ART AND WRITING

The Integration of Art and Writing

The integration of art and writing, two equally important symbolic forms of expression, offers students a dual opportunity to explore ideas and feelings. Art and writing - imagery and language - are, in many ways, mutually beneficial. Though different modes of expression, art and writing share similarities of thought and process.

Both art and writing describe and express ideas, feelings and experiences, convey meaning and have in common the process of composition. The integration of art and writing addresses both visual and verbal modes of learning and may help students learn to more easily move back and forth between these two domains.

Writing About Art

Writing about art provides students with invaluable opportunities for critical thinking, the development of perceptual skills and the exploration of the meaning of works of art. Writing about art provides a natural method for both art specialists and classroom teachers to integrate art across the curriculum, include art criticism, art history and aesthetics and focus on the meaning of the work. Art, like writing, may serve as a bridge across the curriculum, as both offer possibilities for almost every classroom.

"Everybody learns to write. We are taught to write by copying marks, and even when we copy marks we all make them individually, we all have different kinds of handwriting. Within a year or two of being taught to write, things happen to our handwriting and personal ways of making marks develop very quickly. That's the way, really, you learn to draw. And in learning to draw (unlike learning to write) you learn to look. It's not the beauty of the marks we like in writing, it's the beauty of the ideas."

David Hockney

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- Amon Carter Museum Fall Teacher In-services
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Art, Writing and TAAS

To integrate art and writing, it is helpful for both art and classroom teachers to be knowledgeable about different kinds of student writing activities. One resource for suggestions for writing activities is the Texas Assessment of Academic Skills (TAAS) on Written Communication, as five modes of writing are included. All offer critical thinking and writing opportunities that can be based on art works. They include (I) Informative/Descriptive, (II) Informative/Narrative, (III) Expressive Narrative, (IV) Informative/Classificatory and (V) Persuasive/Descriptive.

I. Informative/Descriptive

In informative/descriptive writing, the writer selects facts so that information can be conveyed, uses language to portray features and/or qualities of an idea or object, describes a picture, object, person or place and includes descriptive details.

Writing about art:
Write a detailed description of a work of art.

II. Informative/Narrative

In informative/narrative writing, the writer sequences events in a particular order, fully explains each step of a process and includes specific details.

Writing about art:
Describe in detail and in sequence how to make a pinch pot (or any other art process).

III. Expressive/Narrative

In expressive/narrative writing, the writer expresses thoughts or feelings about an event or object, uses specific and vivid details to tell a story.

Writing about art:
Write a story about a specific work of art. Use vivid details and tell story with a clear beginning and ending.

IV. Informative/Classificatory

In informative/classificatory writing, the writer groups elements on the basis of their characteristics and objects are...
Writing about art:
How are these two art works both alike and different?
Compare and contrast two works of art.

Student Work:
II. Informative/Narrative Writing
Origami Boat
by Meghan M., 3rd grade
Thomas Elementary, Plano
Amy Field, Art Specialist

This is how to make an origami boat. You need a square piece of origami paper. First fold the paper in half to make a rectangle. Next fold the paper in half again to make a square. Then open it up completely to see the center. Now fold each corner to meet the center. After that fold the paper in half so that the corners are inside. It makes a rectangle.
Then open fold number 5. Next fold each side so it touches the center (double doors). Then the double doors do a back bend in half (it looks like an A from the side). After that fold the legs of the A into a W. Flatten the W. Finally, fold each corner down to form a triangle. Then pop out the top layer of the corner triangles. Now you have an origami boat.

V. Persuasive/Descriptive
In persuasive/descriptive writing, the writer presents reasons in support of a point of view with the intention of influencing a particular audience. A position is taken and arguments are presented in support of the position. Support is provided with specific information and/or examples.

Writing about art:
Create a name for this work of art, then present your reasons for the name you chose.
What do you think is the artist's meaning in this work of art? Give reasons to support your statements.
What do you think is the meaning of this work of art?
Why?
Choose a work of art that you like and give supporting reasons for your choice.

Art Criticism and Writing About Art

Art criticism, one of the four disciplines of discipline-based art education, focuses upon the perception, description, analysis, interpretation and evaluation of works of art. When students look at, analyze, interpret meanings and make critical judgments about art and talk or write about what they see, think and feel, they are engaged in art criticism.

