INTERDISCIPLINARY CONNECTIONS: SCHOOL-COMMUNITY COLLABORATIONS

School-Community Collaborations

This issue of the NTIEVA newsletter looks at three successful school-community collaborations in the North Texas area. Included in these partnerships are the Selby House Restoration, the Oakhurst Elementary Japanese Garden, and the Amon Carter Museum-TETAC Schools Alliance.

The Selby House Restoration is a collaboration between NTIEVA, the Elm Fork Education Center, the College of Education at the University of North Texas, the Denton Independent School District, and several Denton community organizations. Focusing upon the history and renovation of one of Denton's oldest homes, this collaboration seeks to bring schoolchildren to the Selby House for on-site, interdisciplinary learning experiences.

The Oakhurst Elementary Japanese Garden Project is an expansive partnership between a Fort Worth elementary school, its immediate neighborhood, Tarrant County, the Fort Worth Independent School District, and Nagaoka, Japan. Through this partnership, Oakhurst Elementary has changed an asphalt parking lot into a peaceful, lush Japanese garden that is being used by the school, the school district, and the community.

The Amon Carter Museum-TETAC Schools Alliance is a program in which museum educators are actively involved with schools and teachers, not only through programs in the museum but through programs in the schools. Fundamental to the Amon Carter Museum's partnership is that each museum educator serves on a local school's site-based management team.

What are school-community collaborations? School-community collaborations encompass a diverse assortment of partnerships between schools and other members of the community. Such partnerships can include individuals or groups, as well as non-profit and commercial associations.

Underlying all school-community collaborations, regardless of the specific partners, is the goal of academic success of all students. The ways that the partners address student achievement are as diverse as each member of the collaboration. For example, community partners (such as college students, community organizations, retired neighbors) might volunteer hours in the school to serve as tutors or mentors while business partners might contribute funds, materials, or human resources. Any of the partners might volunteer time and personal expertise to serve the school population.

Key to the most successful school-community collaborations is recognition of equality of all partners. This means that schools and their partners become teams, develop empathy for each other’s situations, and work together to address issues and solve problems. School-community collaborations are mutually reinforcing for all, with all partners giving and taking in an effort to promote academic success of all students.
have gained better insight into the workings and daily operations of the museum and the policies under which the museum educators work. Developing this sort of mutual empathy has built trust between the partners and this trust continues to provide more opportunities for quality and comprehensive learning through the arts.

Funding through TETAC has made it possible for each student in the four schools to have at least one museum visit per school year. In certain schools, because of physical proximity to the Amon Carter Museum, more visits are possible. These visits have become more than field trips; they are indeed extensions of the classroom. As student academic needs are diagnosed, museum educators respond with extended visits in the galleries that address those needs. Sometimes students linger, explore, and discuss the meaning of masterworks.

Other times, after a shorter gallery visit, students will complete written assignments about the masterworks. It is not unusual to observe third-grade students in front of the same artwork for lengthy periods of time, oftentimes challenging the presenter with difficult questions or discerning remarks about the art object.

As at ease as these students are with the Amon Carter Museum and its collection of masterworks, the museum educators now feel a part of the schools’ teams. Museum educators are invited to planning sessions to determine what would best be presented in the galleries to address certain needs. They are also consulted about ways to keep art meaningful to learning, with teachers often asking advice for art-based classroom activities.

One example of an often-repeated collaboration between the schools and the museum is the pre-visit planning meeting between the museum educators and art and classroom teachers to target and plan for specific educational objects to be explored during school visits. Others include teacher-requested, entire-faculty inservices held at the museum on district staff development days and the generous resources such as postcards and posters provided by the museum.

The strength of the school-museum alliance is seen in ways that students and teachers now communicate about art. A real sense of understanding is prevailing. Benchmarks indicate that students are writing more and writing better, they are elaborating more and describing more richly.

On a personal level, students and teachers now feel ownership of “their” museum and “their” artwork. Students do

AMON CARTER MUSEUM-TETAC SCHOOLS ALLIANCE

Of the six North Texas schools participating in the Transforming Education through the Arts Challenge (TETAC), four are located in the Fort Worth Independent School District. These four schools are Greenbrier Elementary, North High School, Oakhurst Elementary, and Daggert Middle School. The strategic location of these schools has provided the museum educators at Fort Worth’s Amon Carter Museum unparalleled opportunities to impact student learning through the arts. Each museum educator at the Amon Carter Museum serves as a community member on a site-based management team at one of the FWISD TETAC schools.

