



# Teacher Preview

# Tour Information Packet

August, 2018

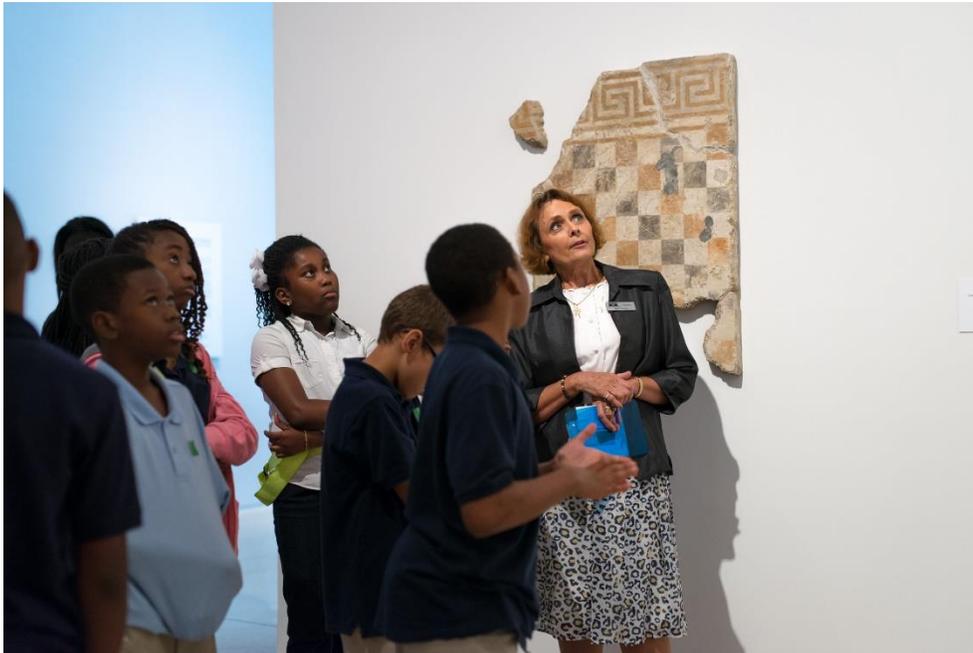






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# Book your tour TODAY

[TampaMuseum.org/Tours](https://TampaMuseum.org/Tours)

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## Student and Youth Tours

The Museum's objective is to provide teachers with the means to make the Museum an extension of the classroom. Visit the Museum with your class for a FREE guided tour. All K-12 schools who visit the Museum on a guided tour receive free admission for the students and one free chaperone for every 10 students. School tours are thematic and follow the Florida State Standards.

Docent-led tours focus on connecting students with the Museum's collections and special exhibitions. They inspire an understanding and appreciation of the visual arts. Students are encouraged to use critical thinking and viewing skills to connect the art on view with their studies and their own life experiences. Tours are led by volunteer docents, trained by Museum Education Department staff, who deliver tours based on current museum pedagogical theory.

Submit a tour request form to be contacted by a member of the Education staff who will help you plan your school's visit. Tours must be scheduled at least three weeks in advance.

## The Bus is on Us

Apply for an ArtLine Transportation Grant and the Museum will cover the costs to bring your school group downtown. Transportation grants are distributed on a first come, first served basis to schools with a demonstrated need. To apply, fill out a tour request form and answer yes when asked if you would like to apply for the ArtLine!

The ArtLine and Student Tours are made possible by the Corbett Family Foundation and the Tampa Yankees Foundation.

To schedule a tour, visit [TampaMuseum.org/Tours](https://TampaMuseum.org/Tours) or email [Education@TampaMusuem.org](mailto:Education@TampaMusuem.org)



## Exhibitions

# 2018-2019

### *Classical World, exhibition ongoing*

Ranging from prehistoric pottery and sculpture from Cyprus, Greece, and Italy to marble sculpture and terracotta from the Roman Empire, this exhibition includes a particularly fine assortment of painted pottery. *Classical World in Focus: Contests, Combat, and Commemoration* presents an in-depth look into everyday and mythological battles and memorials.

### *Vapor and Vibration: The Art of Larry Bell and Jesús Rafael Soto, on view through September 30, 2018*

This exhibition places in dialogue, for the first time, the work of two of the 20<sup>th</sup> century's most innovative artists exploring light and space. Soto and Bell have pushed the boundaries of traditional painting and sculpture with new materials and forms.

### *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection, on view through January 6, 2019*

Inspired by the Museum's antiquity collection, a new commissioned piece and several of Cronin's works are paired with objects from classical antiquity. Exhibition made possible by the Vinik Family Foundation.

