenth century American museums was "to serve the needs of industry, history, and scientific inquiry as well as to provide enculturation and aesthetic appreciation."⁵ During the twentieth century, the goals of museums have expanded to include the interdisciplinary humanities and opportunities for lifelong learning, social reform, creative expression, culture history, patriotism, and other innovative educational philosophies that reflect the concerns of society throughout the decades. During the two-decade period, newly developed departments of museum education were established to organize programs that were designed to promote curatorial information through tours, lectures, and other types of activities primarily for elementary school groups.⁶

Throughout the 1980s, as a result of a reduced federal budget for the arts, education and the humanities, American museums responded by turning their attention from acquiring new accession to increasing educational services and programs for the public that emphasized their permanent collections.⁷ There was an increased awareness among museum professionals about their civic responsibility to the public. By the 1980s, museums had created a strong connection in their communities, attracting businesses and investments as well as increasing tourism and cultural diversity. Furthermore, the impact of the educational reform movement had a significant effect on the role of education in museums.

In 1984, the American Association of Museums (AAM) published *Museums for a New*

Century, a report that critically examined the state of the museum education profession.⁸ The AAM appointed a commission to examine the function of museums and to reevaluate their obligation to the public. It emphasized the need for research concerning teaching and learning in museums as well as the critical importance of building museum-school partnerships. Moreover, two main themes are addressed in the report. One theme is "education as the primary mission of museums, and the other theme is "the obligation of museums to serve the general public."⁹ Beginning in the 1980s and continuing into the new century, museums have concentrated on teacher training, community service, and the use of technology and distance learning, as well as on increasing in-service professional development opportunities for museum educators.¹⁰

Following the *Museums for a New Century*, the AAM published a document entitled *Excellence and Equity: Education and the Public Dimension of Museums*.¹¹ This document was the product of an AAM Task Force created to examine the educational role of museums and to propose strategies for furthering their educational mission. Also, this document stated that museums foster collaborative efforts and educational partnerships, and encourage a greater professional commitment to strengthen the public dimension of museums.¹² In this document, three major goals are expressed: first, "education must become the central mission of museums, and this pursuit must be supported by every facet of the museums' efforts." Second, "museums must reflect cultural plurality and diversity through the development of programs, operations, and the cultivation of new audiences." Third, "museums must reaffirm their commitment to public service through leadership, networking, and professional development."¹³ These goals are intended to enhance collection policies and the display of artwork as well as to improve educational programs and activities developed by museums.

Both *Museums for a New Century* and *Excellence and Equity* stated that education is the

responsibility of the entire museum. Stone states that "the public educational responsibility of the museum means that museums must address such matters as increasing the diversity of its audience, improving the accessibility of the museum for to all people; reinforcing its duty to present accurate information and multiple perspectives, affirming its obligation to communicate effectively with its intended audience, and taking steps to open its decision making not only to all professionals within the institution but to a variety of community representatives as well."¹⁴

As stated above, American museums have been concerned about the public throughout its whole history. However, Japanese museums have held a different attitude. Unlike American art museums, the notion of education in Japanese art museums has not developed much since Western enlightenment came to Japan. One of the reasons that the educational role of museums was not widely recognized in the Japanese society was that the ideology of the "museum" came from the West, and museums did not stand for the public but for limited people. Therefore, Japanese art museum education has been far behind the American art museums. Yet, the time has come to change the education in the Japanese art museums.

It is not too much to say that Japanese art museums began after World War II as places of education and as research institutions. In 1948, after the establishment of the new Constitution of Japan after World War II, the Social Education Law was enacted, establishing libraries and museums as institutions of social education.¹⁵ In 1951, the Japanese government enacted the Museum Law as a result of its awareness of social education in postwar Japan.¹⁶ Based on the Socials Education Law, the Museum Law defined the objective, the functions, and the management system of museums for the public. The second article of the Museum Law declares: "The museum is to collect and preserve sources related to history, art, folkways, industry, and natural science; and utilize those resources to the public."¹⁷ Moreover, "the museum fulfills the

need of activities to its education, research, and recreation. The museum is an institution with the object of research combined with these elements."¹⁸ The Museum Law stated that museums focus on education similar to the American museums but not as a center of the museum's role.

The history of modern art museums in Japan is much shorter than in America. Eighty percent of recent museums were founded within the last thirty years. Japanese art museums have traditionally focused on collecting and preserving objects, because they did not have collections to exhibit unlike most American art museums. Consequently, what Japanese art museums considered as museum education was to exhibit their objects to the public without educating the visitors. In addition, Japanese museums have not been successful in getting people to join and use museums as an educational tool. As a result, the Japanese art museums are basically a place of passive education where only a limited number of people visit.

Another reason that museum education is not widely noticed in the public is the status of the curator. The curatorial roles presumed by the Museum law were "to be well versed in the objects, be able to collect, dispose, preserve objects, and plan exhibitions and other projects."¹⁹ The recognition of the role of the curator is different from the one in the American art museums. In the American art museums, staffs are divided into several departments such as curatorial, registrar, educational departments, and those who work as professionals for each department. On the other hand, in Japanese art museums, the curators are in charge of entire jobs related to operating the art museum. The fact is that most Japanese curators have art history backgrounds and do not have knowledge of education. There has not been the position of museum educator in Japanese museums and that is one of the major reasons that museum education has not developed in Japan. The time has come for Japanese art museums to face the importance and necessity of museum education and the position of the educator.

In the 1980s, construction of art museums boomed, powered by the Japanese economy. As a result, the budget of Japanese museums increased, allowing for the reform of the museums' management. At that time, some Japanese private art museums owned and operated by Japanese enterprises could afford to build education and public relations departments. Awareness of life-long education and social education also impacted on this decision. Some of these museums now provide lectures, workshops, self-guides, docent tours and videos for their visitors. These activities were already common in American art museums in the 1970s, yet these activities were considered progressive at that time in Japan. Because of lack of staff, budget, as well as largely the adult audience in Japanese art museums, education for children has not improved since then. Presently seventeen percent of art museums in Japan have a professional staff for education.²⁰ Although it has been increased since the 1980s, this small percentage has still prevented the development of museum education in Japanese art museums.

III. THE RELATIONSHIP BETWEEN THE ART MUSEUM AND THE ART EDUCATION IN THE U.S.

Through the history of the transformation of museum education in American art museums, American art museums especially found a way to fulfill their tasks in education by contributing to the art education programs. As stated by Sheppard, "Museums and schools are natural partners. They offer complementary experiences, combining two languages of learning –the words of the classroom and objects of the museum. Their educators offer two kinds of expertise –classroom teaching methods and visual learning techniques. Together they can present students with an enriching partnership of ideas, discovery, challenge and fun, a partnership well worth developing and sustaining."²¹

Although art museums and schools have the same goals but different environments, it is important to know the differences in education at museums and at schools; Can art museums in Japan contribute to schools by providing its resources to develop more educational value for students? To do so, Japanese art museums must develop their education programs in schools and gain hints from American art museums about how to create school programs.

Talboys states that "art museum work tends mostly to be at the active end of the scale and therefore, is likely to make more of an impact on students than text based classroom work."²² "The art museum also is able to identify subject links with particular artifacts and collections, as active learning leads to better retention. In addition, cross-curricular links also prevail throughout any visit."²³ Moreover, "art museums have important resources that can complement art education instruction and assist art educators to develop their students' appreciative skills leading visual literacy."²⁴

The goal of museum educators is to facilitate the interaction between students and objects. Museum educators need to teach visual and perceptual skills that engage students in sensory learning and encourage them to look, examine, compare, contrast, collect data, analyze and evaluate. This visual approach to learning offers a distinct complementary experience in the classroom where the learning technique is primarily verbal. To quote Talbot, "The collections of art museums allow students to be exposed to original works of art that are unavailable in the classroom. Since most museum educators are trained in art history and some are trained in the humanities, they can offer the experiences to help with integrating museum experiences into the classroom."²⁵ For this fact, art museums can introduce new understandings through the use of the real objects, which lead students from objects to understanding. To accomplish this successfully, art museums need schools as partners.

In addition, to quote Stone "art museums play important roles in many human societies. Art museums offer evidence of our human cultural heritage; they inform us of our creative nature, and they provide excellent and often inspirational examples of the visual arts. In the best-case scenario, collections of art also prompt viewers to think about art objects in new and different ways."²⁶ As a result of a complex society environment, an environment defined by computers, games, media, dysfunctional families, bullying behavior, people of today need to be broad-minded and to recover humanity. To meet the needs of twenty-first century children, the value of art experiences become necessary for children in the schools.²⁷ Art appreciation has the potential of having children analyze human activity involving the full range of mankind's passions and delights. In addition, studying art gives children access to ideas that are central to human experience. Eisner states; "The art represents forms that humans have created to convey their feelings, their visions, their aspirations, and their value." Moreover, he continues to state:

“The presence of art in the schools makes it possible for children and adolescents to learn how to read the images that provides.”²⁸ Learning such skills is especially important today. Duke, former Director of the Getty Education Institute for the Arts, states that “Children live in a visual world to a greater extent than previous generations, and saturated with images on TV, compact discs, and computers, children need to be able to look at art and images to recognize their historical and cultural significance in order to understand the message being conveyed.”²⁹ Furthermore, Stone states: “Art museum collections offer the chance to complete cultural achievements at the same time that they represent catalysts for educational institution.” He continues to state; “If viewing works of art can lead to an understanding of the relationship between humans and material objects and, ultimately, an appreciation for the human creative spirit, then surely it is imperative to such experiences.”³⁰ This can include building awareness of the institutions themselves, introduction to a variety of ways to use a museum, and development of knowledge of an institution’s specific contents. As Gardener describes, “art museums retain the potential to engage students, to reach them, to stimulate their understanding, and, most important, to help them assume responsibility for their own future learning.”³¹

IV. SCHOOL PROGRAMS IN AMERICAN ART MUSEUMS

Since American art museum education developed more than one century ago, many strategies have been tried to improve their roles. As a result of those experiences, most museums in America have school programs for their community and/or more varied regions. They provide a variety of services and programs for students and teachers by giving them the information or activities done in not only a museum, but also in a school.

