



Canton Museum of Art
DOCENT HANDBOOK

Revised August, 2015





Docent Program

What is the CMA Docent program?

The CMA Docent Program is a lively group of art enthusiasts who enjoy learning and sharing their knowledge of the Museum's collection with the community. The word docent derives from the Latin verb "docent" meaning to teach, to conduct, or to take care of. Today, this word has come to mean anyone associated with volunteer educational services to a museum. At the Canton Museum of Art, docents are a vital link between what is displayed in the Museum and how visitors respond to what they see.

The Canton Museum of Art is an ever-changing environment, so the excitement never ends. Our exhibitions change regularly, so the art never gets stagnant and our docents get many opportunities to learn about new artists, their work and processes. We strive to make our tours interactive and fun. Docents support the Museum's commitment to providing all visitors (students, seniors, adults and children) with a positive engaging experience. All docents are trained and have the opportunity to participate in workshops to enhance their presentation skills, learn about art history and often, the exciting stories behind the art!

What do they do?

Meeting formats include lectures, interactive gallery experiences, workshops, field trips, peer-to-peer modeling, and hands-on studio art activities. Topics covered include the history of the CMA, teaching methods, art education practices, and art history as it pertains to the CMA's Permanent Collection.

The mission of the CMA Docents is to:

- Deliver high quality art experiences to people of all ages
- Create a welcoming environment for learning about art
- Educate fellow docents in museum learning, art history, and touring strategies

Who makes a good Docent?

Qualities which make for a good Docent are enthusiasm, patience, flexibility, and the ability to take a visitor-centered approach to touring. Successful Docents are interpersonal, skilled at interacting with visitors of all ages and interested in working as a member of a team. Docents are committed to learning ways of engaging visitors, and are willing to make the necessary commitments to both training and touring.

What background is required?

Prior knowledge of art is not necessary; only an open mind, flexibility, interest, enthusiasm and time for sharing are required. Museum docents receive much self-satisfaction and enlightenment through this program since they are most often the first contact many children and adults have with visual arts and the Museum.

While the Museum does not require a background in art history or studio art, some knowledge of art and/or art-making techniques is helpful.

- Interest in art
- Good public speaking skills
- Engaging
- Able to interpret stories behind the art
- Ability to work well with children and adults
- Flexibility
- Time

What is the commitment?

In general, the CMA docents meet every first Wednesday of the month in the museum library from 10:00am to 12:00 (with the exception of holidays and conflicting Museum activities).

All docents are expected to participate in as many docent meetings, workshops, talks, and lectures as possible. Independent study is also strongly encouraged to be immersed in the educational points of the exhibit.

In addition to the Wednesday sessions, docents may need to observe tours; spend time in the galleries looking at works of art; participate in group discussions, conduct and present research about museum learning, CMA's permanent collection, and general art history.

All docents are required to become museum members (see page 9 for more membership benefits)

What does training involve?

Participants will attend training sessions to become familiar with the CMA collection and how visitors interact with the art. We offer detailed training sessions for each new exhibition, and our docents often get the opportunity to meet the artists and curators.

New docent training covers the Canton Museum of Art's Permanent Collection, touring techniques, participating in tours, touring practice, mentoring by active touring docents and other learning opportunities.

How do I apply to be a Docent?

Membership in the Docent Program is a two-step process that includes submitting an application and completing an interview.

For more information about the Docent Program, please contact Erica Emerson, Education Manager, at 330-453-7666 ext.108, Erica @cantonart.org



Canton Museum of Art

Docent Council

The Docent Program is developed and managed by the Education Manager in partnership with the Docent Council. The Docent Council is a group of volunteers comprised of active docents formed to help provide counsel, guidance, and oversight to the Docent Program.

Any docent in the program can run for a seat on the Council. Elections for Council positions are held on an annual basis and voted upon by the current active docents. Docent Council members serve a one year term.

The Docent Council meets every third Wednesday of the month or as requested by the Docent President or Education Manager. The council meets to discuss current issues, updates on upcoming exhibitions, education, docent activities and plans for docent field trips.

DOCENT COUNCIL RESPONSIBILITIES

EDUCATION MANAGER

The Education Manager oversees and facilitates the activities of the docent program and council and works with the Museum Finance Manager to maintain funds available for the docent program.

DOCENT PRESIDENT

The Docent President works with the Docent Council to oversee and help implement docent activities.

NEW DOCENT CHAIR

The New Docent Chair works with the Docent Council and docents to help recruit, train, and mentor new and prospective docents.

SOCIAL CHAIR

The Social Chair is responsible for reporting and developing social activities including the annual luncheon, field trips, meeting snacks/refreshments, and other social events.