Site-based management teams serve a vital function in the schools as the members share an equal voice in advising about the school’s daily operation. Hearing the mundane along with the profound, the museum educators are better able to address learners’ needs because they better understand the schools, school policies, and concerns. Likewise, the schools

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not complain when they visit the same art objects more than once; more likely, they complain if they cannot return to an old friend such as Parson Weem's Fable or A Dash for the Timber.

Without a doubt, the school-museum collaboration devised by the education staff of the Amon Carter Museum and the four FWISD TETAC schools sets a model to be emulated.

SEQUENCING ARCHITECTURE WITH POSTCARDS

By limiting the images to architectural structures, teachers can easily adapt postcard activities in the classroom. The following activity is suggested to explore how architecture changes over time and around the world.

Preparation

Assemble sets of postcards of architectural images in resealable plastic bags, one set for each small group of four or five students. Each set should contain an assortment of different kinds of architecture from varied cultures and times. Include postcards of local structures (check with your local tourism bureau) and images cut from magazines or printed from the Internet. Include architecture both familiar and unfamiliar to your students. Sources of images and information include the National Trust for Historic Preservation (http://www.nthp.org/), UNESCO World Heritage Sites (http://www.unesco.org/), American Institute of Architects (http://www.aia.org), and the National Building Museum (http://www.nbm.org/index.html).

Directions

Have students sit in small groups at tables, if possible. Give each group a set of cards and ask them to remove the postcards from the bag and lay all the cards face up on the table.

Tell students they are not to read the back of the cards just yet. Ask the groups to work together to line up their cards from the oldest to the most recent, solely by looking at the images and making reasoned judgments as to their chronological sequence. When students complete this task, ask them to now check the back of the cards for the dates and make any adjustments needed to correctly sequence the cards. Have students again look carefully at the sequenced cards and discuss with their groups what changes they see in architecture over time. Ask each group to briefly report to the entire group on their experiences, explaining what they learned in the process.

This activity could be expanded by having students group their cards based on other criteria. For example, cards could be categorized by purpose, design, building materials, culture, and/or location. Challenge students to devise other criteria for further discussion.

An alternate approach to this activity is to use large prints instead of postcards for a class discussion. A useful set of five prints, Architecture and Art: Cultural Heritage Sites, is available from Crystal Productions (call 800-255-8629 for a free catalog).

VOCABULARY ABOUT ARCHITECTURE

- architect: a person skilled in the art of building; a designer of buildings
- architecture: the art of designing and building structure
- blueprint: a print in white on a bright blue ground or blue on a white ground used especially for copying maps, mechanical drawings, and architects' plans
- conservation: the discipline involving the treatment, preventive care, and research directed toward the long-term safekeeping of a building, place, or object
- cube: a solid body having six equal square sides
- cylinder: a long round body, either solid or hollow
- dwelling: a building or construction used for residence
- elevation: the vertical plane (flat or levelsurface) of a room or building
- environment: surroundings (natural or built)
- exterior space: outside space, space surrounding an object or building
- floor plan: a layout or map of the horizontal area of a room or building
- height: how tall or high something is
- horizontal: parallel to the horizon
- interior space: a space within limiting boundaries, or within the exterior walls of a building
- landmark: any noticeable object on land that serves as a guide (for example, a distinctive building)
- length: the longest dimension of an object
- organic architecture: a building both at one with and inspired by natural form
- place: physical environment; a building or locality used for a special purpose
- preservation: to keep safe from injury, harm, decomposition, decay, or destruction; to keep up and reserve for personal or special use
- pyramid: a solid having triangular sides meeting at a point
- rectangular prism: a three-dimensional rectangle
- scale: relative dimensions, without difference in proportion of parts; especially the relative proportion of the linear dimensions of the parts of a drawing, map, or model, to the dimensions of the corresponding parts of the object that is represented; as, a map on a scale of an inch to a mile
- site: position, lay, place; akin to the local position of building, town, monument, or similar work, either constructed or to be constructed, especially in connection with its surroundings
- space: volume, space occupied; amount of space (possessing height, width, and depth)
- timeline: a table listing important events within a particular historical period
- vertical: straight up and down
OAKHURST ELEMENTARY'S JAPANESE PEACE GARDEN

As the tea house at Oakhurst Elementary in Fort Worth, Texas, teachers and students are introduced to the traditions of Japanese aesthetics.