The goal of museum educators and those who use the museum as a community resource and an educational tool is to facilitate learning, to stimulate an excitement in discovery, and to accept willingly the change that is inevitable in growth and knowledge.³² To achieve this goal, American art museums have improved their programs for schools. One example for improving the relationship between art museums and schools was addressed by Giese and his staff in 1993 and involved a model program for a school.³³ The model program shows first, a strong collaborative approach between the museum and school educators; second, the need to utilize museum resources to meet the specific curriculum needs of the schools; third, the strengths of the museum involved; fourth, a hands-on, object based experience, and finally, a robust evaluation procedure to document the impact of the experience.³⁴ A model school program uses the following strategies:

Introductory Brochure: All American art museums have a brochure designed and mailed by the museum to the school. The primary purpose of the program brochure is to inform teachers about the programs offered and the logistics of making reservations. The brochure also allows the museum to express its personality and set the tone for the anticipated visit.³⁵ The brochure

can be a first communication with teachers who do not know what art museums are doing for schools. To provide the brochure to schools makes museum collaboration with teachers a possibility.

Guided or self-guided tour: The tour is basically led by an educator for one group that is generally limited to fifteen to twenty-five students. Most of the time the educator asks students to be active participants in understanding and appreciating works of art, and to look and respond through discussion in the galleries or through the creation of their own works of art in the studio.

Outreach: Outreach is an important component of school services by American art museums. School outreach programs broaden the impact of a museum's educational resources by enlarging both the numbers of students reached and the ways in which they are taught.³⁶ The programs can be as simple as a selection of loan objects for classroom use or as complex as a traveling theatrical production. Classroom visits usually consist of a museum staff member or volunteer making a presentation at a school with the help of audio-visual materials and artifacts.³⁷

Teacher's workshop and loan collection: Not only do the museum educators visit museums, but also the museums encourage teachers to visit museums to widen their knowledge of art museums for themselves and for their students. Teachers' workshop programs provide teachers with gallery discussion, lectures, teaching materials and hands-on activities focused on how they can utilize art museums in their class. Moreover, its purpose is for teachers to notice that an art museum can be used in their class, and for the teachers who are not familiar with an art museum to comprehend how to use an art museum in their class.

In the teaching materials that they can borrow, the resources include several visual kits such as videos slides, replicas, and documents.³⁸ Most of the time, they are available for schools

at no cost or lower cost for classroom use. Teachers can the resources up or sometimes they can be delivered.³⁹ Museums also introduce varied educational programs in the art museum; teachers are able to talk with museum educators to obtain advice about materials and resources for the class.

Teacher's guide: Prepared for the museum visit, or for use on their own, audio-visual materials are a particularly useful means by which museums can provide classroom presentations without having to send an educator into the school. Another useful resource is the teacher's packet. The packet generally includes curriculum units and resources for teachers. It is usually designed either to provide museum tour orientation or to present a specific classroom lesson. However, some museums have developed packets that can be used for either purpose.

Evaluation: Evaluation forms are important for both the museum and teachers in order to develop activities and a dialogue between the museum staff and its teacher audience. Through teacher responses, the staff can gain a better understanding about what teachers are most interested in and how to serve them. The program will change and evolve as the museum staffs build a relationship with the teachers.⁴⁰

As is indicated above, school programs are generally focused on teachers who encourage students to go to museums. Art museums focus on teachers, because giving museum tours and teaching from objects are specialized skills, requiring different methodologies than daily classroom teaching. In addition, teachers are an important audience to develop, not only in terms of improving the quality of learning that results from a museum's tour program, but they expand both school and adult audiences. Walsh-Piper states "as teachers become more comfortable with the museum, they more readily become involved in a continuous learning process and expand their interest in art museums. The teachers' behavior also reflects on their

classes; therefore, students become informed and interested in art museums.”⁴¹ Consequently, American art museums follow up not only through assessments on the activities in the museums but also through that can be done in the school.

In providing these activities and programs, American art museums are actively involved in schools. Stone’s research of 1992 reports that more than half of elementary art specialists state that there has been a relationship, informal and formal, between their school district and an art museum.⁴² Also, it states that when teachers look toward museums and all that they offer for instructional content and material, they are expanding student thinking beyond the traditional art room. They are assisting students in broadening their abilities to think and learn, to look within their own communities for points of discussions, and to a multitude of interesting and relevant situations. Stone states that calling attention to the museum and its program is a show of support for them, which sends a powerful message to students about the importance of such institutions.⁴³

V. NECESSITY OF SCHOOL PROGRAMS IN JAPANESE ART MUSEUMS

Munro describes “educational work in an art museum as helping to make the museum function as actively and beneficially as possible in the cultural life of the community.”⁴⁴ Japanese art museums need to improve their functions and roles in the community with immediate actions. One of the most significant needs of Japanese museum education is in the national teaching guideline provided by the national government and executed in 2002. The new teaching guideline of art education content specifies utilizing art museums in the class as a part of enriching art appreciation for the character building of students and for their lives in the future.⁴⁵ In addition, the guideline clearly indicates to “use art museums” in the class.⁴⁶ Also, a new subject has been added in the guideline entitled “The time of comprehensive learning”, which is for class students to explore, experience, and learn through practical activities in their environments, region, international relationships, and welfare, as distinguished from contests and classes that students develop independently. “The time of comprehensive learning” is passive and it encourages students to go outside of the school to have opportunities to research, learn, and think by themselves. The purpose of the new teaching guideline along with art education encourages students to be active learners who can exercise creative self-expression and create new value and information for themselves and then transfer it into society. Considering the purpose of the new class and art education, the art museum could be the one outside institution that fits objectives of the new national teaching guideline. In 2002, Japanese art museums are expected to consider students as important visitors, which has not been a main concern formerly. In addition to the new time curriculum, another reason for encouraging the utilization of art

museums in the class is to integrate art appreciation within art education.

VI. ISSUES FOR THE JAPANESE ART MUSEUMS IN PURSUING SCHOOL PROGRAMMING

Although the school demands an art museum as a facility to learn and expand students' eyes to the new world, Japanese art museums have not been ready for schools to provide such education.

Programs for schools in Japanese art museums are rarely seen, although there are programs for children. Until now, most museums have generally provided gallery talks and worksheets for student visitors that can be used for children's programs and adult programs. However, several art museums in Japan have tried to cooperate with schools and improve the programs for art appreciation among students.

The Kawamura Murakami Memorial Art Museum has a program for schools developed by a former educator from the Museum of Modern Art in New York. This educational program provides the schools with a gallery talk and a slide show by a visiting museum education staff who is not trained as an educator.⁴⁷ These programs are led by a schoolteacher who does not have teaching experience in the museum setting and does not have much knowledge of art objects although the teacher has an opportunity to visit the museum and discuss the museum visit with the staff. The program is based on a discussion style, as American art museums do, and is influenced by the former educator, Amelia Arenas, from the Museum of Modern Art, New York. Since Japanese art education has not put emphasis on art appreciation but on creating art, teachers and students are not familiar with and trained to look at art through discussion of style. Japanese art education has never focused on art as "looking". In spite of the slide show to prepare students for the museum visit, just one school visit is not adequate. Regarding the

discussion style of the program tour, teachers have to know what kind of questions they should ask students to encourage looking at the art objects, as well as how the questions affect the students' experience. In the American art museum, this role relies on an educator who is trained and experienced in the art museum setting, and there are strategies established by museum educators to lead students to look at the arts in effective ways.

The Nagoya/Boston Museum of Fine Arts, another Japanese art museum, provides a lecture or a tour when the schools ask them to do so. Recently the Nagoya/Boston Museum of Fine Arts created a teachers' guide and materials for the first time for schoolteachers.⁴⁸ However, while they have created materials for teachers with no knowledge of school art education or theory of museum education, the museum has gone no further than the adult program.

Murakami Memorial Art Museum and Nagoya/Boston Museum of Fine Arts are examples that provide active school programs in Japan. However, it seems that the museums need to improve their educational approach for schools, as these examples demonstrate. Japanese art museums lack professionals for children, and they are not equipped fully with appropriate materials for schools.

Regarding the Japanese schools, a large proportion of teachers do not know what their local or regional museums contain. Second, many teachers lack the confidence to take a party of students beyond the secure confines of their classroom. Finally, a lot of teachers are unaware of how museum work can complement their classroom studies. Such a concept was not included in their courses of study when they first trained. The preparation of elementary art teachers usually includes course work in studio-related subjects but little coursework in art history, art criticism, and the use of art resources in the community. Moreover, according to Ishikawa's research in 1998, and 1999,⁴⁹ the teachers' view is that they are busy with their everyday work, and have too

little time to prepare for the museum visit. As stated earlier, Japanese elementary schools do not have an art teacher; instead the class teacher who does not have deep knowledge of art, teaches art. Unless teachers have an interest in art, teachers have not been eager to visit museums. This has made it more difficult for Japanese art museums to connect to schools. However, Japanese museums have to respond to the coming demand called for by the new national teaching guideline and improve museum education in the schools to develop future visitors. To respond to schools and the children, American art museums serve as a good example for creating school programs for Japanese art museums.