### *Yayoi Kusama: LOVE IS CALLING, on view September 26, 2018 - February 14, 2019*

An Infinity Room on loan from the Collection of the Vinik Family Foundation. Exhibition made possible by the Vinik Family Foundation

### *Robert Indiana: A Sculpture Retrospective, on view October 25, 2018 - March 17, 2019*

This exhibition offers a thorough reassessment of the artist's work in sculpture, from his earliest assemblages of the late 1950s to his most recent series of remarkable painted bronzes. This exhibition is organized by the Albright-Knox Art Gallery, Buffalo, NY. Exhibition made possible by the Vinik Family Foundation.

### *Oswaldo Vigas: Transformations, on view January 31 – May 27, 2019*

Oswaldo Vigas was one of South America's most ambitious and independent modern artists. The Venezuelan artist drew on a broad mixture of sources and stylistic approaches for his art, mingling indigenous South American traditions with Western modernism into a distinct personal language. This exhibition is organized by the Grand Rapids Art Museum.

### *Abstract Expressionism: A Social Revolution, on view in April 11 – August 11, 2019*

Featuring artists such as Josef Albers, Willem de Kooning, Helen Frankenthaler, Mark Rothko, and Frank Stella, this exhibition looks at the advent of Abstract Expressionism as a unifying direction in Post-World War II that furthered individual artistic expression.

## Tour Themes

# Art and... Tours

Customize your tour of the Tampa Museum of Art to fit your classroom needs. Below is a synopsis of our “Art and..” tours. Select one and let us know how we can assist in bringing classroom learning to the Museum and vice versa.

## Art and the Ancient World

Focus on the iconography and objects of the ancient Greeks and Romans as you explore *The Classical World*. Learn about Greek and Roman artifacts within their artistic, social, religious, economic, and political contexts. Explore artifacts from an archaeological perspective. Recommended for students studying ancient cultures.

## Art and Looking

Focus on having meaningful discussions that follow the standards for speaking and listening as you discuss the elements of art and principles of design. Explore the highlights of the Museum as a docent takes students through significant works of art on view in both the permanent antiquities collection and the rotating modern and contemporary exhibitions. Recommended as an introduction to museums and the basics of composition, technique, and media.

## Art and Storytelling

The Ancient Greeks and Romans told stories to explain the unexplainable. Modern artists use well-known stories to convey new messages. Explore the stories told through artistic depictions by ancient and/or modern artists. Recommended for students studying stories, fables, and myths.



# Art and the Ancient World

- SS.1.A.2.1 Understand history tells the story of people and events of others and places.
- SS.1.A.2.2 Compare life now with life in the past.
- SS.6.W.3.5 Summarize the important achievements and contributions of ancient Greek civilization.
- SS.6.W.3.7 Summarize the key achievements, contributions, and figures associated with the Hellenistic Period.
- SS.912.A.1.4 Analyze how images, symbols, objects, cartoons, graphs, charts, maps, and artwork may be used to interpret the significance of time periods and events from the past.
- SS.912.H.1.2 Describe how historical events, social context, and culture impact forms, techniques, and purposes of works in the arts, including the relationship between a government and its citizens.
- SS.912.H.1.5 Examine artistic response to social issues and new ideas in various cultures.
- SS.912.H.2.4 Examine the effects that works in the arts have on groups, individuals, and cultures.
- SS.912.H.2.5 Describe how historical, social, cultural, and physical settings influence an audience's aesthetic response.
- LAFS.3.RL.1.2 Recount stories, including fables, folktales, and form from diverse cultures, determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- VA.K12.H.1 Through study in the arts, we learn about and honor others and the world in which they live(d).
- VA.K12.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- MAFS.K12.MP.5.1 Use appropriate tools strategically.
- MAFS.K12.MP.6.1 Attend to precision.