Student Work:
III. Expressive/Narrative Writing
Vincent van Gogh
by Bradley Wallace, 4th grade
Lakewood Elementary, Euless
Pam Stephens, Art Specialist

Vincent van Gogh did not have much luck when he tried to earn money by selling his beautiful paintings. People did not like the way he used tiny wiggles of bright color which he squeezed onto canvas, right from the tube-like toothpaste on a brush.

"Keep your pictures," they said. "Your colors are too strong, you paint too strangely. We are not used to such roughness and squiggly wiggly spots. Besides, you use too much yellow."

"I'm sorry," answered Vincent van Gogh. "But the yellow sunlight is so bright that I must. That is why I use bright colors and sometimes spread paint with my fingers."

The people walked away. They did not understand the strange painter who liked to paint what he felt.

"Who wants to buy painted sunlight?" they asked.

Vincent van Gogh was very sad the people did not understand his paintings.

Approaching art criticism through writing is one method of fostering critical thinking skills in the classroom. It is easily related to what students have experienced as they have learned to read literature and to use the writing process. This information is naturally transferred by students as they study and write about works of art.

Additional Strategies for Writing About Art

Students can write about their own work, an artist or an artist's work or the culture that produced an art work or artifact. When writing about specific works of art, students may investigate actual art objects or artifacts or use reproductions, such as prints, postcards or slides. Following are three activities that work well with study prints or postcards.

Collaborative Criticism/Writing with Study Prints

Distribute one study print each to small groups (or each group may choose one print). In small groups (without reading any of the information found on the back of the print) brainstorm/discuss the possible meanings, media, history and subject matter related to the the visual information found in the reproduction. A group secretary records comments for the
Student Work:
IV. Informative/Classificatory Writing
Second Grade Class
Sam Houston Elementary, Denton
Barbara Ivy, Classroom Teacher

Through class discussion, Barbara Ivy’s second grade class used a Venn diagram to compare, contrast and categorize the work of Picasso and Matisse. The left side of the diagram shows the characteristics indicative only of Picasso; the right side shows the characteristics indicative only of Matisse. The area where the circles intersect shows the characteristics common to both Picasso and Matisse.

After the compare/contrast activity, students then individually wrote paragraphs using the vocabulary generated through the Venn diagram.

A Venn diagram is useful for compare/contrast activities.

With Entire Class:
Display a study print where it can be seen by all the students. Have students brainstorm, as quickly as possible, words which relate to the work. Participants call out these responses.

A helper writes the response words as quickly as possible on large Post-it Notes which are attached around the work. The words can then be reviewed and grouped in a variety of ways to initiate writing or discussion activities. Students could individually write summative sentences or paragraphs about the reproduction.

Descriptive Writing with Post-it Notes

With Small Groups:
Give each group of students (4 or 5 students to a group) a reproduction and a pad of Post-it Notes. One student serves as the recorder to write words on the notes (one word or phrase per note). Students brainstorm, as quickly as possible, words that relate to the art work. The recorder writes the words on the notes and attaches them around the edges of the reproduction.

Students then look at the vocabulary they have generated and divide the words into parts of speech (nouns, verbs, adjectives, adverbs). The group next works together to write a summative sentence or paragraph about the work of art. All vocabulary generated does not have to be used and other words can be added as needed. When all groups are finished, each group reads its sentence or paragraph while displaying the reproduction to the class.

Student Work
V. Persuasive/Descriptive Writing
The Control Chair
by Charlotta Hsieh, 6th grade
Lakewood Elementary
Sharon Warwick, Art Specialist

This chair is worth everything you have. The chair has got the brightest and most dazzling colors you should die for. With the black background, the chair really stands out. That’s definitely what you need and want. All the little squiggly lines add the perfect touch to make a work of art. The chair looks very 3D—look how comfortable it looks! Wouldn’t you like to sit on it if you could?

