

BAM | BOISE ART MUSEUM

PRE-VISIT ART PACK & CURRICULUM GUIDE IMPRESSIONISM IN THE NORTHWEST

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Childe Hassam
Mountain Home, Idaho, 1901
oil on panel
5 x 8 inches

Collection of the American Academy of Arts and Letters

Students will discover art of their region by world famous artists, in the exhibition, *Impressionism in the Northwest*. In the studios, students will compose multi-media impressionist artwork.

RELATES TO

- Idaho History
- U.S. History
- Northwest History
- World History
- Landscape
- Place
- Nature

TOUR OBJECTIVES

Students will...

- Observe and describe characteristics of artworks.
- Apply vocabulary and concepts to artworks.
- Investigate stylistic techniques that distinguish Impressionist style.
- Compare and contrast how artists choose to represent landscape.
- Discuss artist's individual life experiences and how their artwork can teach viewers about Idaho, Northwest, U.S., and World History.
- Discuss connections between the artworks and landscape, place, and nature of the Northwest region.
- Create multi-media impressionist artwork in the studios.

The Boise Art Museum's education philosophy encourages the examination and discussion of the visual arts through a holistic approach to art education. Programs support the development of critical thinking skills, visual analysis, exploration and understanding of art techniques as well as the investigation of cultural contexts, art as a form of communication, and multidisciplinary connections. In its touring program, BAM uses arts-based, student-centered, guided-discovery techniques and inquiry strategies that encourage teaching directly from the object and encompass aspects of many education philosophies.

TOUR CHECKLIST FOR TEACHERS

Please follow the checklist below in preparation for your tour

BEFORE YOUR TOUR

- ☐ PREVIEW THE EXHIBITION with the *Free Teacher Preview Pass* included with your confirmation letter.

WITH YOUR STUDENTS:

- ☐ DO THE PRE-VISIT ART TALK and review the VOCABULARY words with your students
- ☐ SHARE THE MUSEUM MANNERS with your students.
- ☐ MAKE LARGE NAMETAGS for students with their first names only.

WITH YOUR CHAPERONS:

- ☐ DESIGNATE YOUR ADULT CHAPERONS. A maximum of **four chaperons are admitted with the group for free.** Chaperons have specific responsibilities and are admitted with the students free of charge. Additional adults pay regular admission and are considered regular visitors in the Museum. (The teacher is counted as one of the four chaperons.)
- ☐ ASK CHAPERONS not to bring infants, younger children, or other siblings.
- ☐ REVIEW THE CHAPERON GUIDELINES with your designated chaperons.
- ☐ PRINT THE CHAPERON PASSES and HAVE YOUR PAYMENT PREPARED for any additional adults. Checks can be made payable to the Boise Art Museum or BAM. We are unable to make change, so please have the exact amount prepared if you are paying with cash. (Often teachers split the admission among all adults to cover the cost. Schools or individuals may pay for the additional adults.) ***General admission is \$6; admission for seniors (62+) \$4, and full-time college students is \$3.***

A NOTE TO HELP WITH CHAPERON SELECTION: All students will receive *Free Return Tickets* at the end of the visit. These tickets allow the student and one guest to return and visit the Museum for free at a later date. Parents who indicate that they would like to be chaperons after you have designated the maximum limit of four (4) should be encouraged to return with their students, at a later date, using the *Free Return Ticket*.

WHEN YOU ARRIVE

- ☐ ARRIVE AT THE REAR EDUCATION ENTRANCE facing Julia Davis Park and the Rose Garden. Do not enter through the front of the museum. Arrive no more than 5 minutes before your scheduled time, as your docents can only let you into the Museum at your indicated tour time. Do not ring the delivery buzzer.
- ☐ DIVIDE YOUR CLASS INTO TWO GROUPS (of approximately 15 students) for their tour.
- ☐ IDENTIFY YOUR CHAPERONS for the docent and MAKE THE PAYMENT for additional adults
- ☐ LEAVE LARGE FIRST AID KITS AND BAGS at the Education Entrance. First aid kits and bags must be smaller than 11" X 15" and must be worn on the front of your body. BAM has multiple first aid kits on site.
- ☐ REMEMBER: The Museum has no indoor or outdoor lunch facilities. Tour groups may bring their lunches and enjoy Julia Davis Park or visit the restaurants at BODO or nearby Boise State University.

