Teacher Preview

Tour Information Packet

May, 2019
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Book your tour TODAY
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 or email Education@TampaMuseum.org
**Exhibitions**

**Opening in 2019**

*Tableau and Transformation: Photography from the Permanent Collection*
**On view June 20 through October 20, 2019**

The exhibition highlights explorations in photography through darkroom effects, distinct studio practices, and unique compositions in the work of photographers such as Cindy Sherman, Chuck Close, and Lucas Samaras.

*Robert Rauschenberg: America Mix Suite*
**On view August 9, 2019 through January 5, 2020**

*America Mix*, a portfolio of 16 photogravures, features photographs of found vignettes or objects Rauschenberg encountered during his travels around the US. He found beauty in the mundane, such as a dilapidated rag hanging from the gas cap of an abandoned truck or the inadvertent still life of trashed objects resting on the curb.

*Ordinary/Extraordinary: Assemblage in Three Acts*
**On view September 12, 2019 through January 26, 2020**

The exhibition series simultaneously presents three discrete shows focused on Jean-Michel Basquiat and Purvis Young, as well as a selection of 20th- and 21st-century Haitian Vodou flags. The use of found objects, historical and socio-economic narratives informed by the Afro-Caribbean Diaspora, the Black experience in America, as well as European artistic influences, unite the artists featured in the series.

*Making of a Museum: 100 Years | 100 Works*
**On view November 8, 2019 through March 15, 2020**

*100 Works from the Permanent Collection* features works representative of the institution’s collecting history and mission. The collection is unique—with significant holdings of ancient Greek and Roman art, as well as increased acquisitions of modern and contemporary art. With eight main categories, the collection features a breadth of objects.

*White Gold: Thomas Sayre*
**On view January 23 through May 17, 2020**

*White Gold* is an immersive installation by artist Thomas Sayre (American, b. 1950) and depicts a cotton-filled Southern landscape. The work intends to express the beauty, the complexity, and the tragedy of our embroiled agricultural traditions.

*Modern Women: Modern Vision, Works from the Bank of America Collection*
**On view February 20-May 24, 2020**

*Modern Women/Modern Vision* features 100 works from the Bank of America Collection by leading artists of the twentieth and early twenty-first centuries. The exhibition is organized in six thematic sections: Modernist Innovators, Documentary Photography and the New Deal, Photo League, Modern Masters, Exploring the Environment, and The Global Contemporary Lens. Artists featured in this exhibition include Berenice Abbott, Diane Arbus, Imogen Cunningham, Barbara Kruger, Dorothea Lange, Cindy Sherman, Carrie Mae Weems, and others.

*Note: Exhibitions subject to change*
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/or political contexts. Explore artifacts from an archaeological perspective. Recommended for students studying ancient cultures, mythology, ceramics, or classic literature.

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. Age appropriate art historical information will be delivered based on students interests and background knowledge.

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 and those creating sequential art.
Debate and Deliberate After introducing students to the Greek pantheon of gods and goddesses, as well as exploring some of their personality traits, read or tell them the story of the wedding of Peleus and Thetis leading up to the Judgement of Paris (https://tinyurl.com/paris-judgement). Set the stage for the students to deliberate over the options presented to Paris. What are the benefits of each decision? What are the tradeoffs? Imagine they are Paris, which goddess would they have chosen? Finish the lesson by completing the story for the students. It was foretold at his birth that Paris would bring about end of Troy. Assign the students a creative storytelling exercise to retell the Judgement of Paris with Paris selecting one of the other goddesses. How could that choice lead to the end of Troy?

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.K12.SL.1.3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.

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.O.1 Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.

Image: Fragment from a Red-Figure Volute Krater (Mixing Vessel) with the Judgment of Paris, attributed to the Darius Painter, South Italian, Apulian, ca. 380-370 BC. Ceramic. Tampa Museum of Art, Joseph Veach Noble Collection, 1986.105
Myths 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.

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.K.RL.1.3 With prompting, identify characters, settings, and major events in a story.