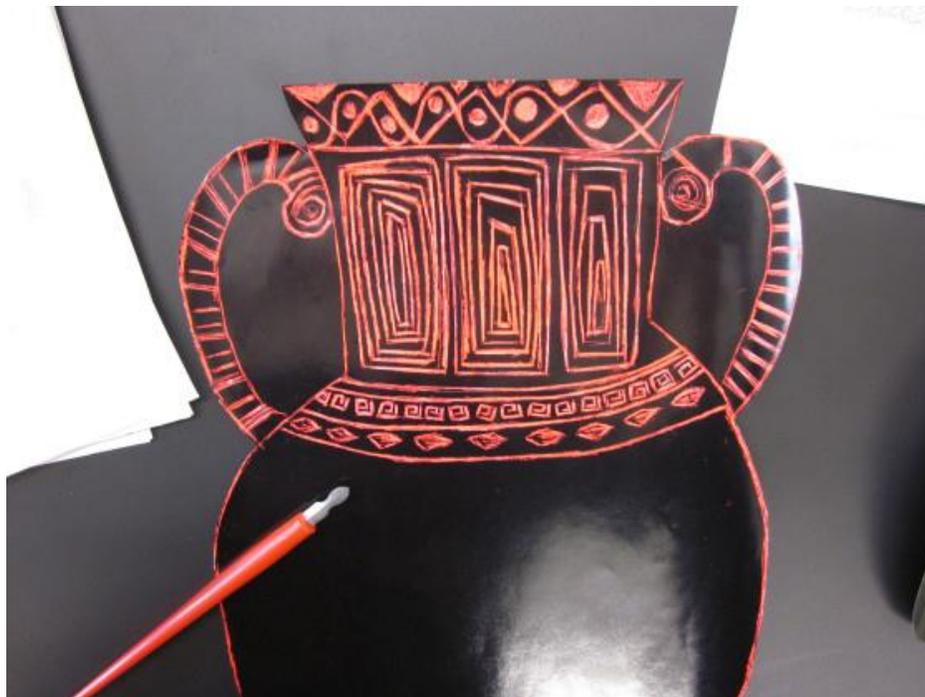
# Art and the Ancient World

**Visual Arts** Practice the art making techniques of the ancient world with your students. Use scratchboard to mimic the stylized painting of black-figure vase painting. With more advance students, practice throwing vases on the wheel or carving sculptures out of foam.

**Social Studies** Some of the objects in *Classical World* served as utilitarian objects for a culture not dissimilar from ours. They left us clues about how they lived their lives in the imagery carved and painted on the ancient objects. Have each student select an object for further study. Encourage them to spend time thinking about how the object was used. Does the imagery of the object help the student figure out how it was used? Does it tell the student something different about the in which culture it was originally used? Students can present their findings to the class or write essays about the object.

**Language Arts** In *Classical World*, your students encountered ancient myths and heroes. After discussing the differences between myths, legends, and fables, challenge your students to write their own myths. Collaborate with their art class and have them turn their myths into comics, storyboards, movies, or even their own antiquities inspired vessels.

**Science/Math** The objects in our antiquities collection have survived because of careful excavation and conservation. However, several of the objects only exist as fragments. Assign individual students or groups a fragment of a broken ceramic vessel, like a plate or bowl, and have them use the scientific method to determine what the form of the complete ceramic object might have been. Can they determine the dimensions and volume of the vessel from the fragment? What additional information do they need to find the answer. If their ceramic piece includes images from antiquity, collaborate with their English class to see if they can finish the image on the vase as well as the shape. Collaborate with their art class to build a reconstruction of the vessel based on their findings.



# Art and Looking

- VA.K12.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
- VA.K12.O.1 Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
- VA.K12.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
- VA.K12.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- LAFS.910.RL.3.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
- LAFS.K12.SL.1.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- LAFS.K12.SL.1.3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.
- SS.912.H.1.1 Relate works in the arts (architecture, dance, music, theatre, and visual arts) of varying styles and genre according to the periods in which they were created.
- SS.912.H.1.3 Relate works in the arts to various cultures.
- SS.912.H.2.4 Examine the effects that works in the arts have on groups, individuals, and cultures.
- SS.912.H.2.5 Describe how historical, social, cultural, and physical settings influence an audience’s aesthetic response.
- MAFS.K12.MP.1.1 Make sense of problems and persevere in solving them.
- MAFS.K12.MP.2.1 Reason abstractly and quantitatively.
- MAFS.K12.MP.3.1 Construct viable arguments and critique the reasoning of others.

## Classroom Extension

# Art and Looking

**Math** After visiting Yayoi Kusama's infinity room, LOVE IS CALLING, spend some time exploring fractal geometry. Kusama's work has evolved over time and taken on new forms with each new iteration. Practice your shapes, perimeter, and area skills by creating multiple iterations of the Koch's Snowflake. <https://bit.ly/2ImNO7o>.

Alternatively, explore fractals and repeated patterns in nature. Did you notice in LOVE IS CALLING how the soft tentacle like sculptures repeat infinitely in the mirrors? Did you also notice that they get smaller and multiply with each repetition? Now look to nature. Where else do you find repeated patterns that get smaller with each iteration? Use this lesson plan from Crayola to explore fractals with standards from Math, Science, Visual Arts, and Language Arts: <https://bit.ly/2leagDH>.