AFTER YOUR TOUR

- ☐ COMPLETE THE EVALUATION CARD that you receive from your tour guides. Your constructive criticism helps us continue to tailor our programs to suit your needs.
- ☐ DO THE MAKE IT! ACTIVITY or use related ideas listed in CURRICULAR CONNECTIONS to connect the tour to your classroom curricula.

IMPRESSIONISM IN THE NORTHWEST

MUSEUM MANNERS FOR STUDENTS

Please share and discuss these MUSEUM MANNERS with your students.

Remembering to follow these manners on your tour at the Boise Art Museum will help keep the artwork safe and make sure everyone has a positive experience on the tour.

- **Food, drink, and gum** are not allowed in the Museum galleries.
- **Give the artwork and the walls at least 12 inches of space.**
- **Sit on the floor** during group discussions so everyone can see.
- **Use indoor behavior;** running and jumping should be limited to the outdoors.
- **Leave pens, markers and other writing/art materials at school,** in your backpack, or on the bus.
- **Pay attention so you can be a tour guide.** At the end of the tour, your docent will give your teacher *Free Return Tickets* for each student. These tickets allow you and one guest to return and visit the Museum for free. When you return, you can take your guest on a tour sharing what you learned.
- **Have fun** and enjoy your visit to the Boise Art Museum!

CHAPERON GUIDELINES

Please share and discuss this information with your chaperons.

Agreeing to be a chaperon for Boise Art Museum's School Tour Program means that you understand the following policies and agree to participate when asked by the docent.

- **Chaperons should not bring infants, younger children, or siblings** with them on the tour.
- Keep students with the group and encourage students to **stay at least 12" away from the artwork and walls.**
- Make sure students **sit (rather than lay) on the floor and keep their hands and feet to themselves .**
- Help students to **pay attention and participate** by engaging with the group and the tour.
- **Encourage student participation.** If you feel you have a relevant response to the docent's questions, please share as long as your comment complements the students' ideas.
- The docent may call on you to **help during the studio project.** Please pay attention to the instructions and help all students with the process.
- **Additional adults pay regular admission** and are considered independent visitors apart from the school tour. Additional adults are not required to participate in chaperon responsibilities.
- **Cameras, large purses, backpacks, coats and umbrellas should be left on the bus** or stored by the back exit until the end of the visit.
- **Turn your cell phone off.** The use of cell phones is not permitted in the Museum during tours.

CHAPERON PASSES

BAM offers FREE admission to four (4) adult chaperons with every pre-scheduled tour group. Additional adults must pay regular admission and are considered independent visitors to the Museum. **PLEASE PRINT THIS PAGE BEFORE ARRIVING AT BAM FOR YOUR TOUR.** Designate your four chaperons and have your payment prepared. When you arrive at BAM, please identify your four designated chaperons for the docents. Chaperons must agree to help supervise groups, follow the Museum Manners, and participate in the tour activities when asked.

TOUR CHAPERON 1

(TEACHER)

Welcome to the Boise Art Museum! BAM provides FREE admission to 4 adult chaperons with a student group.

THANK YOU for helping to make BAM's School Tour Program safe and enjoyable for everyone by doing the following:

- Accompany groups at all times while they are touring the Museum;
- Help the docent keep students with the group and at least 12" away from the artwork and walls;
- Assist the students and continue to supervise while in the studios.

Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.

This chaperon pass is only valid during a pre-scheduled school tour.

Duplicates are not accepted.

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TOUR CHAPERON 2

(TEACHER)

Welcome to the Boise Art Museum! BAM provides FREE admission to 4 adult chaperons with a student group.