VII. THE TEACHER'S PACKET

McArthur, who was a coordinator of school programs for the Art Institute of Chicago, states, "As staff recognized the value of preparing teachers to use the museum independently, a goal of the program became to sustain its impact in the schools by enhancing teacher preparation. Ongoing evaluation showed that teacher involvement and commitment to the program greatly affected not only student attitude and learning but the basic logistic of the museum visit."⁵⁰ As stated, the teacher's preparation is important and affects students to a large extent. There are several reasons. There are many skills having cross-curricular implications that can and need to be developed for successful museum work. Most of these arise from the fact that students are no longer working with written texts. Working with artifacts and extracting information from them is no easy thing, and this often requires skills not normally required. In particular, Talbot states "students need to use and develop skills of observation, analysis, skills in discussion, explanation of ideas and arguments, contracting theories, testing them and modifying them in the light of subsequent discovery."⁵¹

To use skills in the museum effectively, teachers and students have to prepare for the museum visit, which is not the same setting as in the class. The differences of social context, structure, and physical set-up in the museum can create confusion for especially young students. Students must become comfortable with the museum so that they can focus on what they are learning. Problems can be solved by preparing for their museum visit to some degree. A well-prepared visit is fully integrated with classroom work and skills, and allows students to participate before, during and after. In order to prepare students properly, teachers must

themselves be thoroughly prepared.

American art museums have several programs for visits by schools such as a teacher workshops, outreach programs, and loan collections mentioned before. However, if a teacher does not have time to visit a museum, or a school is not a place where a museum educator can visit because of the distance, those programs cannot carry out their roles. The fact is that one reason why Japanese teachers are concerned is the limit of time. Art museums can provide effective programs for teachers by providing a teacher's packet. The teacher's packet, as indicated before, works very well to fulfill most preparation needed for schools. The packet includes museum information such as the museum mission statement, history of the museum, facility map, fee, parking and lunch spot, notice for the school, several lesson plans with visual materials, and information of available resources for teachers. The packet especially provides lesson plans related to the museum visit, or to be used in class. It provides teachers with techniques that are more appropriate and effective ways to teach art from the point of the art museum. Moreover, for those teachers, who need more information or resources for their classes, the teacher's guide also provide lists of resources. When thinking about the issues that Japanese teachers face to improve their art class with a lack of the time for researching art and the art museum, the teacher's packet can potentially help the teachers. Moreover, having a teacher's packet in an art museum makes it easy for the museum staff to connect with schools.

VIII. TEACHER PACKETS AS MODELS

As mentioned before, in most American art museums, museum educators develop educational materials linked to their tours and programs. They often offer resource packets that contain numerous teaching aids useful for both classroom and gallery-based instruction. The teacher's packet typically includes information about the art museum, prints, historical information, and contextual information on key artists and works. These packets also contain lesson plans, ideas for curricular connections and student worksheets that can be used for pre- and post visits. Teachers can adapt any or all of the content to fit their school curriculum needs. The most important consideration for teachers is how to engage the art museum experience into their curriculum. The teacher's packet provides ideas for teachers on how to integrate the art museum and its objects in their classrooms. Stone states that the existing art education curriculum is a natural starting point for instruction pertaining to art museums.⁵² Moreover, the teachers who do not have time to prepare any curriculum units and individual lesson plans related to the art museum can use the packet. The teacher's packet also provides basic information to help teachers prepare their class and relate the museum objects to the curriculum without visiting an art museum. It is not only necessary to prepare students for the museum visit but also to encourage and prepare teachers to utilize the art museum in their class.

Necessary Elements in the Teacher's Packet

When considering the teacher's resource packet, it is important to consider three elements: first, the students' ability to learn in light of various types of learning styles,(to be discussed later); second, the category of the art, such as art period, country, and group of artists;

and third the grade or school level of lesson plans.⁵³

To encourage the intellectual growth of students, creating lessons for the upper elementary level appears best.⁵⁴ If students have a museum experience at the upper elementary level, they can remember what they learned and experienced in the art museum. These students may continue to carry what they learned and felt in the art museum in their future better than lower elementary students.⁵⁵

Regarding the art category, it is important for both the art museum and the school to recognize what they want to teach and have students learn by using existing objects in the art museum. The art museum should especially consider what they have in their collections and target the most appropriate way to provide teaching resources.

By using the American art museum "teachers packet" as a model for Japanese art museums, this paper will focus upon the creation of the upper elementary level teacher packets in the style of Impressionism by several American art museums. As impressionism is a popular collection in Japanese art museums, this category of art is a good model for Japanese schools. Impressionism as a stylistic movement is famous and familiar among Japanese people. Many Japanese art museums not only own Impressionism paintings but also feature special exhibitions. Moreover, as Impressionism was influenced by Japanese art as a source for this Western style, it also encourages students to recognize the importance of Japanese art. At the same time, students will learn about one of the most important periods of art history. Impressionists revolutionized the representation of color, and they painted not what they knew but what their eyes perceived.⁵⁶

As to the grade level, Varga states, "Representation of reality becomes a focus of interest of children around the age of ten. They strive in their art to achieve realism, and they grow increasingly frustrated as their eyes can see better than their hands can work." Moreover, "it is

important at this stage of development to give children tools and techniques that will enable them to break out from their schemas."⁵⁷ Therefore, teaching them Impressionistic painting is important at this age level.

As a model for the Japanese art museum, three teacher packets from art museums in the United States will be analyzed: the Seattle Art Museums, the Philadelphia Art Museum, and the Museum of Fine Arts, Boston. (Teacher packets can be obtained by mail, purchased, and on the Internet. These three teacher packets were acquired by those three methods.) These three museums have a long history of school programs, and their teacher packets present effective ways for teachers and students to become familiar with art museums. These museums have been selected because they provide teacher's guide on Impressionism for the elementary school level. Each teacher's packet provides different contents and strategies. It is therefore worthwhile to analyze different aspects of this one theme in several teacher's packets for Japanese art museums to have detailed strategies to create their own teacher packets.

The purpose of analyzing these teacher packets is to provide Japanese art museums with the important elements of their content. Japanese art museums need to know how to create these teacher packets to contribute to greater appreciation of art for students.

The Museum of Fine Arts, Boston

The teacher's packet that the Museum of Fine Arts, Boston sends to schools includes "Essential Information for your arrival and visit" that provides answers to questions that teachers frequently have about the museum visit, such as the place where the bus parks, payment, lunch place, cancellation, responsibility of schools, and students behavior regarding the conservation of the art objects. Though it is only natural for visitors to want to touch works of art in a museum, most visitors are unaware that all of the objects on display can be damaged by the gentlest

touch.⁵⁸ Therefore, the museum provides pre-visit activities about why and how touching objects cause damage to the objects. Besides the pre-visit activities, the museum also provides "MFA Rules: For Students, Teachers, & Chaperones" that introduces what not to do in the museum, such as using pencils, taking photographs.⁵⁹ Other materials included in the teacher's packet are a map of the museum location, a floor plan of the interior museum, evaluation forms for the museum to use to improve their school programs and upcoming exhibitions so that teachers have an idea for a next visit and. The packet also includes teacher's resources including lesson activities.

The General Information Needed for Schools to Prepare the Museum Visit -Personal, Social and Physical Contexts-

In the general information provided by the Museum of Fine Arts, Boston, the teacher's packet provides teachers with pre- and post visit activities. Sheppard states that a visit including pre-trip, trip, and post-trip activities have a better opportunity for being developed as an integrated set of learning experience.⁶⁰ Pre-trip activities set the learning stage for the art museum visit and prepare students both emotionally and intellectually. As Sheppard describes, pre-trip activities should accomplish two goals; "to introduce the museum and set expectations, and to introduce the subject matter and object-based teaching methods."⁶¹ Moreover, Falk and Dierking point out that "introducing the museum will reduce the novelty and anxiety that can distract students from the learning activities the museum educators have carefully planned."⁶²

The teacher's packet should include any information needed for the students' museum visit including personal, social, and physical contexts that contribute to a successful museum experience. To introduce the museum and set expectations, the teacher's packet created by the Museum of Fine Arts, Boston includes the procedures of the art museum visit for teachers and rules for teachers, students, chaperones in the art museum, as well as a map of the art museum.⁶³

Teachers need to know this information so that students have an effective learning environment in the art museum setting. Also, teachers need to feel comfortable about visiting the art museum with students.

According to the Richter's surveys in 1989 and 1991, the second broad area of teacher desire considered physical comforts. Richter states "a child's desire to return to the museum could be sullied because he couldn't find the restroom or he spilled a beverage while setting at a table too high for him in the lunchroom."⁶⁴ And "the museum program itself could have been a finely tuned educational experience, but failure to attend to a child's logistical needs could spoil the best of educational experiences."⁶⁵ Furthermore, Stone states "even simple aspects of the physical context such as a museum's size and floor plan, can affect the ability to learn."⁶⁶ It might be hard for teachers to figure out where they are in the actual museum. However, if teachers have facility information about the art museum, they could make a more precise plan for their museum visit.

"The essential information for your arrival and visit"⁶⁷ from Museum of Fine Arts Boston helps teachers to plan their trip and solves most teachers' concerns about their visit. A section of the packet introduces the museum staff who students will meet at the art museum such as educators, guards, and other museum visitors. Stone indicates that this social dimension can enhance the visit and cause less distraction.⁶⁸ Also, introducing the art museum environment and concerns about the collections can introduce rules about not touching. Sheppard states "although a degree of novelty enhances learning, a totally unfamiliar environment will distract students from the teacher's and museum educator's learning goal."⁶⁹

In addition to the physical and social contexts, the personal context is also an important element of museum experiences. Stone states that for students, the personal context is all that

they bring with them to the museum.⁷⁰ To include information about what an art museum is and what is its mission is essential for teachers and students. Teachers need to explain clearly to students what kind of art museum they are going to visit. It makes students more involved in studying works of art and understanding what they are doing. Stone also states "if students have sufficient preparatory information about the collections that they will see, they will be more likely to benefit from the visit. If students have little prior knowledge to draw upon, they may not enjoy the experience or learn as much from the visit as they otherwise would have."⁷¹ For teachers, if the art museum mission or museum collections' mission is clearly stated in the teacher's packet, they can more easily connect their visit to their class curriculum.