SECRETARY

The Secretary is responsible for maintaining records of docent meetings and activities. Minutes should be emailed to the education manager and will be available upon request. The Secretary will also act as a liaison for docents in disbursing information in matters of illness, and sending appropriate cards to acknowledge concern and support.

About the Canton Museum of Art

The Canton Museum of Art is one of Ohio's premier locations for an exceptional visual arts experience and education! The Canton Museum of Art (CMA) is recognized for its powerful programming of national touring exhibits, as well as dynamic original exhibits featuring celebrated artists from around the world and from the Museum's unique Permanent Collection. CMA exhibitions are enhanced with innovative education outreach programs, including local, regional and statewide collaborative projects bringing together schools, companies and various community groups for interactive and inspired learning through the visual and performing arts. Each year, area school groups visit the Museum for free docent-led tours and for exhibition-related workshops. CMA also offers in-Museum studio art classes for all age groups in diverse mediums such as ceramics and painting. From enjoying a special arts Family Day or discovering a treasure at the widely popular Christkindl Markt — one of the Northeast Ohio's top holiday markets for fine arts and fine crafts — to learning pottery making or escaping in a concert or lecture — there is always something new to Explore & Enjoy More at CMA!

CMA History

During the dark days of the Depression, CMA was founded as the Little Civic Art Gallery on the second floor of the old Canton Public Library. From 1935 to 1941 the gallery attracted thousands of visitors, creating a need for a much larger facility. In 1941 the gallery was renamed the Canton Art Institute (CAI) and welcomed the gift of the Frank E. Case mansion on Market Avenue North as its new home to accommodate its growing exhibits and permanent collection. In 1969, funded by a grant from the Timken Foundation, construction began on the new Cultural Center for the Arts, which would provide a new state-of-the-art facility for the CAI and many other arts organizations in Canton. The move to the Cultural Center took place in 1971, and several years and exhibits later, the CAI received full accreditation with the AAM. In 1995, the CAI changed its name to the Canton Museum of Art. CMA celebrated its 75th anniversary in 2010.

CMA Mission & Vision

The Canton Museum of Art provides opportunities for people to be entertained, excited and educated by art through a growing Permanent Collection, dynamic exhibits and comprehensive education and community outreach programs.

Vision

- Serve Stark County and the surrounding region as an exciting venue for the exhibition of art.
- Program and produce exhibitions that entertain, excite and educate our audiences.
- Collaborate with other arts organizations to promote CMA and the region as a destination for cultural enrichment.
- Grow as a vibrant and supportive member of the regional economic community.

Exciting Exhibitions & Collections

- CMA presents an ever-changing program of dynamic exhibitions in 10,000 square feet of gallery space. More than 15 changing exhibitions each year, from national tours to world premieres to original CMA-produced exhibitions.
- The Permanent Collection is 19th, 20th and 21st century American works on paper, and American ceramics from the 1950s forward. The Collection includes 1,300+ works valued at nearly 25 million dollars.
- CMA is Stark County's only museum of visual arts accredited by the American Alliance of Museums (AAM).

Wide-Reaching Education Programs

- 20 - 30 studio art classes and workshops are offered to children, teens and adults, 3 times per year.
- Free school tours for all area schools, as well as in-school and in museum arts education programming.
- The Museum annually awards \$2,500 to area students in Portfolio Scholarship Competition and hosts the annual Stark County High School Art Exhibition.
- Visiting Artist programs take exhibitions and supplemental arts education directly into the schools.

Dedicated Museum Groups & Volunteers

- Canton Fine Arts — Members present monthly arts programs and the annual Christkindl Markt fundraiser.
- CMA Docents — Trained in art history, docents guide school tours and support special exhibition events.
- Canton Ceramic Artists Guild – Members provide demonstrations, raise funds for pottery education and maintain the CMA Pottery Shop.
- Canton Artists League – Members present a biennial exhibition, arts workshops and community programs.
- Volunteer Angels – This group's generosity funds museum operations and honors volunteers.



Commitment & Legacy of the Permanent Collection

The Permanent Collection of the Canton Museum of Art contains "The Treasures of the Museum." Our collection, acclaimed throughout Ohio and the United States, is focused on American watercolors from the 19th century forward, and contemporary ceramics from the 1950s forward. An art museum is much more than a building. It isn't built simply with bricks, mortar and concrete. It is built with a love of art, a commitment from a community and the hope that the works of art inside can inspire generations.

The Canton Museum of Art began as the Little Civic Art Gallery on the second floor of Canton's Carnegie Library in 1935. Although activity was initially centered on giving area artists a place to exhibit and students a place to learn, in its very first year, the Gallery accessioned three works into its Permanent Collection. One of the three just happened to be a watercolor titled "Backyard" by Clyde Singer. Although the Collection would grow in different ways in the coming decades, this selection anticipated the eventual collection focus of the Canton Museum of Art.