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BAM | BOISE ART MUSEUM

TOUR CHAPERON 3

(TEACHER)

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BAM | BOISE ART MUSEUM

TOUR CHAPERON 4

(TEACHER)

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BAM | BOISE ART MUSEUM

IMPRESSIONISM IN THE NORTHWEST

ABOUT THE EXHIBITION

In the early twentieth century, American Impressionism became a movement in its own right, breaking away from the European tradition in a number of ways. Building upon earlier experiments with light and color, artists in the United States utilized broken brushstrokes in novel ways to depict the wide-ranging landscapes of North America. Many exhibitions and publications have explored these differences with respect to artists working on the east coast and, to a lesser degree, in California. Only recently has Impressionism in the Northwest garnered increased academic and public interest.

This exhibition presents Impressionist paintings by artists who lived and traveled in Alaska, Idaho, Oregon, and Washington, including Childe Hassam, Clyde Leon Keller, Sydney Laurence, C. C. McKim, Clara Jane Stephens, John Trullinger, Henry Frederick Wentz, Melville T. Wire, C. E. S. Wood, and Eustace Ziegler. These painters faced a unique challenge in capturing the dynamic Northwest landscape and the unique qualities of light that accompany it. The exhibition features rugged coasts, high deserts, dense evergreen forests, and soaring peaks—such as Mt. Hood and Mt. McKinley—depicted by some of the early twentieth century’s foremost Northwest artists.

Organized by the Boise Art Museum

Sponsored by Patty and Alan Head and Individual Artwork Sponsors

VOCABULARY

Definitions with images included on pg. 6-9.

Impressionism	An art movement started in France in the 1860’s. It emphasized recording the effects of sunlight on objects and used short, broken brushstrokes and bright colors.
Landscape	A representation of the land or a natural environment.
En plein air	A French term meaning, “in the fresh air,” outdoors; in Art History it refers to artists who paint outdoors.
Tight brush strokes	When brushstrokes in a painting are not visible, giving the artwork a smooth look.
Loose brush strokes	When specific strokes from a brush are visible in a painting.
Atmospheric perspective	Way of showing depth and distance in a painting by using fading colors and hazy details.
Impasto	Paint applied thickly to a canvas creating a dense, chunky texture.
Texture	The visual representation of how a surface would seem to feel to the touch.

Impressionism

An art movement started in France in the 1860's. It emphasized recording the effects of sunlight on objects and used short, broken brushstrokes and bright colors.



Claude Monet, "Japanese Footbridge, Giverny," 1895, oil on canvas, 31 x 38 ½ in. (Philadelphia Museum of Art. Gift of F. Otto Haas, and partial gift of the reserved life interest of Carole Haas Gravagno, 1993, inv. 1993-151-2).

Tight brush stroke

When brushstrokes in a painting are not visible, giving the artwork a smooth look.



Sheila Gardner
Castle Mountain, 1994
oil on canvas
60" x 70"
Boise Art Museum Permanent Collection

Landscape

A representation of the land or a natural environment.



En plein air

A French term meaning, “in the fresh air,” outdoors; in Art History it refers to artists who paint outdoors.



John Singer Sargent, painter.

Loose brush stroke

When specific strokes from a brush are visible in a painting.



C. E. S. Wood
(detail) *Harney Desert*, 1908
oil on canvas
24 3/16 x 29 1/2 inches
Collection of the Portland Art Museum

Atmospheric perspective

Way of showing depth and distance in a painting by using fading colors and hazy details.



Eustace Paul Ziegler
Alaska Sentinels, 1923
oil on burlap
72 x 55 1/2 inches
Collection of the Frye Art Museum

Impasto

Paint applied thickly to a canvas creating a dense, chunky texture.



Childe Hassam
(detail) *Mountain Home, Idaho*, 1901
oil on panel
5 x 8 inches
Collection of the American Academy of Arts and Letters

Texture

The visual representation of how a surface would seem to feel to the touch.



IMPRESSIONISM IN THE NORTHWEST

Please view the two reproductions (Pre-Tour Images) with your class and lead a discussion using the following questions as guidelines. There are no “right” answers. The questions are meant to guide the group discussion. Students will revisit and discuss the original works at BAM. The vocabulary in this packet will aid discussion.

Research and experience have shown that students feel more comfortable when they can connect with something familiar once they arrive at the Museum. The students are excited to find “their” works of art while they are at BAM. They enjoy sharing their insights from the classroom discussion with the docent and making valuable comparisons between the textbook-like reproductions and the original works of art.