According to Sheppard, "one of the goals of pre-trip activities is to help students make clear connections between what they are studying in the classroom and what they will encounter in the museum."⁷² Since much classroom teaching is based on reading and listening skills while museum teaching uses perceptual and observational skills, students should be prepared for the difference.

There are a number of studies that have looked at the impact of the field trip experience from the perspective of visitors' memories. In a study focusing on children's memory of field trip experiences, Wolins, Jensen and Ulzheimer state that several things were associated with student recollection.⁷³ One of these recollections links with the curriculum accompanied by the teacher's classroom activities. Also, this research shows that students, when provided with links to the curriculum that the teacher specifically enriched with many varied classroom activities relevant to their museum experiences, have high recall.⁷⁴

The booklet published by the Museum of Fine Arts, Boston, "Looking at Twentieth-Century Art," that is included in the packet provides teachers with information on selected

paintings, questions for guided looking, and suggestions for further reading. The guide suggests links between twentieth century works of art and events that happened at the time these works were created. The museum chose works of art from its collection to illustrate some of the major themes of twentieth-century art and have also included a timeline listing historical events associated with these works of art. This booklet also offers an approach to looking at and responding to the art of twentieth century.

On the first page of the booklet, there are several questions to stimulate discussion about the art of the twentieth-century, such as: "What is the first thing you notice about the objects?" "How would you describe it to someone?" "What do you think the work of art is about?"⁷⁵ These questions are based on the strategies that the Museum of Fine Arts has developed.

Visual Thinking Strategies

Because of an emphasis on critical thinking skills for students in the Boston public schools, the Museum of Fine Arts, Boston began working with Visual Understanding in Education (VUE), a developmentally based educational research group, to plot its Visual Thinking Strategies (VTS) curriculum with a small group of self-selected Boston fifth-grade classroom teaches and MFA gallery instructors.⁷⁶ The VTS approach gives classroom teachers with little or no prior art experience the ability to lead discussions about works of art both in their classrooms and at the MFA. The VTS is based on the work of cognitive psychologist Abigail Housen and veteran museum educator Phillip Yenawine. Moreover, VTS is an important method to develop aesthetics awareness and a process students use to further develop critical thinking skills through art. Housen and Yenawine refer to VTS that "VTS gives beginning viewers an opportunity to explore and discuss a wide range of art and emphasizes observation and thinking about the multiple meanings contained in art, building on the capacities of art to captivate,

intrigue and stimulate thought.”⁷⁷ It is considered a part of the art appreciation process. Growth is stimulated by three processes: “looking at art of increasing complexity; responding to developmentally-based questions; and participating in group discussions that are carefully facilitated by teachers.”⁷⁸

The goals of VTS for third to fifth grades are:

- “To develop flexible and rigorous thinking skills, including observing, brainstorming, reasoning with evidence, speculating, cultivating a point of view, reflecting, and revising.
- To strengthen language and listening skills, including the willingness and ability to express oneself, respect for the views of others and ability to consider and debate possibilities.
- To develop visual literacy skills and personal connections to art, advancing one’s ability to find meaning in diverse, complex art.
- To nurture problem-solving abilities, curiosity and openness about the unfamiliar.
- To build self-respect, confidence and willingness to participate in group thinking and discussion processes.
- To apply VTS-supported skills in many contexts, both in school and out.”⁷⁹

Housen and Yenawine state, “VTS introduces a method of open-ended discussion, which if properly facilitated, feels pertinent and valuable to participants, and allowing for much diverse opinion and debate. VTS invites verbal response from virtually everyone and is also stimulating and challenging in ways students enjoy.”⁸⁰ This process is student-centered. The teacher asks only a few open-ended questions that are formulated to elicit thoughtful responses to the art. First, the teacher asks students “What is going on in this picture?” This opens up the discussion. This question suggests that “the image is “about” something, which can be figured out.”⁸¹ Also the questions allow students to comment colors, feelings, information, highly

personal associations, and so forth. Students are asked simply to think and speak for themselves. The next step in the questioning process is "what do you see that makes you say that?" This question asks students to look more and gather evidence to support their opinions. "This requirement helps them to become fact-based and logical when they express or debate a position."⁸² The last question is, "what else can you find?" This question has the effect of making the conversation more complete. Details are asked to students and students are urged to look for more.⁸³ Housen and Yenawine states that "When questions occur, students are first asked if they can figure out the answer by looking. If unable, they are asked where they might look to find the answer."⁸⁴

Seattle Art Museum

The teacher's packet, "Impressionism --Paintings colleted by European Museums,"⁸⁵ at the Seattle Art Museum (Seattle, Washinton) introduces Impressionist painting and provides tools for curriculum design. The packet includes "Introduction to the major themes of Impressionism"⁸⁶ that provides a discussion of Impressionism, its development, and its historical context in general terms; "Introduction to the Premise of the Exhibition"⁸⁷ provides general information about the aim of the special exhibition *Impressionism: Paintings Collected by European Museums*. The provenance, or history of a painting's ownership, is explored in the exhibition and in this introduction. The packet includes nine overhead color transparencies⁸⁸ included in the exhibition. Each image illustrates the various themes found within the exhibition and can help prepare students to participate in activities and discussions.

"Information, Looking questions, and Activities" coordinates with the enclosed color transparencies⁸⁹ and provides information for each image about the artist, style and subject. "Looking questions" enrich the student's consideration of a painting by encouraging discussion

and careful looking. Some questions also reinforce the themes of radicalism, the depiction of modern and real life, city and country settings, *en plein air* painting, and optical innovations. The looking questions encourage students to look at art objects carefully, think critically and express their thoughts among their peers and the teacher. Moreover, the looking questions guide students to think about what the important elements and facts about Impressionism are and to look in a more detailed way. More expanded questions are closely related to art criticism, such as interpretive questions – “What do you think the artist’s intent was in...?”; comparative questions – similarities and differences between paintings...; and hypothetical question – “What if...? Besides the importance of the questions, suggested activities in these lessons are also significant. These activities link four subjects: the arts, math or science, language arts, and social studies.

Philadelphia Art Museum

The teacher’s resource book for use with the Impressionist collection at the Philadelphia Museum of Art (Philadelphia, Pennsylvania) that accompanies the set of the teaching posters entitled, “The Figure in the Impressionist Era,” provides resources to complement existing curricula or to develop new ones. The museum states that the information activities in the poster texts can be simplified for use with preschool, kindergarten, or elementary students. “Read About This Painting,” which contains the contents of each lesson plan, helps teachers to interpret the works of art, and to describe the important elements of a painting. “About This Artist” section is more focused on the artist rather the painting. It provides information on the life of the artists, painting method, and skills seen in the painting. Lesson plans that can be done in the classroom are organized as “Let’s look,” “Let’s look again”, “Hands-on activities,” “Writing activities.” The questions, “Let’s look” and “Let’s look again” are mostly open-ended questions and encourage students to speak out easily. In addition to these essential questions, hands-on and writing

activities are suggested such as writing a letter to the person in the painting, describing the feeling, emotion experienced from the painting, describing the people in the painting, writing a poem about one of the important colors in the painting, and describing what, or who you would like to paint, and why. After these activities, then students can hold discussions in small groups.

Art Education -Discipline-Based Art Education

In order to provide lesson plans or activities for the class in the teacher's packet, American art museum educators carefully researched the role of art education in schools. According to Kindler, institutions face an increased demand to fulfill educational functions for schools and the public.⁹⁰ In response to public demands, American art museums have closely considered art education in the school including study in aesthetics, art history, and criticism as well as studio art. Museums are in the position of becoming potentially significant partners in public education.⁹¹ In American art education, "Discipline Based Art Education," commonly called DBAE" was developed by the Getty Center for Education, and has dedicated itself to improving the quality and status of arts education in elementary and secondary schools.⁹² Given the breadth of possibilities in the arts, the Center has focused its initial activities on visual arts education. To accomplish its goal, the Center has adopted an approach to visual arts education which calls "for the teaching of content and skills from four disciplines that contribute to creating, understanding, and appreciating art."⁹³ The four disciplines are aesthetics, art criticism, art history and studio art. DBAE also promotes higher level thinking skills, original problem solving skills, cultural and global awareness, verbal and non-verbal communication, and other skills that will help students throughout their lives.⁶² It is developed primarily for grades K-12 but also formulated for use in adult education, life-long learning, and art museums.

Discipline-based art education is aimed at developing skills, understandings, and

attitudes. It is useful to look more closely at some of the more important features of DBAE for creating lessons and activities in the teacher's packet. Following is a short description of what the role and function of each discipline is, what contribution each discipline makes, and finally, what types of inquiries and activities are conducted.

Art-Making

Dobbs states that "art-making" may be described as the process of responding to observations, ideas, feelings, and other experiences by creating works of art through skillful, thoughtful, and imaginative application of tools and techniques to various media." He continues, "the artistic objects that result are the products of encounters between artists and their intentions, their concepts and attitudes, their cultural and social circumstances, and the materials or media in which they choose to work."⁹⁴ Therefore, Dobbs reveals that in art-making, students can explore how artistic processes work, can become familiar with a wide range of art media, tools, techniques used by artists, as well as themes and subject matter. Dobbs describes the following things that students can learn from art-making⁹⁵:

- "Students can learn about traditions of craftsmanship, including respect for and the ability to utilize the potentialities of materials.
- Students can express thoughts, values, and feelings in visual form by accessing ways of responding and working that have been developed by artists.
- They can learn about visual solving and can learn to understand the motivations and attitudes of artists by reading about their lives and appreciating their roles and contributions to society.
- They can appreciate the various contributions of artistic training and experiences to an artist's work including the cultural and social histories from which the artist draws

inspiration and ideas.”