The Control Chair is the perfect name for it because it controls where your eyes look. When you first see it your eyes seem to just study the chair, admiring all the interesting little pictures. Your eyes seem to first see the face on the seat back which somewhat makes you think of Bart Simpson. Cowabunga Dude! This is totally cool! Wouldn’t you buy it if you could? If you don’t, you need to see the doctor!
NTIEVA PRESENTS FIFTH SUMMER INSTITUTE

The North Texas Institute for Educators on the Visual Arts offered the 1994 Summer Institute, our fifth, again as five simultaneous institutes, June 13 - 24. All five (approximately 208 participants from 83 schools) met together on the first day only, for an opening session for introduction to discipline-based art education and interdisciplinary connections with art at Williams High School in Plano.

On the other nine days of the Institute, Dallas ISD (and St. Philips), Fort Worth ISD, Hurst-Euless-Bedford ISD and Plano ISD each hosted an institute in their home districts. Denton and Pilot Point ISDs met together in Denton, along with other participants from Argyle (Argyle ISD), Aubrey (Aubrey ISD), Austin (Elisabet Ney Museum), Fort Worth, Southlake (Carroll ISD), Corpus Christi (Corpus Christi ISD), El Paso (El Paso ISD), Galveston (Galveston Arts Center) and Waco (Midway ISD).

Each individual institute alternated between museum and district days, with most institutes visiting the museums in their immediate locale. As with past institutes, participant evaluations were very positive, especially concerning the value of the museum experiences and connections with ArtLinks, NTIEVA's study print collection.

NTIEVA extends heartfelt thanks to the commercial art education publishers and art suppliers who provided door prizes, art materials and other invaluable resources. Our thanks go to AMACO, Binney & Smith, Chaselle, CRFZMAC Art & Cultural Education Materials, Crystal Productions, Dale Seymour, Davis Publications, Inc., Modern Learning Press, Nasco, Sax Arts & Crafts, Inc. and Scratch-Art Company, Inc.

FIRST RENEWAL FOR 1994-95

NTIEVA staff will offer the first renewal of the 1994-95 school year on September 24, 1994, 10:00 - 3:00, at the Center for Visual Arts, 400 E. Hickory in Denton. The renewal will focus on art and writing and feature a workshop on writing about art for publication. Details will be mailed to all participants in early September. Call (817) 565-3936 to reserve space.
PARSON WEEM'S FABLE

Grant Wood, American, 1891-1942
Oil on canvas, 36 3/8 x 50 1/8 inches
Amon Carter Museum, Fort Worth, Texas

About the Artist

Grant Wood was born February 13, 1891, near Anamosa, Iowa, and spent much of his lifetime working and teaching in his home state. During his years there, he taught in the Cedar Rapids, Iowa, public schools and later was a Professor of Fine Arts at the University of Iowa. He painted the familiar surroundings and everyday life of his native state and was one of the Regionalist group of painters of the American Scene. He once said that "all the really good ideas I ever had came to me while I was milking a cow."

In 1930 the Art Institute of Chicago purchased one of his most famous paintings, American Gothic, for $500.00 and Wood immediately received national attention. At the time, the painting aroused much controversy because some felt it insulted plain country people. However, it gradually grew in popularity and is now one of Wood's best known works.

Parson Weem's Fable was painted nine years later and was to be the first in a series of paintings portraying American historical myths. The second painting was to have been about the story of Pocahontas and Captain John Smith.

About the Art

Medium:
Oil on canvas, 36 3/8 x 50 1/8 inches.

Style:
Grant Wood is recognized as one of the primary members of the American Regionalist school of painting.

Purpose:
Grant Wood wanted to preserve the traditional American folklore represented in Parson Weem's Fable when, during a period following the Depression, some intellectuals wanted to do away with many of our American myths and folktales. In this painting, Wood wanted to "help reawaken interest in the cherry tree and other bits of American folklore that are too good to lose."

Content:
This painting presents Parson Mason Locke Weems pulling back a curtain to show us the legendary George Washington cherry tree story. The position of Weems' hand directs the viewer's eye to young George and his father. The gathering storm clouds seem to reinforce the tension between the father and son. The boy's head is borrowed from the Gilbert Stuart portrait with which we are all familiar because it also appears on our one-dollar bills. In Parson Weem's Fable, the viewer sees a young George looking not noble or dignified, but a bit worried, as he faces his father who is demanding that he "hand over" the hatchet.