Raise your hand if you have been to a place that looks like this.

- Where did you visit?

This painting is titled, *Mountain Home, Idaho*.

Raise your hand if you have been to Mountain Home!

Mountain Home is a one hour drive from Boise—it is very close.

The artist’s name is Childe Hassam. He lived on the East Coast and travelled by train to Oregon. He rode the Oregon Short Line Railroad over 100 years ago! Mountain Home was a stop along the route. This is a landscape painting based on what Hassam observed.

- Have you ever made an artwork based on a place?
- What materials did you use?

Let’s look closely at the light in the painting.

- What time of day do you think it shows? Why?
- What season do you think it shows? Why?



Childe Hassam

Mountain Home, Idaho, 1901

oil on panel

5 x 8 inches

Collection of the American Academy of Arts and Letters



Katherine Joy Postle

The Malad Canyon, c. 1925

oil on panel

25 ¼ x 35 ¼

Boise Art Museum Permanent Collection

- How is this painting similar to *Mountain Home*?
- How is it different from *Mountain Home*?

This landscape might also be familiar to you.

Raise your hand if you have been to a place that looks like this.

- Where did you visit?

This painting is titled *The Malad Canyon*. Malad Canyon is an hour-and-a-half drive from Boise, near Twin Falls in Malad Gorge State Park. Today there is a bridge across the canyon. The canyon is 250 feet deep and 2.5 miles long.

- What do you observe in the painting of the canyon?

The waterfall in the background is called Devil’s Washbowl. It falls 60 feet. Devil’s Washbowl is a special type of waterfall. It moves upstream because the bottom of the canyon is eroding faster than the top.

This landscape was painted by artist Katherine Joy Postle. She taught art in Idaho more than 100 years ago! She spent time in Florida and she wrote about the wildlife there, especially the birds.

When we visit Boise Art Museum, we will see more examples of landscapes from the Northwest. Maybe there will be more places you have visited!

The two images may also be accessed through our website, www.boiseartmuseum.org

IMPRESSIONISM IN THE NORTHWEST



Childe Hassam

Mountain Home, Idaho, 1901

oil on panel

5 x 8 inches

Collection of the American Academy of Arts and Letters

The two images may also be accessed through our website, www.boiseartmuseum.org
<http://www.boiseartmuseum.org/school-programs/artpacks/>

IMPRESSIONISM IN THE NORTHWEST



Katherine Joy Postle

The Malad Canyon, c. 1925

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Boise Art Museum Permanent Collection

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IMPRESSIONISM IN THE NORTHWEST

CURRICULAR CONNECTIONS

Pre-school-1st Grade

SOCIAL STUDIES/HISTORY

Railway travel: Childe Hassam traveled to Mountain Home on the Oregon Short Line Railroad. Have you ever taken a train? Where did you travel? What is it like to ride a train? What types of transportation do you use every day?

LANGUAGE ARTS

Landscape short stories: Impressionist landscapes share with viewers a moment in time when the artist observed the view. Select an impressionist landscape painting and compose a short story about the landscape. For younger students, write together as a class. Older students can compose their own stories. What/who lives in this landscape? What is the weather like? Whose perspective are you viewing the landscape from? Will it change over time? Why or how?

Imaginary paintings: Thinking about the color, texture, and composition of impressionist landscapes, students will create imaginary paintings. For younger students, work together as a group. Imagine a landscape—what is the region, climate, time of day? What might be growing there? What animals might be living there? Are humans present? Create three lists of words to describe the imagined landscape — adjectives, nouns, and verbs. Once the lists are complete. Ask students to close their eyes and paint a mental picture listening to the lists that are read aloud.

MATH/SCIENCE/TECHNOLOGY

Malad Gorge State Park: How was Malad Canyon formed? What geologic processes led to the formation of Devil's Washbowl. Simulate erosion by adapting this experiment with your students: Erosion! The Ever-changing Earth, Kids Discover, <https://www.kidsdiscover.com/teacherresources/erosion-ever-changing-earth/>.

Maintaining the landscape: What parks or natural areas have you visited? How did you get there? What did you do there? Where there other people too? Would you like to return? Why or why not? Discuss how public parks and other designated natural areas are formed and protected. Why are these areas important?