Art History

To quote Dobbs, “art history is inquiry into the historical, social, and cultural contexts of art objects and focuses upon the aspects of time, tradition, and style as they relate to works of art. The essential purpose of art history is to establish and sustain a systematic order in the cultures and traditions of art. Art history seeks to understand how art functioned in its original context. In a practical sense, art history is the art of writing about, providing explanations for and interpretations of the art of the past, gathered from a wide variety of sources.”⁹⁶

Based on the information that art historians gathered and examined such as functional information, formal analysis, technical analysis, and contextual relations, the study of art history as a discipline offers the following types of inquiry:

- “Assessing and understanding works of art in light of broad social, political, and culture themes and events;
- Underscoring art as a significant and important form of human activity, recording, and accomplishment; learning how people in various times and places identify with and find meaning in works of art from their own and other historical eras; studying the history of art-making and artistic achievement in terms of traditional stylistic eras and movements.
- Examining the explanations and interpretations provided by art historians; approaching works of art in terms of bibliography.
- Emphasizing the social and cultural milieu that resulted in the production of certain works by various individuals, group, or movement.
- Analyzing the accomplishment of various artists whose works have been recognized

and valued by society and preserved for future generations to experience.

- Investigating works of art to determine their origins, histories, meanings, and influences upon subsequent art and artists."⁹⁷

Aesthetics

According to Dobbs, "the field of aesthetics is that branch of philosophy in which questions are raised and examined about the nature, meaning, and value of art, and other things from an aesthetic point of view."⁹⁸ Dobbs states, "aesthetics helps students learn to evaluate the basis upon which to make informed judgment about art. In addition, aesthetics is specifically about teaching children to think philosophically and about examining the questions and possible answers that occur naturally in the course of making, enjoying, and discussing art."⁹⁹ Moreover, Hurwitz and Day state that "aesthetics is a question-centered subject, where one delves beneath the surface of long-held assumptions. Aesthetics asks that one withhold opinions as the search for answers goes on- where the process of probing is as valuable as the conclusions reached."¹⁰⁰ In this respect, aesthetic questioning is similar to the critical process that asks us to defer judgment of an artwork.

Art Criticism

As has been explained, aesthetics can clarify concepts and assess the logic of arguments; art history can explain precedent and provide contextual information; and studio activity provides practical experience. The fourth discipline is art criticism.

Dobbs states that "art criticism entails describing, interpreting, evaluating, and theorizing about works of art for the purpose of increasing understanding and appreciation of art and its role in society, as well as for many other purposes in other fields."¹⁰¹ Therefore, art criticism includes the use of language, thoughtful writing, and talk about art through which

students can better understand and appreciate art, artists, audiences, and the roles of art in culture and society. Art critics look at works of art and respond to them. They describe, interpret, judge, and theorize. Words and language are the media through which art critics report their encounters. Art critics ask fundamental questions about what is there in a specific work of art.

Engaging in art criticism is significant in discipline-based art education because it provides children with the opportunity to learn to see and describe the visual world in another special way. The result is that children develop both the attitudes and the skills required to experience, analyze, interpret, and describe the expressive qualities of visual form, qualities found not only in works of art, but also in the forms students encounter in their environment at large.¹⁰²

Wolff and Geahigan states that art criticism, is especially capable of sharpening critical and perceptual faculties and providing those who practice the discipline with the necessary skills to analyze, discuss, and evaluate specific works on the basis of their nature, quality, and importance. In addition, Wolff and Geahigan state that art criticism should be taught, because, with other three disciplines, it can help everyone -teachers and students alike- to engage, discuss, evaluate, and write intelligently about works of art in all media and styles.¹⁰³ To quote Wolff and Geahigan, "art criticism is important because being able to respond intelligently to works of art goes to the very heart of what creative, responsive art experiences are all about."¹⁰⁴

Teaching Strategies

Learning Styles

In creating the lesson activities integrated in school curricula based on DBAE, museum educators must also consider different types learners. Although school systems group children chronologically by grade, they vary so much in physical maturity, intellectual development, and

social abilities. Therefore, the museum educator should be aware that individuals in this age group may be very different from one another.¹⁰⁵ Consequently, attention to the types of learners in the preparation of programming can make the experience more meaningful for all participants.

Bernice McCarthy, author of *4MAT in Action: Creative Lesson Plans for Teaching to Learning Styles with Right/Left Mode Techniques*, has created different categorical labels for types of learners. The types are divided into four groups: innovative learners, analytic learners, commonsense learners, and dynamic learners.¹⁰⁶ Psychologist, Howard Gardner, who identified seven types of intelligence, believes that students have styles of learning, and that from birth, students possess multiple intelligences. He claims that all students will have strengths in more than one intelligence with one or two areas dominating.¹⁰⁷

Lynn Dierking has classified some of Gardner's work in multiple intelligences categories: "Linguistic/verbal intelligence refers to a child who is highly verbal, likes to read and write and has a good memory for names, places, dates and fact. Logical-mathematical intelligence is that child who enjoys math and who like to play chess or other games of strategy. Spatial intelligence is that child who has good visual memory, can easily read charts, graphs, and maps and likes watching movies, slides or looking ay photographs. Musical intelligence is a child who plays an instrument, remembers songs, and says he/she needs to hear music to concentrate. Body-kinesthetic intelligence is that child who performs well in competitive sports, likes physical activities and demonstrates skills like crafts. Interpersonal intelligence is that child who has many friends, like to socialize and enjoys playing games in groups. Finally, interpersonal intelligence is that child who prefers to be alone when pursuing projects and is motivated to complete projects independently."¹⁰⁸ By knowing about the general types of learners it is possible for museum educators to help students look at, think about and respond to

other objects on exhibit. Wolins states that it also gives museum educators an idea of the complexity and challenges of the teaching role in a museum setting.¹⁰⁹

In addition to the learning style, Munro refers to the art teachers' need for a psychological understanding of aesthetic development. Children's ability to create and appreciate art grows from one age level to the next.¹¹⁰ As mentioned before, the three teacher's packets discussed are related to VTS and DBAE. Although VTS was created for beginners, its goals are different for each grade as art is related to the course of human development. This means that developmental features define abilities that curriculum planners and teachers must take into account. Eisner states that "one cannot profitably attempt to teach six-year-olds principles of aesthetic judgment or to develop forms of perception that exceed their developmentally determined capacities."¹¹¹ Our developmental level and our personal biographies affect how we experience what we encounter. A child of seven is quite unlikely to be able to grasp historical concepts that require a level of cognitive development that has not yet emerged.¹¹² Thus, considering child development becomes important as a means to connect to students and teachers. The teacher's packets of the Museum of Fine Arts, Boston and Philadelphia Museum of Art generally can be used for all levels of students, but especially elementary students. The teacher's activities at the Seattle Art Museum's are created for more specific grades. For reasons mentioned above, it is also important for the museum educators to consider the aesthetic development of children in creating lesson activities in their teacher's resource plans.

Questions

In the activities created by the Seattle Art Museum and the Philadelphia Museum of Art, questions are used as the most important element for students to appreciate works of art. In this section, questions will be analyzed for their effectiveness for students learning, how they are

connected to the curricula, and what kind of questions will encourage students' involvement and reflection on works of art. There are two kinds of questions; one encourages students to discuss the works of art, and the other encourages students to express their thoughts, and beliefs about the works of art.

Most questions that focus on facts are easy to answer for students. They encourage students to open their attention to a work of art and look carefully to start the discussion.

Moreover, they are related to DBAE, such as art criticism and art-history:

1. Shape, Color, Line

What shapes are repeated?

"Where do you see the color yellow in the painting?"¹¹³

"Where do you see curving lines?"¹¹⁴

2. Techniques

"How do the brushstrokes describe different textures?"¹¹⁵

"What did the artist crop or cut off at the edges of this painting?"¹¹⁶

"What is the focal point?"¹¹⁷

3. Art History - Vocabulary

"What is a still life?"¹¹⁸

The other questions focus on individual student reactions to the work – what each student thinks, believes, or feels. These are personal response questions and are open-ended. The questions are similar to the VTS questions, mentioned before. They do not call for a single correct answer but permit multiple acceptable answers. According to Wolff and Geahigan, types of questions are categorized in the following manners¹¹⁹:

1. "Nondirective questions. These questions allow the widest variation in response."