OAKHURST ELEMENTARY'S JAPANESE PEACE GARDEN

Just beyond the bay windows of Oakhurst Elementary's art room is the result of many hours of planning, fund-raising, and physical labor. What used to be nothing more than asphalt and a lone tree struggling to survive is now a tranquil 60' x 60' Japanese peace garden. Complete with a tea house, dry river, bridge, turtle pond, paths, and a variety of plants, the Japanese peace garden represents a dream that became a reality through a school-community collaboration.

Inspired by the 1996 Sun and Star festival that engaged Fort Worth and Dallas schools in the culture and traditions of Japan, Elizabeth Willett, Oakhurst Elementary art specialist, decided to change the face of the asphalt courtyard into an inviting space where students, teachers, and the community could quietly gather for study, reading, or visiting. The Japanese Peace Garden at Oakhurst was officially launched when architect Albert Komatsu—designer of the Fort Worth Japanese Garden at the Fort Worth Botanic Gardens—donated plans. Additionally, the Fort Worth Sun and Star festival provided a grant to start construction. Elizabeth then started her own grassroots campaign within the school. Each Friday students were offered the opportunity to purchase pickles or candy with all the profits funneled into the construction of the garden.

To speed construction efforts, Elizabeth posted a flier in the community announcing the intent to build the garden and the school's need for community support through donations of labor and materials. "Our dream is to honor the contributions of those who have been a part of the Oakhurst community and to promote peace and cultural understanding for our children," the flier stated. This appeal brought one of the first material donations: slices of a large tree that needed to be removed from a neighbor's yard. The slices were later embedded in the ground to create a meandering walkway through the garden.

Countless hours of volunteer labor were contributed as neighbors, students, and other stakeholders at Oakhurst Elementary prepared the site for construction. After the asphalt was removed, soil preparation revealed layers of clay and rocks that also needed removal; a task that seemed daunting to the original group of workers. Then, Tarrant County, one of Oakhurst's adopters, stepped forward with a solution. The county could not contribute funds, but they could contribute labor from work-release prisoners. Through the work-release program, the site was soon prepared for actual construction. It is interesting to note that many of the work-release prisoners volunteered for the heavy labor detail because of their own interest in seeing the garden come to fruition.

Following Mr. Komatsu's plan, the Japanese garden began to take shape. First, the foundation was poured for the tea house. Next, paths were drawn with chalk on the dirt. Soon, Elizabeth's father delivered a bridge that he had designed and built. Stones and plants were selected for various places. Students were estimating how many pounds of each stone would be needed to make the dry waterfall and creek bed. Before long, gates were built and installed. The tea house was built and the stone and wooden paths were put in place. Plants, labeled so that everyone could learn their names, were carefully put in just the right places. And at last the final small stones were delivered, arranged in their designated spots, and raked to give the appearance of ripples on the surface of water.

On June 10, 1998, the Oakhurst Japanese Peace Garden was officially dedicated in a public ceremony. More than 200 members of the community attended the formal opening. Oakhurst principal, Mrs. Jana Marbut-Ray and Elizabeth, greeted guests who entered through a fence decorated with colorful Japanese fish kites made by Oakhurst art students. Among the many guests in attendance were dignitaries from Nagasaki, Japan—Fort Worth's sister city. The ceremony also received local newspaper and television coverage.

A special dedication ceremony was held later in the fall for students and their invited guests. Among those in attendance were Mr. and Mrs. Komatsu and administrative personnel from the Fort Worth Independent School District. Members of the Fort Worth Japanese Society provided demonstrations of Japanese music, calligraphy, origami, and dance. A display of dolls, shoes, clothing, and other Japanese artifacts was exhibited in the Oakhurst library. Every student rotated through each station to learn about the various traditions.

Students learn a traditional Japanese dance during Oakhurst's Dedication Ceremony.
The Amon Carter Museum, Fort Worth, Texas, will close to the public on August 1, 1999, to start a building expansion program that will more than triple the size of the galleries to display the Museum’s collection of American art. The Museum’s collection has grown from 400 works of art to more than 300,000 since it opened in 1961.

Philip Johnson/Alan Ritchie Architects, New York, in collaboration with Carter & Burgess, Inc., Fort Worth, designed the new Museum so that it will compliment the original shellstone building. To maximize the use of the land on which it stands, the entire structure to the rear of the 1961 building will be removed and replaced with a larger, multilevel structure.