The development of The Permanent Collection was not a major factor in the early years. In fact, under the list of the gallery's "eight objectives," the Collection is not mentioned until number eight. It was not until 1947 that the re-christened Canton Art Institute presented a comprehensive exhibition of The Permanent Collection in its Case Mansion home. During the museum's first twenty-five years, approximately 600 objects came to be a part of the Collection. And yet even by 1960, there was no indication of a collection focus — it was the museum's policy to accept any object donated into the Collection.

During 1965, under the careful direction of Mrs. Merlin Schneider, an accessions report documented the Collection and that year's Annual Report indicated that the Permanent Collection included 568 items "with several fine examples of enameling and other crafts and many fine pieces of furniture and furnishings (several could mean a count of 3 while many could mean 30)". Based on this accessions report, there were fifty watercolors then in the Collection.

In 1971, Ralph L. Wilson began donating works from his considerable art collection to the Canton Art Institute. His first donation contained six watercolors. Five of these artists, Charles Demuth, Lyonel Feininger, John Marin, Alfred Maurer and Maurice Prendergast, were considered American masters in the watercolor medium. Prendergast's watercolor titled "The Grove, Lynn" is considered one of his signature pieces. In time "The Grove, Lynn" became a pivotal piece that gave direction towards a true collection focus.

Wilson continued to donate works from his holdings to the Art Institute's Collection until his death in 1979. At that time, the Institute's Wilson Collection contained over 40 outstanding works on paper by American artists. It now became evident that the Collection's strength rested in American works on paper from the 19th and 20th century. Furthermore, Mr. Wilson made a bequest that allowed the Museum to purchase additional works in memory of his wife, Margretta Bockius Wilson.

In 1984, the museum received another substantial bequest from the estate of Mr. and Mrs. James C. Koppe, an endowment that allowed the museum to consider future purchases of works by significant American artists.

Further enhancement of the Collection came during the museum's 50th anniversary year with the addition of two fine watercolors by Andrew and Jamie Wyeth. The Hoover Foundation funded the purchase of "Window Light" by Andrew Wyeth and the Goldsmith Foundation financed the purchase of the watercolor titled "Kleberg - Awake and Asleep" by Jamie Wyeth.

In 1989 and 1990, under the guidance of the Board of Trustee's Collections Management Chairman, Jane Reeves, and Executive Director, M. J. Albacete, a comprehensive evaluation of the Collection was conducted. It became evident that a clearly defined collection focus was needed. Because of the Ralph Wilson Collection and its strengths in American art and the Museum's sizeable ceramic holdings, it was decided that the Museum's Permanent Collection focus would be 19th century and later American works on paper, with a concentration in watercolors, and contemporary ceramics, 1950s and forward.

In 1992, the Institute developed a list of artists for potential acquisition that would enhance the collection within the definition of our collection focus. In recent years, with the aid of the endowments specified to the museum for the purchasing of art for The Permanent Collection, the museum has acquired masterpiece watercolors by Winslow Homer, John Singer Sargent and Edward Hopper. These works, along with those donated by Wilson, most specifically pieces by the noted American Modernist painter John Marin and leading Post-Impressionist Maurice Prendergast of the Ashcan School, have become the foundation of The Permanent Collection.

In 1995, the Art Institute became known as the Canton Museum of Art. Since then, the museum has researched, discovered and purchased additional masterpiece watercolors. These include works by Thomas Hart Benton, known for his pictorial documentation of the American Heartland in the 30s; Oscar Bluemner, whose hard-edged, unpopulated landscapes were forerunners to Precisionism; Emerson Burkhart, a regionalist whose work documented life in the African-American neighborhoods of Columbus, Ohio; Claude (Claudine) Raguet Hirst, a Cincinnati artist known for her trompe l'oeil watercolors of bachelor still-lives; George Luks, Expressionist and a founding member of The Eight; and Jan Matulka, noted for his work in the Modernist movement. We have also added two works by noted contemporary artists, Carolyn Brady and Joseph Raffael, to the Collection.

With the aid of a clearly defined collection focus, the museum has also received fine gifts in recent years including watercolors by August Biehle, a member of the Cleveland School; and Alice Schille, a leading American modernist from Columbus, Ohio.

Through its focus on American watercolors and ceramics, the museum has selected a unique identity among museums in Northeast Ohio. Building a strong, vital Permanent Collection is central to fulfilling the dream of the museum's founders, living up to the commitment of our community and building a lasting legacy for the future.



TOUR INFORMATION

Groups of twelve (12) or more individuals who wish to tour the Canton Museum of Art...

Discounted Group Admission:

- Adults - \$5
- Seniors /College Students w/ ID - \$3
- Children age 13 -18 - \$3
- Children under 12 - Free

(Note: Prices may change with special ticketed exhibitions; please contact Erica Emerson at 330-453-7666 ext. 108 for information and a quote for specific exhibitions.)