Examples are:

"How do you feel about this painting now?"¹²⁰

"How does this painting make you feel?"¹²¹

2. "Emotive questions. These questions seek to ascertain the feelings or emotions that a work of art arouses." Examples are:

"What kind of expressions do you see in her face?"¹²²

"What emotions do you feel when you look at this work of art?"¹²³

4. "Association questions. These questions seek to elicit the associations or thoughts that a work of art raises." Examples are:

"How does this work of art differ from other works of art you have seen?"¹²⁴

"What idea or thought is suggested by this work of art?"¹²⁵

5. "Evaluate questions: These questions ask students to examine the quality of their experience with a work of art." Examples are:

"Do you like or dislike this work of art? Why?"¹²⁶

"Would you like to own this work of art? Why or why not?"¹²⁷

Activities

Writing - At both the Seattle Art Museum and the Philadelphia Art Museum, several lesson activities are common. Both museums especially encourage students to write what they think about the works of art. One of the reasons is that the writing process is encouraged for students in the critical thinking link of DBAE. Wolff and Geahigan point out that one of the most effective ways to encourage students to acquire a knack for criticism is by having them put their reactions to works of art into words as clearly as possible. They go on to say that "although often neglected, writing is, after all, an excellent way for students to learn how to marshal their critical arguments most effectively and organize and shape their thoughts, observations, and conclusions. Toward that end, all forms of written criticism can provide first-rate examples as models to study."¹²⁸ Teacher packets provide students with other writing activities. Examples are:

1. "Write a letter from Philadelphia Museum of Art: writing a letter to the person explaining why this would be a good a painting to buy."¹²⁹

2. "Write a paragraph from Seattle Art Museum: write a paragraph describing who or what you would like to paint such as a portrait, a landscape, or still life, and why; write a paragraph describing what you thought about while posing like the person in the painting?"¹³⁰

3. "Write a Poem from Philadelphia Museum of Art: write a poem about one of the important colors in this painting."¹³¹

4. "Write a story from Seattle Art Museum: have students compose a story describing the movements of dancers in the painting."¹³²

Hands on Activities- As mentioned before in "Learning style," it is important to consider children's learning styles in addition to covering DBAE. Some students show their ability to express themselves by art making, although they are not able to speak about the art. However, hands on activities are one of the best ways for students to review what they have talked about in the class. Therefore, the activities created by the Philadelphia Museum of Art and Seattle Art Museum are connected to questions. The following activities are from these teacher's packets:

1. From the Philadelphia Museum of Art: "Find geometric shapes in the architecture, draw them on lightweight cardboard, and then carefully cut them out. Use colored pencils to trace around the shapes and develop patterns of your own."¹³³

2. From the Seattle Art Museum: "Have the students create a landscape with depth. Have them choose three objects that they want in their landscape. Decide which objects will go in the foreground, middle ground, and background. Draw the fore-ground object first and make this object large, next is middle ground, and finally the background in which make the objects small."¹³⁴

Themes

Themes about Impressionism in the teacher packets are divided by artist, the painting, and other stylistic characteristics. At the Seattle Art Museum and Philadelphia Museum of Art packets, the focus of a lesson is divided by subject, style and artist, followed by questions related to these aspects. In the Seattle Art Museum packet, there are six themes about Impressionism: *Radicalism of Impressionism, The Painting of Modern and Real Life Subjects, Busy City and Quiet Country Settings, Optical Innovations, En Plein Air and "The Painter of the Passing Moment", Collecting Impressionism.*¹³⁵ The introduction provides a discussion of Impressionism, its development, and its historical context in general terms. In the Philadelphia Museum of Art packet, there are only the two categories, impressionists paintings and Impressionists artist. Both the Seattle Art Museum and the Philadelphia Art Museum guide teachers and students on characteristic elements of the paintings.

Bibliography, Vocabulary

In addition to the questions and activities for the class, other important common elements provided in the teacher's resources are historical background, important terms and vocabulary for greater understanding. Highlighting and providing vocabulary words helps teachers and students understand important aspects of Impressionism. In addition, to teach these words helps students to improve their vocabulary and to be able to express their concepts of Impressionism.

The teacher packets also include a bibliography of books, videos, web and other resources for further investigation of the Impressionist movement, its artists, art history, and related world events. Teachers need not spend much time finding resources, as they can gain appropriate resources through this information.

The teacher guides in these three museums offer a provocative source for a student's intellectual development – a source best used when educators effectively plan for the teaching of high-order and critical thinking skills. At the core of this teaching is an individualized and sequential process built on the museum's primary source material. Moreover, these three museums serve numerous needs of the art curriculum.

Interpreting Impressionism offers a glimpse into a revolutionary art movement period that still affects the present day and how these artists are reflected by culture and society. Thus, the paintings selected in the lesson activities, for example, support a general study of all kinds of painting such as landscape, portrait, and still life subject. The lessons introduce how visual materials can instruct students not only about artists and their accomplishments, but also about the technique, conventions, media, symbols, colors and other concepts. Also, each image can help prepare students to participate in activities and discussions. Each has an individual approach

to depicting landscape, still life, and people in the nineteenth century. Another point for discussion, then, is the way that artists reveal information about themselves and their intentions as they show the personality and emotions.

IX. CONCLUSION

A Perspective of School Programs in Japanese Art Museums

Complicated school schedules make museum visits difficult logistically, and rigidly apportioned class time make “extras” hard to fit in.¹³⁶ Developing curriculum units and individual lesson plans by the art museum for teachers is one way to work with this challenge. The teacher’s resources in the teacher’s packet contain lesson plans, as well as background information such as the major themes of the era or the type of art group, glossary and bibliography. In this manner, teachers are able to gain an understanding of characteristics for each art group and its artists in order to expand the teacher’s knowledge. Although teachers may not have special knowledge of art history or related fields, the teacher’s resources in the teacher’s packet can help teachers to understand, covering their lack of knowledge in the field.

Finally, the teacher’s packet models presented in this paper can provide Japanese art museums with the following information:

- Museum general information including fee, about a museum visit, directions, parking, lunch facilities
- Overview and objectives of an art museum
- Teaching resources
 - Information about Impressionism
 - Lesson Activities
 - Vocabulary
 - Glossary
 - Selected Bibliography & Resources for Educators

Since Japanese art education has been focused on figurative art in order to develop self-expression, the importance of learning by looking and through perception has been

neglected. Now Japanese art education has noticed its importance, as art is necessary to enrich society and provide knowledge and thoughts that cannot be learned in other fields. On the other hand, viewing the arts as a cognitive activity that connects the various dimensions of the subject is most important. Creativity rarely reaches across all subjects; it most often occurs within the domain of knowledge of the arts. Moreover, as the Getty Education Institute for Arts states, children are able to gain the skills needed for their future through a study of art, such as critical thinking, solving problems, team work, and cross-cultural understanding.¹³⁷ This applies to Japanese art education as well. Looking, thinking, criticizing, and discussing through art broaden one's horizons expressed through words and drawing. Art through such experiences gives children opportunities to gain skills that can be used to communicate appropriately within a society in which children need to think, solve problems and judge. Such art education is especially enforced in the new national teaching guideline.

Considering the differences in the school curriculum and teachers' attitudes toward art museums in Japan, there are definitely a few things regarding lesson activities that should be considered and modified in the teacher's packet they could be used in Japanese art museums. Although providing the basic information for teachers and students to prepare the museum visit is a common necessity in Japan, the lesson activities in the teacher's packet related to school curriculum are different in the United States.

The current American school curriculums according to manual standards in art is based on the Discipline Based Art Education. However, Japanese schools do not integrate the Discipline Based Art Education into the curriculum, although it has influenced Japanese art education indirectly, through references in the new national teaching guideline. One discipline in DBAE requires that teachers have knowledge of not only art, but also of aesthetic judgment and

art philosophy. These requirements are difficult to acquire for Japanese teachers who have not trained in teaching art as a specialty. On the other hand, Japanese art museum staffs are specialists and therefore, there is a possibility that the activities in the teacher's packet can be used in both the Japanese art museums and schools, if they work closely with each other. One step toward developing school programs is the teacher's packet, because it suggests to teachers what kind of activities corresponding to the new national guideline can be done in the classroom.

The other consideration in creating lesson activities in the teacher's packet is that Japanese schools in general, do not encourage class discussion unlike American classes. Japanese students tend to be only listening while teachers are talking. Museums that encourage students to look, examine, compare, contrast, collect data, analyze and evaluate, are places to discuss and use many words. This is one of the aims of museum education. This visual approach to learning offers a distinct complementary experience to the classroom. In the American teacher packets, the questions suggested in the activities encourage students to discuss their artwork or the artwork of others actively. Discussion enables learners to express themselves and interact with each other. As a consequence, students learn from each other. Another aid to effective discussion is to instruct students to listen to what others have to say, to take turns speaking, and to plan ahead what they themselves intend to say. Moreover, expressing their thoughts encourages and stimulates language development and promotes conversations that eventually lead to a great willingness and ability to express oneself verbally. Vocabulary building can very naturally be brought into the discussion of art projects by using words that describe color, texture, shape and size. In this way the auditory skills of listening and following directions are reinforced. In addition, many children increase their power of observation and become more aware of the world around them.

To enforce the importance of these elements, Japanese art museums need to gradually develop the activities that encourage students to talk, discuss, and listen to other students in order to fulfill the aims of the new national guideline and art education.

Using VTS may be the best way for Japanese students to talk about art objects, since VTS was developed for beginning learners. As Japanese students are not trained to talk in the classroom and worry about mistakes in front of the class, open-ended questions will encourage students to discuss their opinions. Moreover, if the teachers would like students to learn the general terms of painting, asking about color, shape, and size to students will also encourage them to talk easily. Although discussion benefits both individuals and others, still some students are more comfortable writing to express their opinions about art objects. In this case, the examples drawn from the teacher's packet of the Philadelphia art museum would be an effective model.

Taking the teacher's packets in American art museums as a Japanese art museum models is the first step toward the improvement of school programs in Japanese art museum. But it may be necessary to modify and adjust American teacher's packets by testing, and experimenting in Japanese art museums as a consequence of the differences of cultures, school and museum systems. The American teacher's packet can influence Japanese art museums and schools to step forward to the next level. In the future, as in America, there will be more museum-school programs meant to make meaningful learning in the art museums in Japan. Museum education in both art classrooms and in gallery settings may be planned in a variety of ways and need not include a set menu of choices. In the future the art curriculum, the teacher's imagination, and students' interests can all play a part in deciding how to best instruct the class before, during, and after a museum field trip. Furthermore, museum staff should be thought of as valuable contacts

and partners in developing these important educational opportunities for students. These professionals can assist teachers in making meaningful educational decisions about both in-class and on-site instruction. Together, the two can ensure that students have a rewarding and eye-opening experience that they will remember for the rest of their lives.

School programs do not develop without communication and a relationship with schools. Japanese art museums and schools need to establish these relationships. The teacher's packet as suggested in this thesis is beginning.