ARTS

Sponge painting: Use sponges to achieve an impressionistic application of paint. Cut a generic dish sponge into small rectangles. Select a color palette of warm and cool tones. Try offering tones and shades beyond the three primary colors. Students will gently dip sponge pieces in the paint as though they were brushes, and stamp gently onto cardstock to paint. Subject matter can be free choice, or related to a specific landscape from a reference image.

En plein air painting: Get outside and paint! Perhaps you are able to go on a nature walk and bring painting supplies, maybe you paint from the playground. Watercolors are a great option as they are easy to clean. If easels are available, invite students to stand and paint what they see around them. If easels are not available, consider clipboards or simply use paper attached to a larger piece of cardboard with clothespins.

LITERATURE

Anna's Art Adventure, Bjorn Sortland, ISBN-10: 1575053764.

Anywhere Artist, Nikki Slade Robinson, ISBN-10: 1328707369.

A Walk in the Forest, Maria Dek, ISBN-10: 1616895691.

Beautiful Oops!, Barney Saltzberg, ISBN-10: 076115728X.

Chasing Degas, Eva Montanari, ISBN-10: 0810938782.

Colors! ¡Colores!, Jorge Luján, ISBN-10: 0888998635.

Monet Paints a Day, Julie Danneberg, ISBN-10: 158089240X.

Maybe Something Beautiful: How Art Transformed a Neighborhood, F. Isabel Campoy and Theresa Howell, ISBN-10: 0544357698.

Today, Julie Morstad, ISBN-10: 1927018684.

Quiet Time with Cassatt (Mini Masters), Julie Merberg and Suzanne Bober, ISBN-10: 081185504X.

When Sophie's Feelings Are Really, Really Hurt, Molly Bang, ISBN-10: 0545788315.

IMPRESSIONISM IN THE NORTHWEST

CURRICULAR CONNECTIONS.

2nd-5th Grade

SOCIAL STUDIES/HISTORY

Railway travel: Childe Hassam traveled to Mountain Home on the Oregon Short Line Railroad. As a class, research this railroad — where did it run? Where did it stop? What were the trains used for? Does it still exist?

What is Impressionism: Read more about Impressionism—What is Impressionism, Kids Explore, Tate.org, <https://www.tate.org.uk/kids/explore/what-is/impressionism>.

LANGUAGE ARTS

Descriptive language: Impressionist painters aim to represent the feeling or essence of a specific place and moment. Practice writing with descriptive language. What parts of speech and punctuation can you use to create a detailed scene for readers?

Landscape photo poems: Create an anthology of landscape-inspired poems. Each student will photograph a local landscape. Using the photograph as inspiration, students will compose a poem in class about the landscape and the experience of being in the landscape. Poem format can be free choice or of a specific type in alignment with curricular objectives. Create an anthology to keep in the classroom, or share with the broader school community.

MATH/SCIENCE/TECHNOLOGY

Ecology: Investigate ecology and learn about landscapes in the Northwest—mountains, canyons, high desert, and more!

Habitats: Investigate habitats: What is a habitat? Who/what needs a habitat? How does a habitat stay healthy? What habitats exist near your school? What animals are living here? How do they build their homes? What do they eat? How do they get their food? What plants or other animals are important to their wellbeing?

Color Theory: Learn about color theory and how the human eye and brain work together. Color & Design, Color Matters, <https://www.colormatters.com/color-and-design/basic-color-theory>. Color & Vision, Color Matters, <https://www.colormatters.com/color-and-vision>. Continue learning about the science of color and the Impressionist style: The Art and Science of Impressionist Color, The J. Paul Getty Museum, http://www.getty.edu/education/teachers/classroom_resources/curricula/impressionism/lesson01.html.

ARTS

Bubble wrap painting: Using bubble wrap, tempera paint, brushes, and cardstock, students will experiment with color and texture. Students will paint with brushes onto the bubble wrap, careful not to pop the bubbles. When finished adding paint to the bubble wrap, students will carefully lay a piece of cardstock on top of the painted area and gently rub the backside of the paper to transfer the paint. Lift one corner of the paper slowly to remove the print!