Additional Information

Parson Weems was a bookseller, itinerant preacher and the creator of the cherry tree legend which he wrote in the fifth edition of his book Life of George Washington, the Great. The story was fabricated by Weems and its purpose was to express a moral, not historical fact. During Wood's lifetime it became fashionable for intellectuals to debunk stories about George Washington that idealized him and presented him as something more than he truly might have been.

Grant Wood satisfied both those who wished to keep the folklore and those who wished to expose the stories as less-than-truth. He is able to show the viewer that the story is Parson Weems' invention at the same time that he shows us an imaginative presentation of the original tale.

About the Time and Place

The year that Grant Wood painted Parson Weem's Fable, 1939, is an interesting year in the history of the United States and Europe. World War II began in Europe in August, and in September, Great Britain and France declared war on Germany. The Spanish Civil War had just ended in March of that year, and Spain would remain neutral in World War II having lost more than 410,000 in battle or by execution and many more to starvation, disease, and malnutrition.

In the United States, the unemployment numbers had fallen from 15 million in 1933 to 9.5 million, but many people were still unemployed and many of these had jobs with low incomes. Thanksgiving Day was celebrated November 23, the fourth Thursday of the month rather than the last. The head of a company that owned department stores persuaded President Roosevelt that a longer Christmas shopping season would help the country's economy, and within a few years, most of the states passed laws making November's fourth Thursday Thanksgiving Day.

Albert Einstein wrote to President Roosevelt: "Recent work by E. Fermi and L. Szilard which has been communicated continued on page 8
<table>
<thead>
<tr>
<th>Title</th>
<th>Parson Weem's Fable, Grant Wood</th>
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<tr>
<td><strong>Objectives</strong></td>
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<td>Students will:</td>
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<tr>
<td>1. recognize <em>Parson Weem's Fable</em> as characteristic of the work of regionalist artist Grant Wood.</td>
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<td>2. explore the intended meaning of <em>Parson Weem's Fable</em>.</td>
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<td>3. identify and analyze Wood's use of the elements of art and the principles of design in the painting.</td>
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<tr>
<td>4. differentiate between fable and historical documentation.</td>
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<td>5. research and illustrate a story that tells a local historical account, tale or legend.</td>
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<tr>
<td><strong>Procedure/Production</strong></td>
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<tr>
<td>Choose a specific local historical account, story or legend. Outline the story to help determine the main idea and sequence of events.</td>
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<tr>
<td>On practice paper sketch drawings of three important scenes from the story. Select the one that best illustrates the main idea and draw on white drawing paper with a black marker (or black crayon).</td>
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<td><strong>Extension:</strong></td>
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<tr>
<td>Using written outline and sketches for reference, rewrite the story or account in your own words. Combine the story with the illustration on one page.</td>
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<td>Note to teacher:</td>
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<td>Photocopy all students' pages of writing and artwork and assemble into a class book. Students may then keep the original work and the class book could be included in the school library's collection.</td>
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<td><strong>Materials and Preparation</strong></td>
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<td>newsprint or similar paper for practice drawings pencils white drawing paper</td>
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<td><strong>Resources</strong></td>
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<td><em>American Art: Paintings from the Amon Carter Museum</em>, by Sarah Cash, pp. 56-57. books, magazines and newspapers with local history, stories and legends additional images from regionalist artists</td>
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<td><strong>Motivation</strong></td>
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<td>Guide students through discussion, analysis and interpretation of <em>Parson Weem's Fable</em>. Discuss Wood's reasons for creating this painting, intended to be the first of a series portraying American historical myths. Read Weem's account of the fable to students and discuss similarities and differences. Explain regionalism and compare and contrast Grant Wood's work with paintings of other regionalist painters such as Thomas Hart Benton and John Steuart Curry. Direct students in research of stories that detail local historical accounts and/or tales or legends.</td>
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<td><strong>Evaluation/Outcomes</strong></td>
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<td>Did students</td>
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<tr>
<td>1. examine, analyze and interpret <em>Parson Weem's Fable</em>?</td>
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<tr>
<td>2. differentiate between fable and historical documentation?</td>
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<td>3. research and illustrate a story that tells a local historical account, tale or legend?</td>
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<td><strong>Interdisciplinary Connections</strong></td>
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<td><strong>Language Arts</strong></td>
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<tr>
<td>Write a detailed description of <em>Parson Weem's Fable</em>.</td>
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<td><strong>Mathematics</strong></td>
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<tr>
<td>Identify repetition, pattern and geometric shapes in the painting.</td>
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<td><strong>Science</strong></td>
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<td>Measure and check cast shadows in the painting for accuracy of depiction.</td>
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<td><strong>Social Studies</strong></td>
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<tr>
<td>Research George Washington's life and his attitudes about slavery.</td>
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<td><strong>Vocabulary</strong></td>
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<td>regionalism</td>
<td>regionalist</td>
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<td>Gilbert Stuart</td>
<td>fable</td>
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<td>illustration</td>
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<td><strong>Content Checklist</strong></td>
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<tr>
<td>Aesthetics (understanding the nature of art)</td>
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<td>Art Criticism (responding to and judging art)</td>
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<td>Art History (knowing history about art/artists)</td>
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<td>Art Production (creating art)</td>
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<td>Multicultural (includes diverse perspectives)</td>
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<td>Essential Elements</td>
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to me in manuscript leads me to expect that the element uranium may be turned into a new and important source of energy in the near future. Certain aspects of the situation which has arisen seem to call for watchfulness and, if necessary, quick action on the part of the Administration...In the course of the last four months it has been made almost certain...that it may become possible to set up a nuclear chain reaction in a large mass of uranium, by which vast amounts of power and large quantities of radium-like elements would be generated...This new phenomenon would lead also to the construction of bombs."