Construction begins in September and the expanded museum will reopen to the public in the fall of 2001. To maintain a community presence, the Museum is opening a storefront gallery in downtown Fort Worth in September. The Museum’s offices will remain in operation at an interim facility. During construction, the public will also be able to visit the Museum’s website (http://www.cartemuseum.org) to access information about the collection, educational programs, Teacher Resource Center, library and archives, publications, Museum Store, and other services.

The North Texas Institute for Educators on the Visual Arts is pleased to announce the availability of Outdoor Public Sculpture: A Unit of Study, a teaching guide about public art. The guide is accompanied by slides of two major works compared in the text, Dallas Piece and Pioneer Plaza Cattle Drive. Also included is an 18-minute video that follows the restoration of a public sculpture from the Dallas Public Library. Though the guide is written for middle and high school students, suggested activities may be adapted for any level with any public art. Included in the guide are discussion questions, information on sculpture materials and processes, a guide to maintenance and conservation of public art, a glossary, worksheets, discussion response cards, and suggested resources. Also included are interdisciplinary, art making, and art history activities.

Thanks to the support of Adopt-A-Monument of Dallas, Dallas SOS!, and the Dallas Office of Cultural Affairs, these educational materials are available at no charge as long as supplies last. To receive the complete teaching guide, please send your name and address to Nancy Walkup, NTIEVA, PO Box 305100, University of North Texas, Denton, TX 76203, email WalkupOunt.edu, or call 940-565-3988.

ART - O - GRAM

Looking at Structures
Can you identify the culture that produced each of these structures? When would each structure have been built? What is the use for each structure? What clues helped you to decide your answers?

Leaning Tower of Pisa
Skyscrapers

The Pentagon
Stonehenge

Japanese gate
Lighthouse

Pyramids

NTIEVA Newsletter
HISTORIC RESTORATION:  
THE SELBY HOUSE

About the House

Built in 1898-99 by Samuel Alexander Bayless, the Selby House (aka the Bayless-Selby House) in Denton, Texas, became the property of the Selby family as a result of tragedy, mystery, and murder. A man hired to work for the Bayless family stabbed Mr. Bayless to death near the garage of the house, apparently over a "difference of opinion." Shocked and saddened by her husband's death, Mrs. Bayless begged Mr. and Mrs. Selby to "trade" homes with her, for she could not bear to live in the home where her husband was murdered. The proposed "trade" would require Mr. and Mrs. Selby to borrow $10,000.00 in notes from the bank because Mrs. Bayless' home with 8 acres was worth more than the Selby's home with over 20 acres. On Thanksgiving Day, 1920, Mr. and Mrs. Selby and their four children moved into the Bayless home on Myrtle Street.

The house had indoor plumbing and a fireplace on the first floor in the parents' bedroom. As the warmest room in the house, the bedroom soon became the room in which the family spent most of their time. The kitchen had a wood burning stove and a small, wooden refrigerator, later replaced by a gas range and an electric refrigerator.

Mr. Selby originally worked as a "truck farmer," harvesting crops of vegetables and raising pigs, cows, and chickens to sell to local stores and schools. Soon after the move, he started selling the flowers that grew on his property and the 25-acre property the family rented on Fort Worth Drive. As a result, he eventually eliminated farming from his livelihood. There were many florists in Denton at the time and they often worked with potters such as Guy Dougherty, who made vases for the flowers, as well as containers for food.

The nursery business was a lucrative one for the Selby family, and in 1948, Mr. Selby allowed his sons, George and R.L., to divide the business, with George taking over the greenhouse and nursery, and R.L. taking over retail. George and his wife, Velma, have maintained their part of the business to this day, despite a brief period when George was drafted during WWII. Their son, Richard, later bought part of the business from R.L. to become co-owner with his parents. George and Velma also maintained the Selby house after the deaths of George's father in 1955 and his mother in 1983.

They are happy about the house's recent move to Carroll Boulevard, where it will be renovated to its original appearance and opened to the public. The Bara family owned the house from the 1970s until the 1990s and made many alterations, including sealing up windows and doors, opening up new doors, adding stairs to gain access to the attic, and attaching paneling to the ceiling downstairs. Mildred Hawk bought the house from an auction in 1998 and donated it to the historical commission.

