COMING AWAY: WINSLOW HOMER & ENGLAND

Gallery Visit Program

INTRODUCTION:

This program is designed to take an hour, with three parts each totaling 20 minutes. Within each section there are ways to engage either the 3rd or 6th grade audience as is appropriate. The program is best paired with the provided pre-activities. There is no biographical introduction to Winslow Homer in the gallery, so it may be best to do that before the museum visit. Within the program students will learn techniques for looking at art in a gallery and will be encouraged to continue to think critically about art in context.

Important Note: Within the gallery for Coming Away: Winslow Homer and England, we ask that you do not use writing utensils of any kind. This includes but is not limited to pens, pencils, and mechanical pencils.

<table>
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<tr>
<th>Essential Questions:</th>
<th>How do you look at art in a gallery to learn more about the artist, history or science? How can you, as a viewer, use the gallery to learn about the artist or his worldview in different ways?</th>
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<td>Main Goals:</td>
<td>After the program students should be able to communicate the following idea: Planning and editing are an important part of creating art, much like writing and engineering. Art is influenced by those around use, criticism, location and life experiences.</td>
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| Materials:           | • Printouts of “The Gale” pre-editing. Please print from the website and consider bringing a number of copies appropriate for the group to share. The image can be found here, in the Coming Away section: http://www.worcesterart.org/education/curriculum-guides/  
  • Images of modern technologies for comparison to historic items. (Ex: modern fishing boats, rescue helicopters, fishing nets, cotton harvesters, etc.)  
  • Sketchbooks/index cards/worksheets with the two prompts for the activity. The two prompts will be in the curriculum below, please chose the format that works best for your group and bring it along.  
  • Pencils. (Do not take them out in “Coming Away”. No pens in the museum) |
- Clipboards/writing surface if possible. If not, please remind students that they cannot lean on or write on the walls.

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<th>Schedule:</th>
<th>60 minutes total - 20 minutes for each of three components.</th>
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<th>Introduction:</th>
<th>(1-2 minutes) Either before entering the gallery or immediately after</th>
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<td>There are a few important points to make sure you cover:</td>
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<td>1. Gallery rules- A friendly reminder about basic museum rules (no touching/don’t lean on walls/don’t leave the assigned spaces/be polite to other visitors if present)</td>
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<td>2. There are three activities- if needed, divide the group into parts at this point if it was not done before hand.</td>
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<td>3. A very quick introduction to Winslow Homer: he was an American artist who painted in the late 1800s; later in his career he moved to England for a few months; we will see work from before and after he lived in England.</td>
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<th>Main Activity:</th>
<th>The three activity sections below may happen in any order.</th>
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<td><strong>Part 1: Comparison of Two Works by Winslow Homer</strong> (20 minutes)</td>
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<td>This activity will compare “Hark! The Lark!” and “The Life Line” in an effort to explore what makes a Winslow Homer painting so iconic.</td>
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<td>Reminder: &quot;Hark! The Lark!&quot; was painted before Cullercoats, England and “The Life Line” was painted after returning from England, while living in Maine.</td>
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<td><strong>1) Initial Observation</strong></td>
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<td>You can have the group look at both works on their own and then meet for a discussion. It may be a helpful way to cut down on time or it may help deal with a high energy/disruptive group.</td>
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<td>Consider starting the entire group at one painting, and then moving to the other painting. Remember to give students around 30 seconds (or more) to just look at the art.</td>
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2) Group Discussion (5 minutes per painting, 5-10 minutes for comparison)

By using Visual Thinking Strategies (VTS), students can begin to learn how to look at a piece of art in the museum context beyond aesthetic attraction. The three essential questions in VTS are as follows:

1. What is going on in this picture/painting?
2. What do you see that makes you say that?
3. What more/what else can we find?

For question 2- it is not about why they think that, but instead what evidence can they find to support what they see. Guide students toward light/textured/perspective/thematic items. Try not to ‘correct’ students, instead just look for other ideas.

Let students explore the similar technique, similar subjects (both women), similar setting, similar textures, similar themes (work/labor), etc. However, also emphasize the observable differences: colors/hues, compositions, moods/attitudes, clarity of the figure, etc. In many ways the transition in Homer’s work had a lot to do with subject, so emphasize the emotional story and the cause/inspiration of the painting. If a group is struggling you can also try why would Homer have painted this? Do you think he painted it while looking at it or from his imagination?

3) Conclusion

To conclude, invite the students to look at the etchings related to “The Life Line” and ask the students to identify differences/recognize the editing process. Remember- this will be covered in more detail when viewing “The Gale”.

Wrap up with discussing the idea that one painter might transition styles in his career, as a result of a new environment or new inspirations.