The first trans-Atlantic passenger service by air began in June between Port Washington, New York, and Marseilles, France. The same airline, Pan American, had already been offering service to the Caribbean, South America, and the Pacific, but disputes over airport landing rights had delayed trans-Atlantic service. The plane had separate passenger cabins, a dining room, ladies' dressing room, a recreation lounge and sleeping berths. The flight took 26.5 hours and a one-way fare was $375.00.

The Ford Motor Company introduced the Lincoln Mercury. Less than 60 percent of U.S. families owned automobiles, but by 1964, the numbers would rise to 80 percent. NBC, the National Broadcasting Company, televised the opening ceremonies of the New York World's Fair on April 30. The telecast was received by approximately 1000 viewers on 100 to 200 experimental receivers set up in the New York City area.

"Batman" was published by DC Comics. The artist was 18 year old Bob Kane. The comic-book hero and his friend Robin would soon begin to appear in newspapers around the country.

The movie Gone with the Wind had its world premiere in December in Atlanta, Georgia, and the Wizard of Oz was produced in Hollywood, California.

References


Special gratitude to the Education Department, Amon Carter Museum, Fort Worth, Texas. by Kay Wilson

IMAGE AND MEMORY: LATIN AMERICAN PHOTOGRAPHY

The Meadows Museum at Southern Methodist University will present Image and Memory: Latin American Photography, 1880-1992, September 9 to November 6, 1994. The exhibit includes 141 photographs from 9 Latin American countries. These photographs reflect significant aspects of society, politics and culture in Latin America since the late 19th century and provide a sense of the depth and diversity of Latin American photography.

Most of these important works have not been widely exhibited outside their countries of origin. By presenting works that investigate more experimental, mixed media, color and conceptual forms of expression as well as important examples of the black and white documentary tradition, Image and Memory offers a broader vision of Latin American photography than is generally perceived outside Latin America.

Exhibition hours are Monday, Tuesday, Friday and Saturday, 10 a.m. - 5 p.m.; Thursday, 10 a.m. - 8 p.m.; and Sunday, 1 p.m. - 5 p.m. For special tours of the temporary exhibition or the permanent collection, please contact the Meadows Museum at (214) 768-1675.
A MODEL FACULTY IN-SERVICE ON ART AND WRITING

Many of NTIEVA’s art specialists who serve as district leaders during the summer institutes have developed exemplary programs for their home districts. One such leader in Fort Worth ISD is Carolyn Sherburn, art specialist at Burton Hill Elementary.

An example of Carolyn’s efforts is Art and Writing, a half-day in-service she presented for her faculty on February 21, 1994. The main objectives of this in-service were to encourage (1) the teaching of art at Burton Hill and (2) the use of masterworks of art in every classroom in the school.