Although the Bayless house became the Bayless-Selby house as a result of tragedy, the Selby family made it into an environment for love, friendship, and happiness, where the parents and children would often gather to sing hymnals, play music, or simply enjoy each other's company. With the new phase of the life of the Bayless-Selby house, it may continue to provide such an environment for the citizens of Denton.

from the Selby Oral History and a March 1, 1999 interview with Mr. Huttash

Life in the Early Days of Denton, Texas

In the 1840s, Denton County, part of Fannin County until 1846, was largely unsettled except for a small number of Anglo settlers and some Native American groups, such as Shawnee, Comanches, and Kickapoo. Residents established Bridge's Settlement, the first in Denton County, in 1843, and developed the local economy around farming and ranching.

During the 1850s, many people moved to an area of Denton County called Peters Colony, doubling its population, and introduced small commercial businesses such as cotton ginning, grain and flour milling, blacksmithing, wagon making, and brickmaking. Other local manufacturers produced agricultural tools, bread, beer, steam engines, medicine, furniture, whiskey, and saddles. An important stoneware pottery industry provided storage containers for meat, fruit, vegetables, and continued on page 8
**Lesson Summary**

**Title**  Historic House Hats  **Level**  Upper Elementary

**Materials and Preparation**
- Pencils
- Construction paper, cardboard, cellophane, aluminum foil, paint, scissors, crayons, glue and any other materials to contribute to the creation of the architectural hats.
- Consider allowing the students to bring twigs, toothpicks, Popsicle sticks, or other found materials to create windows, doors, and a roof.

**Resources**
Visuals of imaginary and actual dwellings, such as homes from various folktales or myths, a bird's nest or animal house, and assorted dwellings from various cultures (for example, a pueblo, wigwam, yurt, igloo, ramada, an African compound, and historical local houses).

**Motivation**
Remind students of public buildings they have seen or learned about. As you show images of dwellings such as the Selby house, ask for similarities and differences when comparing them to public architecture. Inform the students that they will be investigating influences on the form and appearance of people's dwellings, or homes. Initiate the lesson with an image from a myth or folktale and involve the students in a discussion to develop the relationship of site characteristics to a building, its physical structure, and psychological effect (for example, the old woman who lived in a shoe).

**Vocabulary**
- architecture: the art of designing and building structures
- blueprint: a print in white on a bright blue ground or blue on a white ground used especially for architect's plans
- elevation: the vertical plane (flat or level surface) of a room or building
- landmark: any noticeable object on land that serves as a guide (for example, a distinctive building)

**Procedure/Production**
Ask questions for discussion, moving from mythic dwellings to actual dwellings on various sites to lead students to understand the relationship of people, cultures, and locations to the forms of their dwelling.

**Questions to Consider**:
- Why would this mythic dwelling look strange in our neighborhood, yet doesn't look strange in the myth?
- Who would live in these homes? (show bird's nest, ant farm, etc.)
- What is the same/different about these two pictures? (show human and animal homes)
- What are some necessary functions of a home?
- Why don't we all live in the same type of dwelling?
- Why would people want their dwellings to look attractive?

Introduce and clarify terms through a discussion such as the following: When you look at a dwelling, can you tell what type of environment it would probably be built in? The location, or where you would build the dwelling, is called a site and is very important to the architect and the inhabitants. Talk about location and surroundings and show images of dwellings from a variety of geographical regions. Discuss the Selby house (or another historic house) and how it reflects its surrounding environment. What if it was in a different environment? Select a variety of environments: frigid, tropical, mountainous, rocky, sandy desert, urban, outer space, underwater. What other things would you want to consider when picking out a site (weather, available materials, transportation, view, pleasant environment, orientation to the sun, price)?

Next, have students pick an environment for the Selby (or other historic house) and create a hat based on changes needed to prepare the house for the new environment. Suggest that the students include elements specific to the Selby, such as distinctive decoration or color, and discourage them from attempting to precisely recreate the appearance of the house. Encourage them to be creative about how they interpret the "appearance" of the Selby and to be creative in representing the building materials. Use cellophane or plastic wrap for glass, foil for metal. How will the building be recognized? Plan a parade to show the hats to the rest of the school and have the students wear their hats when they visit the Selby (or other historic) house.

**Evaluation/Outcomes**
To what extent did students:
- support choices with reasoned answers?
- design and create a detailed historic house hat?
- justify and explain the titles and design of their hats?
Most families lived in small one- or two-room log homes and established self-sufficient farms, raising their own animals and growing their own crops. They ate fruits (grapes, persimmons), nuts (pecans, walnuts, peanuts), berries (blackberries, dewberries), herbs (dandelions), and vegetables. Wheat, corn, oats, and sweet potatoes were staple crops in North Central Texas, in addition to plums, pears, and peaches, planted to feed families and their livestock. Typical farmers raised large numbers of horses, hogs, dairy cows, beef cattle, mules, chickens, and turkeys.