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Appendix I

MUSEUM VISITORS: PARTNERS IN CONSERVATION Pre-Visit Activities

It is only natural for visitors to want to touch works of art in a museum. Most visitors are unaware that all of the objects on display, even seemingly indestructible stone or metal objects, can be damaged by the gentlest touch. The oils, dirt, and acids transferred from visitors' hands eventually take their toll.

A small-scale bronze reproduction of the Lincoln Memorial's statue of Abraham Lincoln, commissioned by the Museum specifically for the purpose of being touched by visitors, has been on view near the Huntington Avenue entrance for the past several years. The sculpture's label invites visitors to "Please Touch." No one who sees the statue needs to be told which of its parts have been touched most, for the shininess of Lincoln's nose and knees bears witness to the chemical reaction of the oils from human hands and bronze. The patina (a usually green film formed naturally on copper and bronze by long exposure or artificially - as by acids) has been worn away to bare metal in these areas.

For the past 125 years, the Museum of Fine Arts has undertaken every means possible to preserve works of art so that they may continue to delight and educate future generations of Museum visitors. Yet, in order to really succeed in this mission, the Museum needs the cooperation of everyone who enters the Museum's doors. With this sense of common purpose, we all, in fact, participate in museum conservation.

Before your visit, try the following activities to help your students understand why we ask that you do not touch works of art at the Museum.

Activity #1

- ① Select three or four pennies of different ages and of varying degrees of wear.
- ② Pass the pennies around the classroom, and discuss how the passage of time and the degree to which they were handled have affected the condition and appearance of the pennies.
- ③ If possible, try to obtain an old penny that is in mint condition; then you can discuss how the penny was able to remain in this condition.

Activity #2

- ① Take two small sheets of white paper (about 4" x 5") and pass one of them around the classroom.
- ② Ask each student to rub the paper between their fingers for a few seconds before passing it along. After everyone has touched the paper, have students compare it to the piece that was not passed around.
- ③ Discuss how much dirt and oil was left on the sheet that they touched, and how works of art can be damaged in this way.
- ④ Tell students that thousands of people visit the Museum every day, and ask them to imagine what the paper might look like if thousands of people had touched it!
- ⑤ Use their comments as a springboard for a discussion on the importance of preserving art for future generations.

Appendix II

Museum of Fine Arts, Boston  School Programs

ESSENTIAL INFORMATION FOR YOUR ARRIVAL AND VISIT

We look forward to welcoming you among the 75,000 school visitors who come to the Museum of Fine Arts, Boston each year. Please take the time to review your enclosed confirmation form and the following information.

☛ When can we arrive?

You and your class will be welcomed at the School Group Entrance at the scheduled arrival time indicated on the enclosed confirmation letter. In an effort to avoid overcrowding in the galleries, and to ensure that everyone's visit is as enjoyable as possible, it is important that everyone follows the Museum's policies:

- Groups will not be admitted into the Museum before their reserved tour time.
- If you have two groups scheduled at different times on the same day, the second group will not be admitted until their appointed time.
- You do not need to plan to arrive before your scheduled arrival time. If you arrive early, please keep your students on the bus until it is time to enter the Museum.

☛ What happens if our group is late?

If it appears that your group will be late in arriving, please let us know by calling 617-369-3310 and 617-369-3300. If you are more than 20 minutes late for your guided tour, we cannot guarantee that you will have a guide.

☛ Where do we enter?

The School Group Entrance is on the Fenway side of the building, next to the Japanese garden. Please ring the buzzer and you will be let in. Facilities are provided for checking coats and large bags so students can comfortably visit the galleries.

☛ Where can our bus park?

Bus drivers should plan to drop off students at the School Group Entrance and return to pick them up at a predetermined time. We're sorry, but there is no bus parking at the MFA. The location of city-designated bus parking areas is included in this packet.

When scheduling your buses, please plan to arrive as close to your scheduled time as possible. Plan additional time at the end of your visit for the students to visit the Student Shop, bathrooms, and retrieve their coats.

If you come by car or van, you can park in the MFA lot or garage at the members' rate. As you leave, inform the lot attendant that you were with a youth group visit to receive the reduced rate.

Appendix III



The Moorish Chief

1878, by Eduard Charlemont
(Austrian, born 1848, died 1908)
Oil on wood
59 1/2 x 38 1/2" (150.2 x 97.8 cm)

Let's Look

- Who is this man and where is he standing?
- What makes him look so powerful?
- Where is the light coming from? How can you tell?
- What makes this painting look so real?

Read About This Painting

Looking down at us, a tall man in white robes stands in the doorway of an impressive palace. People have marveled at this painting's details and speculated about its subject for over a hundred years. But no one knows for sure who the man is because this is not a portrait—the artist used a costumed model standing in a Moorish palace.

The painting is filled with many realistic details. Look at the man's clothing: he is dressed in the kind of hooded cloak sometimes called a *burnoose* and typically worn by Arabs and Moors. On his head is a *kaffiyeh* (headdress) that almost completely covers a crimson cap underneath. Look for two richly *damascened scabbards* (decorated sword covers) stuck into his gold-embroidered belt. One scabbard is empty. What is he holding in his right hand? It's a slender sword, the blade pointed downward like an extension of his muscular arm.

The background of this painting is based on the Alhambra, a famous fortress overlooking the city of Granada, Spain. The Alhambra was built during the thirteenth and fourteenth centuries by Moors, Muslims from northwestern Africa, who ruled large portions of Spain from A.D. 711 until 1492. Although Spain is part of the European continent, it is located just across the Strait of Gibraltar from North Africa.

The painting probably gets its current title, *The Moorish Chief*, from the Moorish architecture in the background. But when it was first exhibited in 1878, it was called *The Guardian of the Seraglio*. Seraglio ("seh-RAL-yo") is the name for the special quarters in a Muslim residence where the women of the household were sheltered from strangers—so this title identified the man as guard of the women in the palace. However, after being purchased by Philadelphia collector John G.

Let's Look Again

- Imagine changing one important thing in this painting—the clothing, the lighting, the architecture, the gender, or the skin color. How would this change your response to the painting? Share your ideas with a partner.
- Intricate patterns are common in Moorish and Islamic art and architecture. How many patterns can you find in this painting? (Look at the vaults and arches, the tiles, the carpet, and the large copper bowl.)

Johnson in 1892, the painting was listed as *The Alhambra Guard*. This title makes sense, since the palace in the background resembles the Alhambra. Finally, when the painting came to the Philadelphia Museum of Art, people began calling it *The Moorish Chief*. Do you find that these different titles make you see different things in the painting? Perhaps the painting has had so many different names because people see different stories in it. What title would you give this painting?

The artist, Eduard Charlemont, made the figure and the setting look so true to life—almost more real than a photograph!—that you might wonder how such an amazing illusion could be created with oil paint. To render different textures so precisely, Charlemont used a smooth wood panel as a painting surface instead of canvas. Look at the folds of fabric between the fingers of the left hand. Can you see any brushstrokes? To create this detailed figure, Charlemont probably combined information he found in travel books with his studies of live models and with ideas from his imagination. *Illusionistic* paintings of people from faraway places were extremely popular at the annual Salon exhibitions in Paris.

About This Artist

Eduard Charlemont ("SHAR-luh-mahn") was born in 1848 in Vienna, the capital of Austria. His father was a professional artist who painted miniature portraits and encouraged his talented son to help. When he was just fifteen, Eduard was hired to teach drawing at a girls' school. Later he studied at the Vienna Academy, worked as an apprentice in an artist's studio, and traveled to Germany, Italy, and finally to Paris, where he stayed for thirty years.

In Paris, Charlemont's paintings were in great demand among wealthy patrons. He won several prizes at the Paris Salons, annual government-sponsored exhibitions held by the French Academy. At the same time, a diverse group of artists who called themselves "the Independents" were organizing their own exhibitions, rebelling against the Academy's tight control over what kinds of paintings could be exhibited publicly. The Independents included such painters as Edgar Degas, Mary Cassatt, Claude Monet, Auguste Renoir, and Camille Pissarro, and soon became known as the Impressionists. Although

Hands-on Activities

- Have you noticed that half of the Moorish Chief's face and half of his right arm are in shadow? Experiment with a partner and a lamp or a large flashlight to create dramatic shadows like these on yourselves.
- Find geometric shapes in the architecture in this painting. Choose your two favorite ones, draw them on lightweight cardboard, then carefully cut them out. Use colored pencils to trace around the shapes and develop a pattern of your own.

Writing Activities

- Write definitions for the italicized words in the text. Then, using five of these words, write a paragraph describing in detail the physical appearance, from top to toe, of one of your favorite heroes or heroines in life or in literature.
- Imagine that you are exploring the dark, shadowy rooms of the Alhambra. You come around a corner and find yourself face-to-face with the Moorish Chief. What would you say? What would he say? What would happen next?

Impressionist art is very popular today, it was shocking to the Paris art world in the 1870s.

In *The Moorish Chief*, Charlemont used quite different painting methods than those of the Impressionists. Charlemont painted indoors in his studio, observing in great detail his model and all the other elements that would appear in the picture. His goal was to use his imagination to invent a beautiful and mysterious world. The Impressionists felt that they were simply recording what they saw in the real world. And while Charlemont was highly skilled at blending and hiding his brushstrokes, the Impressionists delighted in allowing theirs to show.

Charlemont's artistic skill brought him much recognition within his lifetime. While *The Moorish Chief* and other paintings were meant to be framed, Charlemont was also famous for murals, large paintings made to cover a wall or ceiling. His masterwork was three enormous ceiling panels for Vienna's city theater. Each panel was almost sixty feet long!

Eduard Charlemont died in Vienna in 1906. Today his name is almost unknown, and yet *The Moorish Chief* is one of the most popular paintings at the Philadelphia Museum of Art; more reproductions of this painting are sold in the Museum Store than of any other work of art in the Museum.