En plein air painting: Get outside and paint! Perhaps you are able to go on a nature walk and bring painting supplies, maybe you paint from the playground. Watercolors are a great option as they are easy to clean. If easels are available, invite students to stand and paint what they see around them. If easels are not available, consider clipboards or simply use paper attached to a larger piece of cardboard with clothespins.

LITERATURE

Impressionism: 13 Artists Children Should Know, Florian Heine, ISBN-10: 3791372068.

Charlotte in Giverny, Joan MacPhail Knight, ISBN-10: 0811858030.

Katie and the Impressionists, James Mayhew, ISBN-10: 1408331926.

Mary Cassatt: Extraordinary Impressionist Painter, Barbara Herkert, ISBN-10: 1627790160.

IMPRESSIONISM IN THE NORTHWEST

CURRICULAR CONNECTIONS

6th-8th Grade

SOCIAL STUDIES/HISTORY

Impressionism in America: Read about the development of Impressionism in America and the ways in which society and culture changed together with the artistic movement. Weinberg, H. Barbara. "American Impressionism." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/aimp/hd_aimp.htm (October 2004).

Modernization: Learn about the change and growth of the American West in the late 19th and early 20th century. How and why did cities develop? How were natural areas regarded? How and why did natural areas become protected? How did this modernization impact artists? What role did artists play in this time period?

Art + change: How can art be a means of creating social change? Select a current issue and research contemporary artists who are inspired by this issue and make art about/for change. Consider issues like: voting rights, equal pay, racial equity, gender equity, and environmental protection.

LANGUAGE ARTS

Contemporary literature: Read the poetry and fiction of American writers from the mid-1800's. Consider selections by: Emily Dickinson, Henry Wadsworth Longfellow, and Walt Whitman. Find descriptions of impactful publications from the late 19th century here: *Books that Shaped America, 1850-1900*, Library of Congress, <https://www.loc.gov/exhibits/books-that-shaped-america/1850-to-1900.html>.

For or against: After learning about the development of Impressionism, have students think like an art patron and critic in the late 19th century and create a list of arguments for and against Impressionism. Students take the perspective of a wealthy art patron and write a critique to a gallery owner. Using this list of arguments, have students will write a persuasive essay promoting and defending one side of the argument.

SCIENCE/MATH/TECHNOLOGY

Map reading and Geography: Impressionist painters in the Northwest explored the diverse landscape. Using Impressionist paintings as primary sources, learn about map reading and geography of the places depicted by artists.

Forests + modernization: Landscapes are always changing as a result of natural forces and human impact. Investigate how your local landscape has changed in the past 200+ years. What changes are currently occurring to you local landscape? Consider the Northwest as a region—How were natural landscapes in the Northwest impacted by modernization in the late 19th century?

Color perception: How do humans perceive and process color? What is occurring between the light rays, the eye, and the brain? Learn how humans see color with the American Academy of Ophthalmology, <https://www.aao.org/eye-health/tips-prevention/how-humans-see-in-color>. Explore these phenomena with Khan Academy's *Colored Shadows*, <https://www.khanacademy.org/partner-content/exploratorium-ddp/light-and-color/colored-shadows/v/colored-shadows-introduction-1>.

(continued on pg. 16)

IMPRESSIONISM IN THE NORTHWEST

CURRICULAR CONNECTIONS

6th-8th Grade

(continued from pg. 15)

ARTS

Impressionism + music: Impressionist style influenced and inspired composers and musicians during the early 20th century. Listen to French samples—Claude Debussy’s *Clair de Lune*, and Maurice Ravelare’s *Bolero* — and American— Charles Tomlinson Griffes’ *The Pleasure Dome of Kubla Khan*. Impressionist techniques influenced later musicians, such as Duke Ellington. What similarities and differences do you notice when comparing these musical recordings? https://www.youtube.com/watch?v=FoD_AxKoJDs, <https://www.youtube.com/watch?v=r30D3SW4OVw>, <https://www.youtube.com/watch?v=UBFpEpJc7PU>, <https://www.youtube.com/watch?v=GohBkHaHap8>.