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.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

Symbols and Stories During their visit to the Museum, your students saw a wide variety of symbols in artworks by various artists. In the Haitian Vodou flags, figures from different myths and stories were represented by attributes such as Ague’s fish, nets, and blue. In Purvis Young’s paintings, horses, trucks, and trains stood in as symbols of freedom and escape. In the works from Greece and Rome, Hercules is recognizable by his lion skin hood and his club. During literature class, identify key symbols related to your main character. Collaborate with the art teacher to have students create visual representations of the main character in one of the styles they saw at the Museum including the attributes associated with their character.

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.

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.H.1 Through study in the arts, we learn about and honor others and the world in which they live(d).

Classroom Extension

Social Studies

Art and Economics  After looking at Ordinary/Extraordinary: Assemblage in Three Acts, research the role of Vodou in Haitian culture ([https://tinyurl.com/gwm7cp]). The art market for Vodou flags began in the 1950s as tourists became attracted to the Vodou banners. As a class, in groups, or individually, have the students trace the history of Vodou in Haiti and how the Vodou banners and flags have played a role other cultures’ perceptions of the religion. For cross-curricular connections, work with the art teacher to have the students develop their own flags.

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.

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.

Art and Influence The collection at the Tampa Museum of Art is varied as represented by Making of a Museum: 100 Years / 100 Works. When your students visited this exhibition, they saw works of art from Ancient Greece and Rome, prints and photographs related to the excavation and excitement of many of these works, and artwork by contemporary artists inspired by the Classical World. Throughout history, artists have been inspired by what came before them. Assign each student or group of students an ancient culture from different parts of the world. Each research team should look into that culture and trace their artistic influence throughout history. For younger students, as a class look at the art and culture of the Seminoles or other Native American tribes in Florida and trace that influence to contemporary Florida culture.

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.1.A.2.2 Compare life now with life in the past.
SS.4.A.1.2 Synthesize information related to Florida history through print and electronic media.
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.

Utility and Aesthetics Spend some time with your students researching vase shapes and learning about their use. Can your students use observational skills to determine how a particular vessel was used based on its shape? After making observations and hypotheses, collaborate with your art class to make your own version of different vase shapes. Students can research different imagery that appeared on vases to inform their decoration. To extend cross-curricular connections, students can work with their English/Language Arts teacher to study myths from classical antiquity. After creating their own vases, students can test their hypotheses. What things do we use today that are similar in shape? How can our knowledge of the contemporary world help us to study the ancient world? What geographical formations or social traditions may have impacted the vase shapes?

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.1.A.2.2 Compare life now with life in the past.
SS.912.H.2.5 Describe how historical, social, cultural, and physical settings influence an audience’s aesthetic response.
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.
Classroom Extension

Math and Science

Tools Many of the vases on view at the Tampa Museum of Art were used to store grains, water, wine, or oil. What information do students need to calculate volume of one of these vases? Can they take the measurements necessary to estimate storage capacity of one of the vessels. For more advanced students, give each student or group of students a fragment of a mug, a cup, or a glass. Can students calculate diameter? What tools would they need to do this?

MAFS.K12.MP.1.1 Make sense of problems and persevere in solving them.

MAFS.K12.MP.5.1 Use appropriate tools strategically.

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.H.1 Through study in the arts, we learn about and honor others and the world in which they live(d).

Image: Fragment from a Red-Figure Krater (Mixing Vessel). Closely connected with the Black Fury Painter. South Italian, Apulian, ca. 350 BC. Ceramic. Tampa Museum of Art, Joseph Veach Noble Collection. 1986.103.
Observations 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. Use the grade/age appropriate “Observation Worksheet” from the appendix to record observations about the fragment. Can they determine what shape the vessel would have if it was whole? What additional information do they need to find the answer? If their ceramic piece includes images from antiquity, collaborate with their English class to research the myths to 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.

Science Big Idea 1D Scientific knowledge is based on observation and inference; it is important to recognize that these are very different things. Not only does science require creativity in its methods and processes, but also in its questions and explanations.

Science Big Idea 8B Objects and substances can be classified by their physical and chemical properties.

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.