The in-service emphasized the integration of art and language arts and addressed art connections with TAAS (Texas Assessment of Academic Skills) objectives. Activities utilized art reproductions and included compare/contrast with a Venn diagram, descriptive writing with Post-It Notes (see page 4 of the newsletter), Token Response, graphing and parallels between art and literature.

Teachers also received bound handouts and a list of resources available in the art classroom. In addition, each chose a print through the Token Response activity to take back and use in the classroom.

Models such as this in-service offer suggestions that can be adapted to other district needs and time frames. Copies of Carolyn’s handouts are available on request from the NTIEVA office. Call Nancy Reynolds at (817) 565-3986 if you would like copies.

Parallels Between Art and Literature
by Carolyn Sherburn

We use critical thinking skills in much the same way as we look for meaning both in works of art and in literature.

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<td>MAIN IDEA</td>
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AMON CARTER OFFERS FALL IN-SERVICES

The Amon Carter Museum is offering a number of teacher in-services this fall. All are free, but space for each is limited to forty teachers per session. For reservations for any of the in-services detailed, please call the Education Department at (817) 738-1933, extension 35.

Thursday, September 1, 4:30-6:30 P.M.
Saturday, September 10, 9:00-11:00 A.M.

In each of these in-services teachers will tour the exhibition, American Impressionism and Realism: The Painting of Modern Life, 1885-1915, receive teacher resource material and discuss ways to incorporate the views of painters of "Modern Life" in their classroom curriculum.

Thursday, October 27, 4:30-6:30 P.M.

In addition to exploring portrait photography as an historical medium and as art, Face Value and its accompanying in-service will address issues of identity and how photographers relate to society. Join the education staff in discovering multidisciplinary ties and hands-on activities for the classroom.

Thursday, November 17, 4:30-6:30 P.M.

Teacher resource material by Rick Stewart, Curator of Western Painting and Sculpture, and the Education Department staff will accompany this teacher training program for the exhibit, Charles M. Russell, Sculptor.
FORT WORTH ISD PRESENTS SECOND INSTITUTE

Fort Worth ISD held its third art education institute for elementary and secondary educators June 28 - July 1, 1994. Approximately 66 elementary, middle and secondary teachers attended the week-long institute, held at Texas Christian University and Fort Worth’s Amon Carter, Kimbell and Modern Art Museums. Thanks again to Art Coordinator Beverly Fletcher for her dedication and devotion to art education in Fort Worth.

GHOST RANCH AND PLAZA RESOLANA AGAIN OFFERED IN 1995

NTIEVA is again offering both our annual Ghost Ranch Spring Retreat and a repeat of the Santa Fe Summer Seminar at Plaza Resolana. The Ghost Ranch Retreat will be held during spring break, March 12-17, 1995, and the date for Plaza Resolana will be determined shortly. Institute participants, spouses and/or friends are all welcome for either seminar.

Costs for Ghost Ranch are $325.00 per person, adults only. This includes five nights at Ghost Ranch, double occupancy with shared bath and all meals from Sunday night until Friday morning breakfast. Costs for Plaza Resolana are $400.00 for six nights in Santa Fe. For further information, please call Nancy Reynolds at (817) 585-3986.

NTIEVA'S CORPUS CHRISTI AND TYLER SEMINARS

Corpus Christi

The Art Museum of South Texas (AMST), along with William Otten, Director, and Beth Means, Museum Educator, hosted eight days of seminars for Corpus Christi area teachers this summer. The first week, June 28 - July 1, was designed for elementary teachers, while the second week, July 4 - 8, focused on teaching art at the secondary level. Week one was led by Kay Wilson, NTIEVA Research Assistant and Rhonda Sherrill, Denton Art Specialist; week two was presented by Nancy Reynolds, NTIEVA Project Coordinator, and Bill Yarborough, Keller Art Specialist.

A participant notebook, Investigating Art: A Seminar on Comprehensive Art Education, was prepared by NTIEVA in both an elementary and secondary version for use in the seminars and included many of the activities found successful in NTIEVA’s summer institutes. A highlight of each week was a day-long excursion to visit and photograph public art and artists’ studios in Corpus Christi. On all other days, participants met in the Museum and utilized its collections for participatory activities.