Part 2: Narrative Qualities of Art Making and the Creative Cycle (20 minutes)

First have students gather around “The Gale”. Give them 30 seconds minimum to just look. Explain that this work was painted in Cullercoats, England.
1) Discuss brainstorming in art
Ask how someone starts an artwork. Explain that Homer liked to brainstorm. Point students towards nearby sketches. (If possible, highlight “Bay at Cullercoats England with View of Ruins at Tynemouth” or “A Dark Hour”, anything nearby clearly meant for planning purposes). Ask where else they’ve used brainstorming. (i.e. writing)

2) Discuss producing art
Turn attention back towards “The Gale” and ask students to compare the sketch and the finished work. What sort of details are added? (Look for color, texture, perspective, figures, details etc.). If desired you can relate this to things like taking an outline and adding detail, adding adjectives, descriptive writing, and filling out a narrative.

3) Discuss editing art
Take out copies of the original image of Coming Away of the Gale. Explain that this was the first version of this painting. Have them take another few seconds to look at both. Ask them: what is different? Why might a painter try to edit their work? (Criticism, changing perspective) Explain that the painting was poorly received, so he edited it. Getting feedback allowed him to make a better finished product.

In conclusion, compare the process of painting to that of writing or engineering.*

Part 3. Option 1: Modeling Art Criticism and Drawing Activity  (20 minutes)

For Part 3 of the gallery visit, please chose either Option 1 or Option 2 when booking your visit. Take into consideration numbers of chaperones and museum availability.

Students will be asked to describe art and then do a sketch. Make sure each student has access to the two prompts (included below) and make sure they have enough space to complete both of them. Remind students not to use the same piece for both activities. The two prompts should be as follows:
1. Pick a work of art from another gallery at the Worcester Art Museum. Use the space below to draw your own version of this painting. Emphasize your favorite parts! Remember to include textures and lines! Use perspective! Be creative!

2. Pick a different work of art from the same gallery. Describe the work in full sentences. Write at least 1 paragraph. Remember to talk about the size, colors, perspective, lines, textures and emotions of that work of art. Be creative!

Distribute whatever delivery method you have chosen (sketchbooks, worksheets, or index cards). Divide students into groups that can safely be led by a chaperone or teacher. Have each group go out into the museum and find other artwork or interesting architecture. Have the students do the activities in their chosen location.

Give the students warning when the time is half elapsed, so they can switch to the other prompt. Make sure chaperones are aware of the time and location they need to reconvene. Gather students back together.*

**Part 3. Option 2: Creating Creativity in the Gallery Space** (20 minutes)

There are two different creative activities that can be done within the Homer gallery.

1) Emotional Searching in Art
   a. Have students brainstorm emotional words at an age appropriate level. Discuss that art inspires emotion.
   b. Send students out in groups or on their own to find a work from the gallery that inspires an emotion for them. Give students plenty of time and ask them to find a few examples if they have time.
   c. Bring the group back together and ask students to volunteer to share. Have them identify the emotion and then they can lead the group to the work that they picked.
   d. Ask the student to explain what they see that makes them feel that way. Ask other students if they feel the same way, or if they feel differently. Invite conversation.
   e. Ask for another volunteer etc. *

2) Creating a Narrative in Art

* Revisions and updates made to the original content for clarity and comprehension.
a. Divide students into small groups. Send them out into the gallery to find a work that they think tells a story. Ask them to work as a group to come up with this story, including names and other details. Ask them to think about how they would tell this story to the class (i.e., they can take turns talking through it like narrators, they can act it out with parts, they could do a newscast etc.)

b. Give the students plenty of time to create their stories. Try to make sure the groups are not all working on the same pieces and make sure that students pick works fairly quickly.

c. Bring the group back together and have groups share their story in their chosen format.

d. Ask for more volunteers.*

* - Prompt the next activity before changing location, so that each group knows where they are headed next, especially if multiple groups are in the gallery at the same time.

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<th>State Standards:</th>
<th>Massachusetts State Standards:</th>
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<td>3rd Grade: Visual Arts 1.3, 2.1, 2.3, 2.6, 3.1, 5.1, 5.2, 5.3, 6.1, 7.1, 10.1</td>
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<tr>
<td>6th Grade: Visual Arts 1.7, 4.6, 5.5, 5.6, 6.3, 7.3, 10.2</td>
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**CONCLUSION:**

This exhibition is a wonderful early exposure to a celebrated American artist. The programs are not only designed to help students gain an understanding of American realism, but also encourage participation in the slow art movement, giving students the tools to engage with art more fully. It also emphasizes the universal quality and paramount importance of editing and revising as part of the creative process. The program gives students the opportunity to analyze and comment on art while also reflecting on their own lives and creative endeavors.

These educational resources were developed for the Worcester Art Museum by Rachael Kane, Moggio Fellow for Diversity in the Arts, in partnership with Annie Cohn, Melissa Tribandis, Kathryn Egnaczak, and Amanda Eldridge, local teachers from the Jacob Hiatt Magnet School. Special thanks to the Anna-Maria Moggio Foundation for their generous support of education and inclusion in the museum space.