The Alhambra

From the outside, the Alhambra is a massive fortress with crenelated battlements. Inside, the Alhambra is a luxurious palace with elaborately ornamented halls and chambers surrounding a series of open courtyards. In the exquisite Court of the Lions, one hundred twenty-eight slender columns of white marble enclose a courtyard in which twelve marble, water-spouting lions support a large fountain. Vaults and arches covered with intricate geometric decorations that look like honeycombs and stalactites (icicle-shaped mineral deposits that hang from the ceiling and walls of caves) can be found throughout the Alhambra.

Appendix IV



* The Victoria and Albert Museum, London, England, Photo, V&A Picture Library

Subject

Unlike most Impressionists, Degas never worked from nature. "Art is not a sport," wrote this cool, cynical intellectual, the very image of the Paris dandy. Instead, he roamed behind the scenes of such popular city haunts as the opera, ballet, and racetrack. In this scene from the then-popular *Robert Le Diable* (Robert the Devil) opera, the spirits of dead nuns who have broken their vows dance wildly in a ghostly moonlit cloister, hoping to lure the hero Robert to damnation. Painting from an audience member's viewpoint, Degas is more interested in what is going on at the edge of the theater's orchestra pit than on the stage. Several musicians and audience members are painted as portraits of Degas' opera-loving friends. Viewing this painting, we can almost reach out and touch the slicked-down hair of the man in the right foreground, as he and the gentlemen near

him look in every direction except toward the stage. What or who is the bearded man with the opera glasses (far left) eyeing? The painting's focus is a far cry from the moralizing themes of French Academy art. Perhaps Degas was making fun of this heavy, melodramatic opera, with its ties to a traditional, Romantic past that the Impressionists wanted to escape.

Style

The daring composition (like a photograph taken by someone in the audience) shows how photography influenced the Impressionists. As they gaze toward the painting's edges, Degas' subjects seem to say that life goes on outside this painting. The artist often made quick, location sketches with "essence" - oil paint thinned with turpentine - and then painted a finished work in his studio. Like other Impressionists, Degas was fascinated with light, but he

preferred artificial light to the *en plein air* kind. Notice how this painting's three light sources create different moods: the bright lamps lighting the musicians' scores, the eerie cast of footlights on the performers and the moonlight created by gas lights over the stage. "The fascinating thing," Degas said, "is not to show the source of light, but the effect of light."

Artist

To Degas, a painting was "something which requires as much knavery, trickery, and deceit as the perpetration of a crime." In his studio, Degas loved to experiment with composition and light, but unlike most Impressionists, he often painted from memory or imagination. He also worked in a variety of materials, including pastel, pastel-paint combinations, and sculpture. When a financial crisis forced him to sell his work in the mid-1870s, he turned to monotype

Lesson #2

Edgar Degas (duh-GAH)

French, 1834-1917

The Ballet Scene from Meyerbeer's Opera, "Robert le Diable," 1876

Oil on canvas
30 1/8 x 32 in.

The Victoria and Albert Museum,
London, England

prints (made by applying colored or black paint to a metal plate) which could be

turned out quickly. However, he continued to paint until his

eyesight grew too weak at the end of his life.

Looking Questions

- Where does this scene take place?
- Where are you, the viewer, located in relation to the scene in the painting?
- What musical instruments do you see?
- There are two horizontal lines in this painting. Where are they?
- Where are the lights coming from?
- What are the people on the stage doing?
- Where is the man in the lower left-hand corner looking?
- What colors do you see in the painting?
- What shapes are repeated in this painting?

Activities

The Arts

Discover how different kinds of lights affect colors and shadows of objects. Set up a still life for your students. Put a clear glass, a piece of cloth, and a tall, shiny object such as a colorful plastic cup on a large, white piece of paper. Use candlelight and a flashlight covered with tinted Mylar to add color, electric light, and sunlight. Record what happens to the colors, shadows, and shapes of the objects as the light changes. Create drawings from these experiments.

Math or Science

Ask your students to look at this transparency next to the other Degas reproduction in this packet, *Before the Performance*. During the late 1800s, French mathematicians formalized some of Augustin Cauchy's and Evarist Galois's ideas into what we call algebra - math in which letters are used to represent basic number relationships. Some of these

letters are constants, values that do not change. Some letters in algebra are variables, values that change and are different. Have the students look for things that these two reproductions have in common (the constants) and how they are different (the variables). Then make a list of each category. Which is the longer list?

Language Arts

This painting captures the experience of attending an opera, one of the artist's favorite forms of entertainment. Ask your students to write a review of a specific work from their own favorite form of entertainment. It may be a movie, play, computer game, or television show.

Social Studies

The painting features three different types of people. The actors are on the stage. The musicians are in the orchestra pit. The audience members are sitting in the front rows. Divide the class into teams of about five students each. The small groups will work

together to develop their own script or story line for a music video. It must relate to the painting. It could be about the audience, stagehand, usher, musicians, and/or the activity on stage. Each team will develop a short story line or script describing their proposed video. What kind of music is being played? Are the actors dancing or posed standing still? Is the audience enjoying the performance? Try to make the video include some historically accurate details.

展示のみどころ

B 名古屋ポストン美術館
NAGOYA POSTON MUSEUM OF FINE ARTS

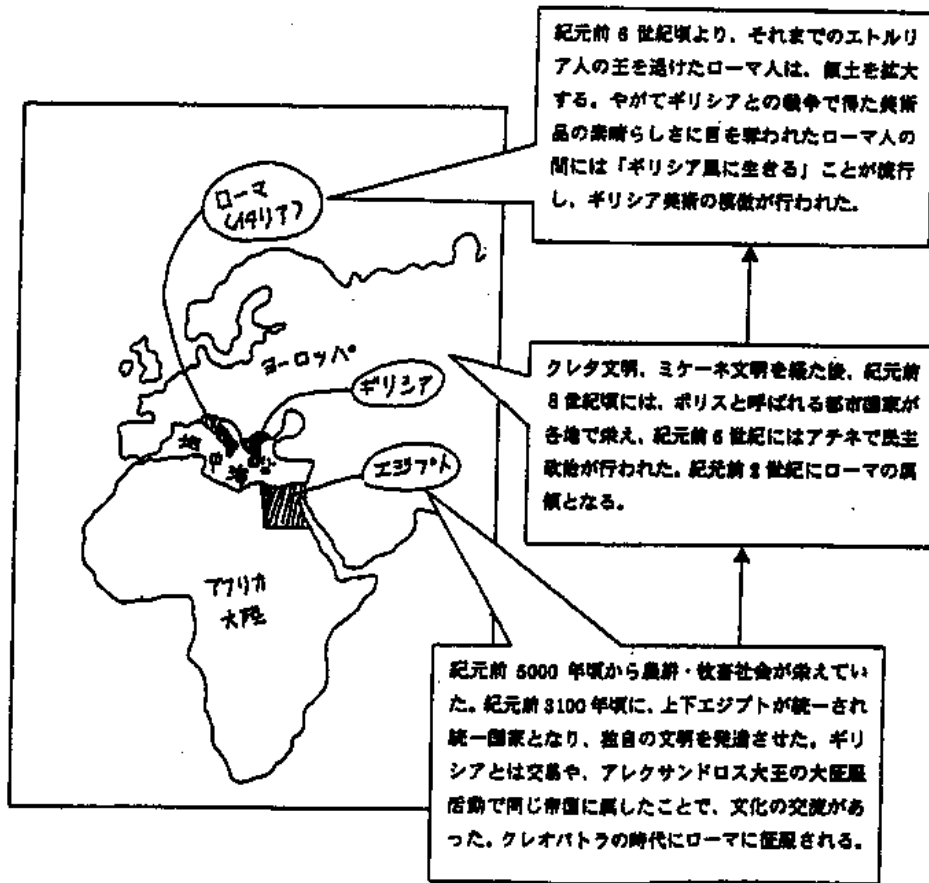
- *本資料は、生徒さんに指導していただくために、先生にお読みいただく資料です。
- *以下は、展示の内容の概略です。展示の全体像を把握して頂けます。

展示の全体の流れ

約 5000 年前から、地中海を中心にエジプト、次いでギリシア、ローマと古代文明が相次いで誕生し、これらの文明は互いに交流し、影響を与え合いながら展開し、西洋文明の基礎となってきました。本展覧会は約 5000 年にわたり花開いたこれら三つの文明の歴史を、古代エジプトのミイラの木棺、古代ギリシアの壁画や彫像、古代ローマの壁画や彫像など、ポストン美術館所蔵の名品を通して紹介します。

別添 セルフガイド「古代地中海地図」参照

別添「古代地中海世界の美術」カラー版チラシ参照





- *本資料は、生徒さんに指導していただくために、先生にお読みいただく資料です。資料4～6の活用方法を掲載しています。
- *このコースは初級編で、世界史を学習していない小学生でも対応可能です。
- *生徒さんの理解度に応じて自由に活用してください。

ジュニア版セルフガイド（資料5）の活用

資料5 ジュニア版セルフガイドでは、古代エジプトの作品を以下の5つの作品（群）に絞って解説しています。

- 資料5-1 「パレット」
- 資料5-2 「古代エジプトのファッション」
- 資料5-3 「模型」
- 資料5-4 「ミイラ」
- 資料5-5 「ミイラを助ける仲間たち」

世界史や世界地理の知識がなくても、上記の資料を読み、以下の点に特に注意することで、作品に対する興味、理解度を高められます。

- ・個別の作品を注意深く観察する
↓
- ・その形の美しさに注目する
↓
- ・死後の世界での生活を重視した古代エジプトの人々の信仰や思想、日常生活を読み取り理解する

- * 資料5 ジュニア版セルフガイドは、展示室内にも設置してあります。

「展示室での注意事項」（資料4）で、
展示室でのマナーについての徹底もお願い致します！