**Visual Arts** Sketching from masterworks of art is a time honored tradition. After viewing Patricia Cronin's watercolor paintings of Harriet Hosmer's sculptures in *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection*, practice sketching from sculptures. Figurative sculptures can be found all around the city as well as in the Museum. Examine the differences between idealized Greek and Roman bodies compared to stylized figures like those by artist James Simon found in Perry Harvey, Sr. Park.

Practice pattern and repetition with the use of shapes in a Yayoi Kusama themed lesson. Provide students with a line drawing of a basic still life or have them create their own. Ask each student to pick a shape and fill each space with that shape of varying sizes. Make it a fall-themed lesson and use Kusama stylized pumpkins as your inspiration, <https://bit.ly/2wCPXKR>. For older students, discuss the expressive quality of lines and create zentangles: <https://bit.ly/2Gf9D6V>.

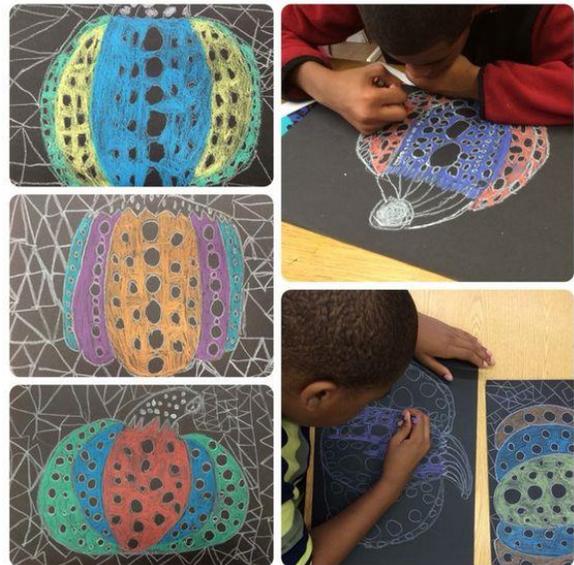


Image from <http://mcartroom.blogspot.com>.

**Language Arts** Interview a work of art. After exploring the works of art in *Vapor and Vibration: The Art of Larry Bell and Jesús Rafael Soto*, provide your students with a copy of the label and image of a work of art in the exhibition. Ask the students to "interview" the work and record how they believe the artwork would answer if it could talk. Students will write statements such as: I was created by \_\_\_\_\_ in the year \_\_\_\_\_. A sample worksheet is included at the end of this packet.

After viewing the works of Robert Indiana, do some more research into his sculptures. Several museums have excellent resources related to his work. For this activity, project an image of *Five*, from 1984 in the collection of the Smithsonian American Art Museum (<https://s.si.edu/2wF9Y3q>). Ask the students to use their observation and descriptive writing skills to write an "Art Recipe" for the artwork. A detailed Art Recipe plan is included at the end of this packet.

# Art and Storytelling

- VA.K12.H.1 Through study in the arts, we learn about and honor others and the world in which they live(d).
- VA.K12.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.K12.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
- LAFS.3.RL.1.2 Recount stories, including fables, folktales, and Form from diverse cultures, determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- LAFS.612.RH.1.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.
- LAFS.K.RL.1.3 With prompting, identify characters, settings, and major events in a story.
- LAFS.K.RL.3.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in the story an illustration depicts).
- SS.1.A.2.5 Distinguish between historical fact and fiction using various materials
- SS.912.A.1.4 Analyze how images, symbols, objects, cartoons, graphs, charts, maps, and artwork may be used to interpret the significance of time periods and events from the past.
- SS.912.H.1.2 Describe how historical events, social context, and culture impact forms, techniques, and purposes of works in the arts, including the relationship between a government and its citizens.
- SS.912.H.1.6 Analyze how current events are explained by artistic and cultural trends of the past.

# Art and Storytelling

**Social Studies** Patricia Cronin's artwork is rooted in telling the stories of people who are mostly unknown. With her Harriet Hosmer project, she seeks to bring recognition to a female artist art history forgot about. With *Memorial to a Marriage*, she confronts the legality of same sex marriage. Explore her website, [www.PatriciaCronin.net](http://www.PatriciaCronin.net), to learn about some of her other socially inclined works of art. In her latest work, *Shrine for Girls, Dublin*, Cronin focuses on three specific groups of women and brings to light the injustices they faced. Use the strategies in *Learn your Rights: Lesson Plans* to explore human rights, <https://bit.ly/2KlnWcE>. With your class, research current events to find a group of local, national, or international people currently facing social injustices. Team up with your art teacher to create a work of art that brings awareness to their plight and to tell their story.