During a typical day, men worked in the fields, growing corn, oats, wheat, barley, peanuts, and cotton. Some men hunted buffalo, antelope, deer, wild turkey, dove, quail, rabbit, and squirrel, though hogs served as the most popular and dependable meat source. The men cut wood to make fires and build common buildings such as sheds, granaries, barns, animal pens, corrals, cattle tanks, stockpens, cellars, fenced gardens, cribs, and chicken coops. Sheds housed wagons, sheltered some of the farm animals and acted as work areas. Cribs and granaries stored corn and grain, while cellars provided protection for the family during storms and a storage area for canned food. The men used mostly horse-drawn equipment in the form of grain binders, wagons, plows, planters, cultivators, hay ballers, and road drags to do their chores. Women milked cows, fed chickens and hogs, gathered eggs, looked after gardens, made butter, preserves, candles and soap, and often cooked all of the meals over a hearth or fire. Children helped with all of the farm and house chores, and many families employed hired hands to work and live on the farm.

Meat was smoked or cured in a smokehouse, while fruits and vegetables were canned and stored in the cellar. Most families bought sugar, syrup, and coffee from peddlers, who sold a wide variety of supplies, including tools and sewing machines.


FREE SELBY HOUSE
TEACHER GUIDE AVAILABLE

Overview of Unit

The Selby House in Denton: An Art-Centered Teacher’s Guide is a unit of five lessons designed to prepare students for a visit to the Selby house with an investigation of ideas associated with “place.” Issues related to architecture, influences on house design, and personal and multicultural connections to physical place—the center of focus for this unit. Though the unit is written for grade level four, its components are adaptable for other grade levels and other historic renovations.

In the unit, students will approach architecture as an art form by developing an understanding of the meaning of floor plans and elevations. They will take on the role of the architect, constructing their own blueprints and researching the items architects must consider while designing a building. Students will examine influences on house design such as weather conditions, terrain, and the aesthetic interpretations of the society or culture. This will lead to a consideration of how and why places are special to people, why places become designated as landmarks, and the variety of ways people across the world define “beauty” and “art.” Students will use the Selby house as an example throughout the unit, concentrating on the changes it has gone through over the years, the people who lived there, and the people who will visit in the future.

In this unit students are encouraged to look at the world around them, to evaluate the importance of “home” and “place,” to contemplate the role of art in that importance, to make interdisciplinary connections, and to develop stories about places that are special to them. Students are provided opportunities to engage in a variety of creative activities individually or collaboratively. They will discuss, write, and produce art based on the concept of “place.”

Copies of the unit are available at no cost from NTIEVA. Contact Nancy (940-565-3988 or walrup@unt.edu) or Pam (940-565-4402 or pstephens@unt.edu). This unit will also be coming soon to the Internet. Check the NTIEVA website at http://www.art.unt.edu/ntieva/ for updated information and links.

EXTENSIONS

Compare and contrast the Selby house or other houses of that time period to the designs of the Bauhaus. The Bauhaus was a school founded in 1919 by Walter Gropius at Weimar, Germany, and later located at Dessau, Berlin, and Chicago, to develop a functional architecture based on a correlation between creative design and modern industry and science (http://craton.geol.brocku.ca/guest/jurgen/bau1.htm). Examine the difference between functional art and art for art’s sake,” as well as how the two approaches often overlap.
USEFUL WEBSITES

About Japanese Gardens

Origamic Architecture
http://www.remus.dti.ne.jp/sanjo/mori10e.htm

The home page for this site begins with a simple definition of origamic architecture and lists 30 buildings artists have used as sources for origamic architecture. Most of those listed contain images of both the origamic version and the actual building on which it was based. The connecting pages provide lists of museums, galleries and public sculpture in Makuhari, Japan, directions on downloading a premade origamic architecture pattern, and instructions on making origamic architecture. The clear instructions are accompanied by images of each step.

Seiwa-en
http://www.mobot.org/MBOT/gardens/japanese/

Seiwa-en is the largest traditional Japanese Garden in North America, located at the Missouri Botanical Garden. The website of the same name contains detailed information about the history of this specific garden as well as traditions surrounding the construction and viewing of Japanese gardens. The 20+ pages explain particular parts of Seiwa-en, provide beautiful images of particular parts of Seiwa-en, and include valuable descriptions of Japanese garden aesthetics. All images can be enlarged.