Tyler

The Tyler Museum of Art and Sandy Shepard, Education Director, hosted an intensive art institute, August 1 - 5, for teachers and art coordinators from Tyler and surrounding communities, led by NTIEVA’s Pam Stephens and Kay Wilson. Teachers not only explored original works of art but were treated to an interactive program with Texas artist Celia Munoz. A slide lecture by Munoz concentrated on the human commonalities represented in her art.

Throughout the week teachers looked at art, wrote about art, talked about art and produced their own art. Teachers were most enthusiastic to discover that art encompasses the entire curriculum and many were surprised at their abilities to produce art after being exposed to aesthetics, criticism and history.
were August 30 and 31, 1994. Kay Wilson returned to Lugano on those dates to conduct activities which involved 20 Lugano teachers.

Since Italian is the primary language of this region of Switzerland, a museum staff member and other translators have translated all NTIEVA educational materials into Italian.

Despite the language difference, much success has already been experienced and a continuing relationship is hoped for between the museum, the Lugano schools and educators from the University of North Texas and the North Texas Institute.

EXHIBITION OPPORTUNITY IN PLANO

The City of Plano's Municipal Center Exhibit Committee is offering exhibition opportunities in the newly designated Student Gallery in the Municipal Center. Deadline for application for scheduling of exhibitions for 1994-95 of work of Plano students from all grade levels is September 30. For applications and guidelines, call (214) 578-7188.

GALVESTON ADVOCACY EFFORT

On August 10, 1994, Co-directors Jack Davis and Bill McCarter held a workshop in Galveston for 33 teachers, administrators and school board members from the Galveston I.S.D. The event was sponsored by the Galveston Arts Center and supported through a grant from the Edward and Betty Marcus Foundation. Milli Christner, Executive Director of the Center, and Education Director Diane Smith assembled an impressive group that included many of the principals from the district, librarians and a director of a local historical museum.

TAAS, Art and Writing provided the theme for the five-hour experience which included lively discussions about the role of the art image for stimulating reflective thinking in the writing process. As is so often true, our Post-it Note and Token Response activities generated the most insightful dialogue about the impact of art on vocabulary, construction of complex sentences and motivation for arriving at personal insight and meaning.

NOTIFICATION OF CHANGES IN ADDRESS

Please send changes in addresses or teaching assignments or notification of receiving duplicate newsletters to: Harriet Laney, NTIEVA, PO Box 5098, UNT, Denton TX 76203 817-565-3954 FAX 817-565-4867 InterNet Laney@ABN.UNT.EDU
MUSEUM MESSAGES

AMON CARTER MUSEUM 817-738-1933

AMERICAN IMPRESSIONISM AND REALISM:
THE PAINTING OF MODERN LIFE, 1885-1915
August 21 - October 30, 1994

FACE VALUE
October 22, 1994 - February 26, 1995

CHARLES M. RUSSELL, SCULPTOR
November 12, 1994 - March 5, 1995

DALLAS MUSEUM OF ART 214-922-1200

ETERNAL EGYPT 3: NUBIA
Opens September 25, 1994

SILVER IN AMERICA, 1840-1940
A CENTURY OF SPLENDOR
November 6, 1994 - January 29, 1995

KIMBELL ART MUSEUM 817-332-8451

BUDDHA OF THE FUTURE: AN EARLY IMAGE OF
MAITREYA FROM THAILAND
September 4 - November 6, 1994

ISLAND ANCESTORS: OCEANIC ART FROM THE
MASCO COLLECTION
September 25 - December 4, 1994

TOMB TREASURES FROM CHINA:
THE BURIED ART OF ANCIENT XI'AN
November 20, 1994 - February 12, 1995

MEADOWS MUSEUM 214-768-1674

IMAGE AND MEMORY: LATIN AMERICAN PHOTOGRAPHY
September 9 - November 6, 1994

FATA MORGANA USA: THE AMERICAN WAY OF LIFE,
PHOTOMONTAGES BY JOSEP RENAU
November 18, 1994 - January 15, 1995

MODERN ART MUSEUM OF FORT WORTH
817-738-9215

DUANE HANSON
July 10 - October 2, 1994

DRAWING ROOMS: JONATHAN BOROFSKY, SOL
LEWITT, RICHARD SERRA
October 16 - December 31, 1994

NORTH TEXAS INSTITUTE
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on the VISUAL ARTS

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