**Language Arts** Can you tell a story in one word? Robert Indiana's prints, paintings, and sculptures often include three and four letter words. While seemingly abstract to the viewer, each word has a deep, personal meaning to Indiana. Spend some time discussing the power of words with your class. Have each student write a personal narrative about a loved one or a cherished memory. Next, have them circle the verb in each sentence. Rewrite the story as a list of the verbs in their most simplified, present tense form (loved becomes love, eating becomes eat, ran becomes run, etc.). Ask students to pick the one verb that best represents their story. Team up with the art teacher at your school and have the students create Indiana style paintings based on their one word stories. Alternatively, have the students create diamante poems using the sample worksheet at the end of this packet. Your art teacher can assist them in creating a work of art based on one of the words from their poem.

Yayoi Kusama occasionally writes poems to be paired with her artwork. Work with your art teacher to find an art assignment with personal meaning for each student. Have the students bring the work of art to their English/Language Arts class and discuss a specific type of poetry or various types. Teach your students to write a poem that tells the story of their artwork. For students learning the parts of a sentence, try a Diamante Poem using the sample worksheet at the end of this packet.

In *Classical World: Selections from the Permanent Collection*, your students encounter ancient myths and heroes. After discussing the differences between myths, legends, and fables, challenge your students to write their own myths. Collaborate with their art class and have them turn their myths into comics, storyboards, or movies.

**Visual Arts** Sequential storytelling has a lot of applications. Use the scenes on view in *Classical World: Selections from the Permanent Collection* as inspiration to tell a story completely through images. Students can do this by creating comic book or by designing storyboards for a short film.

Robert Indiana is considered a Pop Artist. Explore how he and other Pop Artists use words in their artwork to tell stories. Have the students create their own Pop Art style artworks with words (<https://bit.ly/2IIIvnD>).

Patricia Cronin (American, b. 1963), *Memorial to a Marriage*, 2002. Carrara marble, 27 x 47 x 84 in. Image courtesy of the artist; photo: Stephen Bates.

# Steps for a successful field trip

So, just how can teachers ensure a successful field trip? Keep these tips in mind:

1. **Do your homework.** Attend Teacher Preview and learn about the offerings at the Tampa Museum of Art. Use the information about our exhibitions to spark some creative connections to your classroom.
2. **Follow protocol and plan early.** Every school has different field trip protocols, just as every cultural institution has different field trip protocols. Here are some things to keep in mind about the Tampa Museum of Art:
  - a. **Three weeks' notice.** Tour requests must be submitted at least three weeks before the date of your tour.
  - b. **First come, first served.** Have at least two dates in mind for your visit to the Museum. We do everything in our power to accommodate schools, however, other groups or programs may be taking place at the museum on your preferred date.
  - c. **Sixty students maximum in the galleries at one time.** With our limited gallery space, we can handle a maximum of 60 students on a highlights tour of the whole museum. If you wish to only see a portion of the museum, we will work with you to determine the maximum number of students we can handle. Students who are not on tour are invited to enjoy Curtis Hixon Waterfront Park.
  - d. **Visiting Kusama.** The Kusama experience can be added on to any K12 tour scheduled between October 2 and February 14 and is not available as a standalone experience. Kusama experiences are only offered for free on Tuesdays, Wednesdays, and Thursdays from 10:30a to 12p. Up to 10 students and one chaperone will be admitted into the room with a docent, for a 2 minute experience. Up to 60 students and 6 chaperones will be scheduled for each half hour. Kusama experiences are offered on a first scheduled, first served basis.
3. **Advocate for your field trip with school administration.** Use the information in this packet to assist you in making a case to your administration as to why your students should visit the Tampa Museum of Art. In this packet, you will find:
  - a. **Studies** that demonstrate the benefit of field trips for students.
  - b. Tour themes that can link to specific **state standards**.
  - c. A sample **letter to administrators**.
4. **Submit your tour request form.** We offer a simple online tour request form that gets us all of the information we need to book your tour. This is also where you will be asked if you would like to apply for a transportation grant. Visit [www.TampaMuseum.org](http://www.TampaMuseum.org) and visit the educators page under "Learn."