Hammond Museum and Japanese Stroll Garden
http://www.hammondmuseum.org/index2.html

The short and simple home page for this New York museum connects to further pages on a variety of topics related to the Hammond. Some of the topics include: Hammond museum information and directions; the Asian Arts Festival held at the Japanese Stroll Garden; the 1999 exhibit calendar, collections held by the Hammond, including some fascinating descriptions and images of fans; past exhibits; links to websites, books, and museum resources on Japanese Gardens, Chinese Gardens, and Asian Culture; and the Japanese Stroll Garden. The Japanese Stroll Garden page includes a map and a list of particular features. Click on a feature and you will see an image and a brief description.

Japanese Garden Database
http://pobox.upenn.edu/~cheetham/jgarden/

The amount of information and links on the first page may seem overwhelming, but the site outline is a helpful guiding tool for navigation. The Japanese Garden Database provides images and information on gardens in and out of Japan, along with general Japanese garden announcements. Each topic or garden viewed is accompanied by a Japanese poem translated to English. The site includes a large amount of reference research information and links, including a glossary, timeline, maps, and hints on building your own Japanese garden.

NTIEVA website, Oakhurst Elementary Japanese Peace Garden
http://www.art.unt.edu/ntieva/aps/oak/gard3.htm

Essay and images describing the collaborative process that led to the creation of a unique Japanese garden at a local Texas elementary school. The community effort in the form of donations and volunteer work hours is an inspiration for educators everywhere. The images show different parts of the garden and pictures from the opening day celebration, which featured a visit from Japanese dignitaries. Most of the images can be enlarged.

About Historic Architecture

Chicago Architecture Foundation
http://www.architecture.org/index.html

An organization devoted to advancing public interest in architecture and design, the Chicago Architecture Foundation provides a website to accompany this goal. The bulk of the site is tuned to the viewer who plans to visit Chicago and perhaps take one of CAF’s walking tours, but they also provide links to architecture sites. A copy of their most recent newsletter, employment opportunities and online virtual tours. The virtual tours are connected to the Chicago Tribune site and are brief in regard to both imagery and text.

Historic Preservation Resource Directory
http://www.arch.buffalo.edu/cgi-bin/hst_ores

Part of the cyburbia site (Internet resources for the built environment), the historic preservation page provides countless annotated links for information on preservation. Some of the links include American Cultural Resources Association, English Heritage, International Council of Monuments and Sites, and World of Old Houses.

National Trust for Historic Preservation
http://www.nthp.org/

The National Trust for Historic Preservation is a nonprofit organization that works to save historic buildings and the neighborhoods and landscapes they anchor. Its website provides information on the history of the organization, travel programs, and law and public policy regarding historic preservation. It contains a list of the 200 historic sites managed by NTHP, each with an image, a brief history of the site, and hours during which a viewer could visit. The Kid’s Corner page provides quizzes and simple, interactive educational activities.
A MUSEUM EDUCATOR'S VIEW OF THE TETAC COLLABORATION

One of our educational goals at the Amon Carter Museum is to develop close ties to schools and teachers. This made serving on the Site-Based Management team for Oakhurst Elementary in Fort Worth a wonderful chance to learn and share. It is a rich experience when museum educators go out and see who they are serving, assess their audience's needs, then work together to make students' learning about art successful.

Four educators from the Carter currently serve on TETAC school site-based teams. As a result of our contact with these schools, teachers have become more interested in developing in-depth museum learning experiences for their students. For example, my experience at Oakhurst has included coordinating team meetings with teachers of one grade level, NTIEVA's Pam Stephens, and Oakhurst Art Specialist Elizabeth Willett.

When Oakhurst teachers demonstrated an interest in bringing their students to the Carter, we met to find ways of making the Museum an extension of the classroom. In our first planning meeting, fourth grade teachers wanted to discuss bringing students to the Museum to learn about selected works of art and, through these works, explore expressive-narrative writing. This form of writing held a number of possibilities for a museum visit, since it tied directly to looking at and responding to works of art. Since artists express ideas visually, writing became a natural way for students to respond to the images and express their individual points of view.

Planning these specialized visits included not only what docents and students would do at the Museum, but also what teachers would do to prepare students before their visit and how they would follow up after the visit. I brought a variety of posters and suggested activities to trigger ideas. Even after a long, hard day of work, teachers became enthusiastic discussing the museum visit and their roles in building students' visual and verbal skills with art in the classroom.