Exhibition Engineering During their visit the Museum, students may have noticed a variety of ways artwork is displayed. Some things are hung on the wall while others are resting on pedestals. Collaborate with the art class to put on an exhibition of the students’ work. Students in art will create the artwork for display. During their math and science classes, students will explore the engineering involved in putting on an exhibition. For each work of art, they will need to measure and weigh each work of art. They will need to calculate the weight load of each pedestal, shelf, and wall hook available to determine the best way to display different works of art. For museums, the standard is to hang the center point of a work of art at 60 inches, the average eye-level for adults. Determine the appropriate eye-level for your students. Students will need to calculate the appropriate height to hang the hooks for all pieces that hang on the wall based on the size of the artwork and where hardware is located on the piece.

MAFS.K12.MP.1.1 Make sense of problems and persevere in solving them.

MAFS.K12.MP.2.1 Reason abstractly and quantitatively.

Science Big Idea 8B Objects and substances can be classified by their physical and chemical properties.

VA.K12.F.2 Careers in and related to the arts significantly and positively impact local and global economies

VA.K12.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex skills and techniques
Planning

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.

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 and cross curricular lesson plan ideas 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/school-tour-request-form](http://www.TampaMuseum.org/school-tour-request-form) to book your tour.

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 of art 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 of 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.


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.


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.


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.

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.


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 Britny.Bevel@TampaMuseum.org.

Sincerely,

Teacher
Appendix

Worksheets

The following are a series of worksheets that can be used at the Museum or during pre- and post-visit lesson plans to direct student looking and build observation skills.
Observations

Select a work of art from one of the Exhibitions at the Tampa Museum of Art. Use the artwork label to assist you with some of the answers.

Title: _________________________________________________________________

Artist (if known): ________________________________ Date Created: ____________

Culture: _______________________ Medium: ________________________________

Draw what you see

Describe the physical properties of the artwork.

Color(s): _________________________________________________________________

Shape: _________________________________________________________________

Size: _________________________________________________________________

Texture: _________________________________________________________________

Weight (estimated): ______________________________________________________
Comparing Observations

Compare your observations with another person in your class. What was the same or different about your observations.

<table>
<thead>
<tr>
<th>Similarities to My Partner</th>
<th>Differences to My Partner</th>
</tr>
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<tr>
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Analyze an Artifact

Meet the artifact.
Material (check all that apply):
- Bone
- Leather
- Plastic
- Pottery
- Glass
- Other
- Metal
- Paper
- Wood
- Cardboard
- Stone
- Fabric

Observe its parts.
Describe it as if you were explaining it to someone who can’t see it.
*Think about: shape, color, texture, size, weight, age, condition, movable parts, or anything written on it.*

Try to make sense of it.
*Answer as best you can.*
Where is it from?
When is it from?
Who used it? List reasons you think so.
What was it used for? List reasons you think so.
What does this tell you about the people who made and used it?
What does it tell you about technology at the time it was made?
What is a similar item from today?

Use it as historical evidence.
What did you find out from this artifact that you might not learn anywhere else?

What other documents or historical evidence are you going to use to help you understand the event or time in which this artifact was used?
Many of the works of art from the ancient world are fragmented, or broken. Draw what you think the rest of this image might have looked like.

Fragment from a Red-Figure Krater (Mixing Vessel)
Closely connected with the Black Fury Painter
South Italian, Apulian, ca. 350 BC. Ceramic
Tampa Museum of Art, Joseph Veach Noble Collection, 1986.103

The fearsome sword-brandishing figure on this fragment is Telephos, one of the sons of Herakles. Depictions of the same mythological figure on complete vases show Telephos kneeling on an altar while holding hostage the young Orestes, son of Agamemnon. This was part of a prelude to the Trojan War.
Antefix (Roof Tile) in the Form of a Maiden
Etruscan, ca. 500-475 BC. Terracotta.
Collection of Dr. Richard E. and Mrs. Mary B. Perry.

Known as an antefix, this mold-made terracotta figure once adorned the edge of the roof of an important Etruscan building, perhaps a temple. Unlike their Greek contemporaries, who constructed their most important temples in limestone or marble in this period, the Etruscans built primarily wooden structures, with architectural sculpture added in painted terracotta. For the Etruscans, she may have been associated with weather, perhaps placed on the temple roofline to ward off evil.
Many of the works of art from the ancient world are fragmented, or broken. Draw what you think the rest of this carving might have looked like.
See you at the Fall 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 and the Tampa Yankees Foundation.