5. **Review your confirmation letter.** After we have processed your tour in our system, we will send you a confirmation email with attachments. The attachments include Museum guidelines, transportation grant award information, and any costs associated with extra chaperones.
6. **Book your buses.** Whether your administration is paying for the buses, or the Museum is, you are responsible for booking your own buses. For transportation grant awardees, send us the invoice you receive from transportation and we will pay them directly.
7. **Prepare your students.** Review the Museum Guidelines with your students and discuss what they will see in the Museum.
8. **Plan your visit.** Your confirmation letter gets you free admission to the Museum for planning your school visit. This is your chance to review your visit plan and determine if there are any specific works you want your students to see and/or avoid. Consider how those works will work with a post-visit lesson plan in your classroom.
9. **Look for your tour reminder email.** A week before your tour, we will send you an email confirming your tour. In this email we will include the number of groups to split your students into. The number students and the number of docents determine groups. We ask that you do your best to divide students evenly. Several of our objects are small. For the safety of the artwork and for the enjoyment of your students, we keep group sizes to around 10 students. This may mean some classes are split.
10. **Confirm your buses.** Sometimes paperwork gets lost. It doesn't hurt to call transportation to confirm everything is on track.
11. **The visit.** Have your students organized before you arrive at the Museum.
  - a. Students participating in the second tour may go straight to Curtis Hixon Waterfront park with their chaperones. Students participating in the first tour can meet their docents in the Museum atrium.
  - b. Lunches and backpacks go in the blue bin provided.
  - c. Check in with the front desk and let the Visitor Service Representative know how many students and adults you brought with you. Any additional chaperones that need to pay for their admission may do so at the front desk.
  - d. Introduce yourself to the docents. Let them know if there are any time constraints, students who need to take the elevator, or any other special concerns.
  - e. Docents will go over museum rules with students, introduce themselves, and begin the tour.
  - f. Meet back in the Atrium. After your tour, all of the groups will meet back in the atrium.
  - g. Load the buses. After you have completed the tour, cleaned up all remnants of lunch, double and triple counted your students, it is time to get back on the buses and head back to school.

12. **Classroom extension.** The learning your students accomplished during their visit will be better remembered and more relevant if it connects to something in your classroom. Whether it is an extensive project, a short response journal entry, or another assignment, plan to incorporate the Museum visit and artwork into one or more of your lessons back at school.
13. **Hand out return vouchers.** We want to see your students again! For each field trip, the lead teacher will be given a stack of vouchers to hand out to students. Each voucher is good for free admission for one student and one adult. Encourage your students to bring their parents or guardians to the museum.
14. **Provide us with feedback.** We want to hear about your experience. You may receive a survey either onsite or electronically. We greatly appreciate you taking the time to tell us about your field trip.
15. **Send us your invoice.** For transportation grant awardees, send us the invoice you receive from transportation and we will pay them directly after your visit.
16. **Schedule your next visit!** It's never too early to start planning your next trip. The best way to insure you receive money for transportation and that someone else does not steal your tour date is to book early. The tour request form is always open and we are happy to work with you regarding future exhibition themes and curricular applications.



# Why visit the Museum?

We understand that there are many demands on teachers these days. State testing, more intense curriculum, and tighter budgets have all created barriers for bringing your students to the Museum. Below is a review of studies that make a case for taking students on field trips to art museums. This information comes from a larger literature review conducted by the Association of Art Museum Directors and the National Art Education Association for a future study titled *Impact of Art Museum Programs on Students*. Use this information, as well as the standards and lesson plans in this packet, in parts or in its entirety to make a case to your administration for bringing students on a FREE trip to downtown Tampa.

Adams, M., Foutz, S., Luke, J., & Stein, J. (2001). Thinking through art: Isabella Stewart Gardner museum school partnership program year 3 research results. Annapolis, MD: Institute for Learning Innovation. Retrieved May 9, 2018, from [https://www.gardnermuseum.org/sites/default/files/uploads/files/Year\\_3\\_Report.pdf](https://www.gardnermuseum.org/sites/default/files/uploads/files/Year_3_Report.pdf)

The Gardner Museum embarked on a three year study of their, multi visit, school partnership program to examine and understand the best way to facilitate critical thinking skills amongst students from under-resourced urban communities. **The study shows that students who visited the art museum talked significantly longer and utilized a higher frequency and wider range of critical thinking skills than those who did not visit the Museum.** They also provided higher quality evidence to support assertions and opinions.

Behrendt, M., & Franklin, T. (2014). A review of research on school field trips and their value in education. *International Journal of Environmental and Science Education*, 9(3), 235-245. Retrieved on May 9, 2018, from: <https://files.eric.ed.gov/fulltext/EJ1031445.pdf>.

The authors found research to support that “experiential learning at formal and informal field trip venues increases student interest, knowledge, and motivation” and that students who actively participate during field trips have more positive attitudes about related academic subject (p. 235). The authors list increased student curiosity and engagement, improved student observational and social skills, and maximized instructional time among the potential benefits of experiential learning activities such as field trips.