The Artist’s Garden: View artworks from the momentous exhibition, *The Artist’s Garden (1887-1920)*, and read about the exhibition’s role in the development of American Impressionism. The Artist’s Garden: American Impressionism And The Garden Movement, 1887-1920, <https://www.incollect.com/articles/the-artist-amp-039-s-garden-american-impressionism-and-the-garden-movement-1887-1920>.

LITERATURE

The French Impressionist, Rebecca Bischoff, ISBN-13: 978-1944995027.

The Muse, Jessie Burton, ISBN-10: 006240993X.

Lisette’s List, Susan Vreeland, ISBN-10: 0812980190.

American Authors of the Romantic Movement

Emily Dickinson:

“Tell all the truth but tell it slant,” “A Bird, came down the Walk,” “Hope is the thing with feathers,” “I’m Nobody! Who are you?,”

Henry Wadsworth Longfellow:

Explore lesson plans from the Maine Historical Society, <https://www.mainememory.net/bin/Features?t=fp&feat=180&supst=Longfellow>.

Walt Whitman:

Explore resources from PBS, <https://idahoptv.pbslearningmedia.org/resource/americon-lpwalt-whitman/lesson-plan/>.

IMPRESSIONISM IN THE NORTHWEST

CURRICULAR CONNECTIONS

9th-12th Grade

SOCIAL STUDIES/HISTORY

Painting as primary source: Paintings tell us about culture and history. Analyze and research Impressionist artworks to uncover details of the time period in which they were created. Historical Context: Discovering a Painting, The J. Paul Getty Museum, http://www.getty.edu/education/teachers/classroom_resources/curricula/impressionism/lesson04.html.

Modern Women: Watch and learn about the artwork of Impressionist artist, Mary Cassatt. What new independences did women gain in the early 20th century? What limitations still existed? How does Mary Cassatt's artwork challenge the role of women during this period?

- Cassatt, A beginner's guide to Impressionism, Khan Academy, <https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/impressionism/v/mary-cassatt-in-the-loge-1878>.

LANGUAGE ARTS

Comparing portraits: While Impressionists are known for their landscape paintings, portraits were another focus of their artwork. Practice comparing and contrasting, taking a perspective, and creative writing skills by comparing Impressionist portraits. Writing about Art: Comparing Portraits, The J. Paul Getty Museum, http://www.getty.edu/education/teachers/classroom_resources/curricula/impressionism/lesson03.html.

Impressionist narratives + identity: Looking to the past helps us better understand the present and our own positioning in society. What was life like for adolescents in Paris in the late 1800s? In the American Northwest? Compare and contrast these historical experiences with contemporary adolescent experiences. Investigate artworks from the time period to find out. Adapt this lesson plan to fit your curriculum. Impressionism: What Can Art Tell Us about Ourselves?, The J. Paul Getty Museum, http://www.getty.edu/education/teachers/classroom_resources/curricula/sti/sti_lesson02.html.

SCIENCE/MATH/TECHNOLOGY

Natural resources: What natural resources are available in the Northwest? How have natural areas in the Northwest been used for resources? How has availability changed? How have extraction methods changed?

Land value + development: How have land values in the Northwest changed since the American Impressionists were painting in the late 1800's? What areas have become designated protection lands, parks, or monuments? How have populations and their distribution changed? How has this growth impacted the region?

Chemistry of color: Investigate the chemistry of color. Read primary sources by chemist Michel-Eugène Chevreul. As a resource, consider Laura Anne Kalba's *Color in the Age of Impressionism: Commerce, Technology, and Art (Refiguring Modernism)*.

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IMPRESSIONISM IN THE NORTHWEST

CURRICULAR CONNECTIONS

9th-12th Grade

(continued from pg. 17)

ARTS

American Impressionist Society: Impressionism was more than a painting style—it was a cultural shift and changing of perspective. Learn about contemporary American Impressionists, <https://www.americanimpressionistsociety.org/About-Us>

Degas + ballet: Degas was one of the preeminent French Impressionist artists. Learn more about Degas and the ballet. How did Degas become focused on representing ballet and dancers? What was his relationship with the theatre and the dancers? How did his artwork change over time? *Degas and His Dancers*, Smithsonian Magazine, Paul Trachtman, April 2003, <https://www.smithsonianmag.com/arts-culture/degas-and-his-dancers-79455990/>.