The plan was for the museum visit to begin with approximately one hour of engaged looking and a lively discussion of what students saw geared toward thinking about stories inspired directly from the works of art. In fact, during one visit, students discussed Parson Weems' Fable for over thirty minutes without tiring. Working cooperatively, students read the painting on multiple levels and were reluctant to leave.

The second half of these specialized tours are usually comprised of 45 minutes of student writing. Fourth-grade students wrote first drafts of an expressive-narrative story that each would edit and complete in the classroom. During each visit, students were active participants in learning and the museum setting inspired their thinking and writing. The Museum was literally an extension of the classroom.

Through the past two years of collaborating, Carter educators have learned how to work closely to build these Integrated Learning opportunities centered on works of art. It was exciting to see the evolution of the visits. They have developed into a nice blend of what the museum and the teachers physically and philosophically can do. Teams of teachers have increasingly approached their visits with enthusiasm for their students' learning about and from art.

The key ingredient to this type of program is the close contact and ongoing association with teachers. Being present at site-based team meetings each month makes a difference in communication among faculty and enriches the quality of the program. It is an excellent, face-to-face way to discuss each other's goals and capabilities. As a result, the museum staff gathers a better understanding of the specific needs of the school and its faculty and can apply this understanding to relate better to other teachers in the district and region.

In summary, some of the things we learned were: Although this type of effort takes time, what museum educators can team from working with one faculty translates into knowledge that can be applied to other schools and situations.

- It is easy to work with an entire grade level, especially when planned as a team with the input of all teachers.
- Longer, substantial visits that engage students' young minds work quite well; the key is to allow them to be active participants in learning about art. Students enjoy writing about works of art and having their opinions heard.
- Provide teachers with activities and multiple sets of posters or other visuals; when coming as a team (at Oakhurst, there were six teachers in most grade levels), each teacher needs images to use in their classroom.
- Find out what teachers are discussing in their curriculum and work together to find meaningful relationships to art.

Libby Cluett, Amon Carter Museum
The Selby House

In 1898, Samuel Alexander Bayless built a house for his family in Denton, Texas. A few years later, Mr. Bayless was murdered at that very house by a man hired to work for the Bayless family. Mrs. Bayless was so sad about her husband's death that she could not live in the house. She asked Mr. and Mrs. Selby to trade houses with her so that she wouldn't have to live where her husband was killed. Mr. and Mrs. Selby agreed to the trade and moved into the house on Thanksgiving Day in 1920.

The four Selby children liked the house, especially because it had indoor plumbing and a fireplace in their parents' bedroom. The kitchen had a wood burning stove and a small, wooden refrigerator. The house was actually made up of two houses connected together. The back part is a two-room farmhouse. The front part is a two-story house made of wood and other materials ordered from a store. The materials were sent to Mr. Bayless by train when he built it.

The Selby family lived in the house for a long time, which is why it is called the Selby House. One of the Selby sons, George, kept the house with his wife Velma until the 1970s. Another family owned it from the 1970s until the 1990s, and they changed the house a lot. They added doors and covered up some of the windows. In 1998 a woman named Mildred Hawk bought the house from an auction and donated it to the historical commission. Over the years the house was damaged by weather, so now the historical commission is fixing it to look like it did when Mr. Bayless built it. After they restore the house, it will be opened to the public as an education center where people can learn about Denton history.

Activities

1. What characteristics do you think a house has to have to be considered an historical building?

2. What could happen to a house over time that would cause it to need restoration?

3. Think about where you live. Are there buildings near you that you think are historical? Why do you consider them historical?

4. Look at the pictures of the Selby House. How does it tell you something about history?
MUSEUM MESSAGES

AMON CARTER MUSEUM 817/738-1933
Closed from August 8, 1999, at the Camp Bowie location for remodeling; temporary location downtown opens September 18, 1999

DALLAS MUSEUM OF ART 214/922-1200
GEORGIA O'KEEFFE: THE POETRY OF THINGS
November 7, 1999 - January 30, 2000

KIMBELL ART MUSEUM 817/332-84510000
PERMANENT COLLECTION
Currently on display

MEADOWS MUSEUM OF ART 214/768-1674
GOYA'S DISASTERS OF WAR
September 24, 1999 - January 2, 2000

MODERN ART MUSEUM OF FORT WORTH 817/738-9215
ANN HAMILTON
November 7, 1999 - January 30, 2000

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