DeWitt, J., & Storcksdieck, M. (2008). A short review of school field trips: Key findings from the past and implications for the future, *Visitor Studies*, 11(2), 181-197. doi: 10.1080/10645570802355562. Retrieved on May 9, 2018, from: <http://www.uio.no/studier/emner/uv/iped/PED4540/h14/pensumliste/a-short-review-of-school-field-trips-key.pdf>.

The authors review three decades’ worth of literature on field trips. While most literature relates to supporting classroom curriculum and academic performance, the authors propose that more reasonable outcome or goal of field trips be increased motivation and interest, sparking curiosity, or improved attitude towards a topic. Documented improvements in a student’s learning as a result of their field trip experiences are often modest, however, this is likely due to the brief nature of a single-visit. Despite the short amount of time spent on field trips, students who participated in long-term impact studies could recall complex, descriptive feelings and memories about their experiences.

Greene, J. P., Kisida, B., & Bowen, D. H. (2017, September 01). The Educational Value of Field Trips. Retrieved May 9, 2018, from <http://educationnext.org/the-educational-value-of-field-trips/>

In 2012, the Crystal Bridges Museum of Art had the unique opportunity to study short-term effects of a museum visit on students critical thinking, historical empathy, tolerance, and interest in art museums. The study compared students who received a guided tour with those who have never visited a museum. **The results found that students who went on a one-time field trip to an art museum were able to retain specific information about the artwork they saw, make more observations and inferences, were more open to diverse opinions, were better able to empathize with a historical situation unlike their own, and were more likely to visit the museum independently.** The researchers also found that, consistently, these benefits of a school tour were much larger for students from less-advantaged backgrounds.

How Field Trips Boost Students' Lifelong Success. (n.d.). Retrieved May 9, 2018, from <https://www.neamb.com/professional-resources/how-field-trips-boost-students-lifelong-success.htm>

A study by the US Travel Association found that field trips positively affect grades, graduation rates from high school, pursuit of higher education, and future income earnings. In each of these areas, students who went on an education field trip reached higher percentages than those who did not. For this study of 400 adults, 89 percent of the participants, who were given the opportunity to attend learning trips, found that trips had a lasting impact on their education and career. These trips engaged students, incited curiosity, and retained interest in and out of school.



# A sample letter to administrators

Dear Administrators,

This year, I would like to take my students to the Tampa Museum of Art. Thanks to some generous Museum donors, this trip is completely free for our students and us. The Museum will even cover the cost of our buses.

In the fall, we study myths and fables. At that time, the Tampa Museum of Art will have works of art from Ancient Greece and Rome on view. During Teacher Preview night at the Museum, I was able to tour the collection and see these objects. Many of them feature stories of heroes, gods, and creatures from mythology. A visit to the Museum will help my students understand the cultural significance of the stories we study in the classroom to the society that created and believed in them.

Following our visit to the Museum, we will use the myths and stories from antiquity to inspire our own stories. In my class, the students will develop a hero character and write the story of the hero's exploits. When they visit their art teacher, they will use those stories to create comic book drawings. They will learn how to put into practice another aspect of their Museum visit: the use of the elements of art, such as line and color, to help tell stories in visual format.

Studies consistently show the value of informal learning experiences for students. Students who participate in learning trips have better critical thinking skills, are able to provide better evidence for their assertions, and generally do better in school. If you would like, I am happy to provide you with some literature on the topic.

Thank you for your consideration of this opportunity for our students. If you have any questions about the Museum or its tour programs, the Education Curator at the Tampa Museum of Art has agreed to make herself available to teachers and administrators. You can reach her via email at [Brittney.Bevel@TampaMuseum.org](mailto:Brittney.Bevel@TampaMuseum.org).

Sincerely,

Teacher

# Artwork Interview\*

1. Closely observe the selected artwork and sketch it in the box below:



2. Read the artwork label to find out more.
3. Fill in the blanks below with your informed guess about what the artwork would say if you could interview it.

I am a/an \_\_\_\_\_

I am made out of \_\_\_\_\_

I was made by \_\_\_\_\_, in the year \_\_\_\_\_

Three adjectives that best describe me are:

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

To make me, the artist had to \_\_\_\_\_

My maker created me in order to communicate a message about

I am an important work of art because \_\_\_\_\_

\*Adapted from the Clarice Smith American Art Education Initiative at the Smithsonian American Art Museum

# Art Recipe\*

**Objectives** This descriptive writing exercise promotes process writing, observation, articulation, descriptive, and inference skills. Students can explore expository or creative writing styles to complete this exercise.