LITERATURE

Impressionist Quartet: The Intimate Genius of Manet and Morisot, Degas, and Cassatt, Jeffrey Meyers, ISBN-10: 9780151010769.

The Golden Age of American Impressionism, William H. Herdts.

American Impressionism: Treasures from the Smithsonian American Art Museum, Elizabeth Prelinger, ISBN-10: 0823001903.

American Impressionist: Childe Hassam and the Isles of Shoals, John W. Coffey, ISBN-10: 0300217315.

The Private Lives of the Impressionists, Sue Roe, ISBN-10: 0060545593.

The Inquiring Eye: American Paintings, National Gallery of Art, Washington, 1992, <https://www.nga.gov/content/dam/ngaweb/Education/learning-resources/teaching-packets/pdfs/American-Paintings-tp.pdf>.

American Authors from the Romantic Movement

William Cullen Bryant
James Fenimore Cooper
Emily Dickinson
Ralph Waldo Emerson
Margaret Fuller
George Washington Harris

Nathaniel Hawthorne
Oliver Wendell Holmes
Washington Irving
Abraham Lincoln
Henry Wadsworth Longfellow
Augustus Baldwin Longstreet

Herman Melville
Edgar Allen Poe
Harriet Beecher Stowe
Henry David Thoreau
T.B. Thorpe
Walt Whitman

FILM

The Impressionists: This 3-hour BBC mini-series tells the story of Impressionist French artists – Monet, Degas, Renoir, Cézanne and Manet. Available for viewing on YouTube: Part 1, https://www.youtube.com/watch?v=_eBah6c5kyA ; Part 2, <https://www.youtube.com/watch?v=SNcsxUY1TR8>; Part 3, <https://www.youtube.com/watch?v=va507eoRSqc>.

The French Impressionists: This PBS video documentary investigates “the color and texture that defined a turning point in art history.” View it on YouTube: <https://watch.wliw.org/video/wliw21-arts-culture-the-french-impressionists/>.

IMPRESSIONISM IN THE NORTHWEST

To extend the museum experience and connect the tour to your curriculum, consider using or adapting this lesson plan. Can be adapted for all ages .

Floating Chalk Painting

Introduction

Impressionists are known for painting vibrant landscapes full of color and light. Using chalk pastels, students will create loose colorful backgrounds in the impressionist style. Students will add details to complete their landscapes.

Materials

- Chalk pastels
- Popsicle sticks
- Scrap paper
- Watercolor paper or card stock
- Shallow trays or basins for water
- Oil pastels and/or colored pencils



Instructions

- Gather photographs of landscapes of your local area. Depending on the time available, students can bring in images—printed or digital, take photographs on a nature walk, or use reference images found online.
- Compose a chalk palette—students observe their reference image and select the necessary colors.
- Add water to trays/basins—about 1.5 inches.
- Scrape chalk against a popsicle stick over a piece of paper to create dusty pigment.
- Gently lift and curl the paper into a wide funnel. Gently tap the pigment into the water, spreading it throughout.
- When the water is covered with pigment, curl the watercolor paper or card stock into a U-shape. Place the center onto the surface of the water and carefully release the edges so that paper floats flat on the surface. Do not submerge paper.
- Gently lift one corner and pull up the paper. Hold the paper over the tray to catch dripping water.
- Set paper to dry.
- Once dry, add details using oil pastels and/or colored pencils.

Extension

Create en plein air.

Take your materials outdoors. Select colors from the landscape around your school—is it dry with sage brush, or damp and wooded with pines? Be inspired by the your local surroundings. Students can also make a series of chalk paintings capturing different times of day in the same location. What colors do you see at the start of the school day compared to the afternoon? This extension asks students to look closely at familiar outdoor spaces and carefully observe the details of light and color.



Adapted from: Art Camp, Floating Chalk Impressionist Paintings, Arielle Goddard, <https://www.artcampla.com/new-blog/2017/2/21/floating-chalk-impressionist-paintings>.