**Materials** An artwork or reproduction of an artwork projected on a classroom wall, printed, or on a computer screen; pencils and paper.

## Directions

1. Choose a work of art that was created with unique or out of the ordinary materials.
2. Read the artwork label and record the basic information about the artwork as part of the assignment.
3. Spend some time looking closely at the artwork, paying special attention to how it was made. Then write a step-by-step “recipe” about how you might make this artwork.
  - a. List the materials that you would use (your ingredients).
  - b. List what tools you might need (equipment).
  - c. Provide step-by-step instructions (e.g. What would you do first? Next?)
4. Share completed Art Recipes in partners and answer the following reflection questions:
  - a. What clues helped you decide what tools you might need to create this artwork?
  - b. What clues helped you hypothesize your step-by-step instructions?

\* Adapted from the Clarice Smith American Art Education Initiative at the Smithsonian American Art Museum

# Diamante Poem\*

A diamante poem takes its name from the shape it makes: a diamond. Diamante poems were introduced in 1969 by Iris Tiedt. There are two types of this poem: the synonym diamante uses two synonyms as the beginning and ending subject; the antonym diamante uses two antonyms as the beginning and ending subject.

Line 1: one noun - the beginning subject of the poem

Line 2: two adjectives that describe the subject in line 1

Line 3: three -ing verbs related to the subject in line 1

Line 4: four nouns: two about the subject in line 1, two about the one in line 7

Line 5: three -ing verbs related to the subject in line 7

Line 6: two adjectives that describe the subject in line 7

Line 7: one noun (either a synonym or an antonym of line 1) - the ending subject of the poem

\_\_\_\_\_

subject – noun

\_\_\_\_\_ , \_\_\_\_\_

adjective adjective

\_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

verb verb verb

\_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

noun noun noun noun

\_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

verb verb verb

\_\_\_\_\_ , \_\_\_\_\_

adjective adjective

\_\_\_\_\_

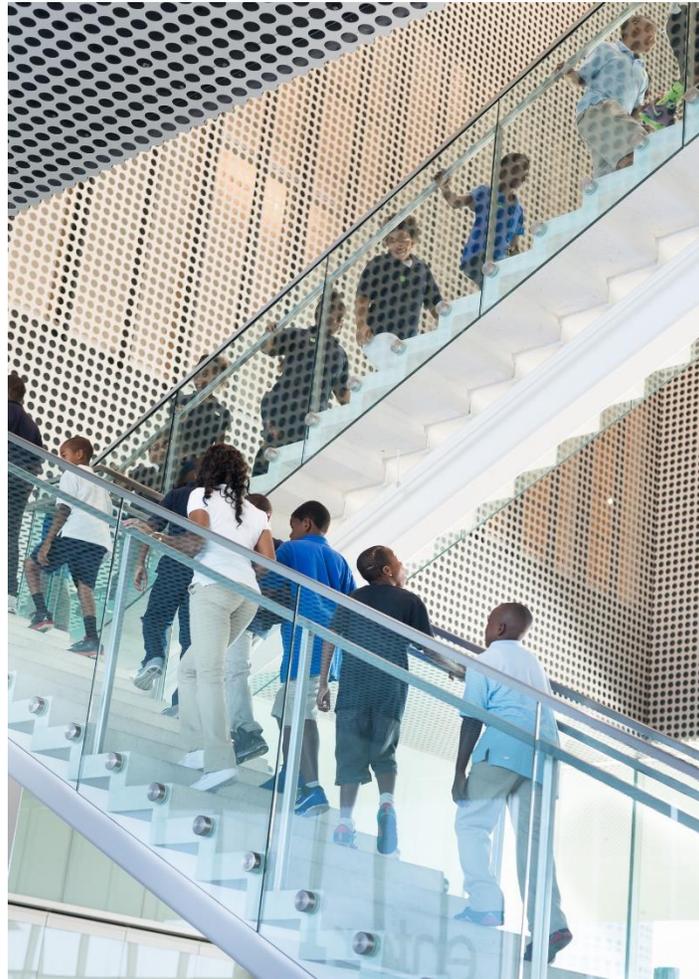
subject – noun

\*adapted from resources found on [www.k12reader.com](http://www.k12reader.com)

# Notes



## See you at the Spring Preview!



Teacher Preview is offered twice a year at the Tampa Museum of Art as an opportunity to provide teachers with relevant information regarding exhibitions and programs. School, tour, teacher and transportation programs are made possible by the Corbett Family Foundation, the Tampa Yankees Foundation, and PNC Bank.