Guided Tours

- Tours led by CMA Tour Guides can be arranged for groups with twelve (12) to sixty (60) individuals. **There is a \$15 flat fee for a guided tour/s.**
- Tours may be scheduled:
 - Tuesday -Thursday: 10:00am-6:00pm
 - Friday and Saturday: 10:00am-3:00pm
 - Sunday: 1:00pm-3:00pm
- Guided tours are generally 40 to 60 minutes in length.

Self-Guided Tours

- Groups of twelve (12) or more individuals who wish to tour the exhibit without a guide, must register with the Education Department in advance to receive special Group Admission Rates.
- One adult must accompany each group of ten (10) children under the age of 16 years.

*****Special Consideration for School Groups******

- School Group Admission: FREE admission for students (Grades K-12 & Homeschoolers) and one FREE adult chaperone admission for every ten (10) students. Additional adults are \$5 each. There is no charge for a tour guide.
- One adult must be present for every ten (10) children.

Arts Experience Workshops:

- Groups may opt to add a Studio Art Lesson to their tour!
- These fun and engaging art lessons deepen understanding of artwork and concepts experienced in the galleries.
- In this option, children are given a 40 to 60 minute tour of the galleries and then work on an hour-long art project.
- Available for most age groups.
- Cost: \$4 per student.

How to Schedule

- Call 330-453-7666 extension 108.
- You must schedule your tour at least three weeks in advance of requested tour date.

Membership *Free Admission*
Private Openings Artist Receptions
National Touring Exhibits Inspiration
Special Events **Means** *Discounts*
@CantonMuseum Magazine Education
Guest Passes Art Classes Friends
Excitement Family Fun **More**



**ENJOY MORE
TODAY...**

MEMBERSHIP EXPLORE & ENJOY MORE!

Your generous membership support helps the Canton Museum of Art present premiere national touring exhibitions, original exhibitions from our renowned Permanent Collection, special events, and more! Members help to make the Canton Museum of Art a regional destination for entertainment and engagement with yesterday and today's most innovative artists and art forms.

Become a Member ... and Get More!

When you become a member of the Canton Museum of Art, you join a special group of people who recognize the value of the arts in our community and region. And, your membership helps to ensure the CMA continues growing as a distinctive, regional museum offering superior programming and education opportunities, such as free tours for school children and in-school visiting artist programs.

Benefits Our Members Enjoy:

- Unlimited FREE admission to all exhibits
- Four guest passes to all exhibits
- FREE "Members Only" exhibit openings and special events
- Priority invitations and a discount on ticketed exhibit opening celebrations and special events
- 10% discount on Museum Shop Purchases
- 20% discount on all Museum classes
- Subscription to home delivery of the new *@CantonMuseum Magazine*
- E-mail updates for events
- **Gallery Circle and above memberships** include reciprocal admission to certain museums throughout Ohio.



MEMBERSHIP LEVELS

Student: \$20.00 (with ID)

Individual*: \$45.00 (\$36 for seniors, 60+)

Educator: \$30.00 (Teachers and Other Educators with ID)

Family*: \$65.00 (\$52.00 for senior couple)

- Above benefits for 2 adults and children under 18 living in same household

Gallery Circle*: \$125.00 (\$100 for seniors)

- Above + Ohio Museum Reciprocal privileges, 2 additional guest passes

Director's Circle: \$300.00

- Above + 20% discounts in Museum Shop and on classes for children, private "meet and greet" artist receptions, 2 additional passes for exhibits and 2 guest passes for members only openings

Sustainer: \$500.00

- Above + special Director's Reception/Tour of one exhibition per season

Benefactor: \$1,000.00

- Above + recognition as Benefactor on one exhibit per season, with exhibit admission passes for up to 15 guests

Sponsor: \$5,000.00

- Above + Sponsor recognition on two exhibits per season, free rental on space for private party, with exhibit admission passes for up to 50 guests

Corporate Partnership Program

New opportunities are available for businesses interested in supporting the Museum, with a range of commitment levels and corporate benefits. Please contact Scott Erickson for details, 330.453.7666 ext. 103.

Your membership is tax deductible to the extent allowed by law. Please consult your tax professional.

Museum membership makes a great gift – and lasts all year!

To register or renew your membership please call 330-453-7666 or visit us online at:

<http://www.cantonart.org/support/membership>



PROCEDURES AND POLICIES

The safety of visitors must receive first priority.

Be familiar with all Emergency Exit Door locations (see map for more specific locations)

Fire: When a fire alarm sounds please exit the museum in the most direct manner using the front door or an emergency exit door. Wait outside away from the museum for more directions.

Tornado: Move your tour group into the Education Gallery and ask patrons to sit on the floor against the north wall.

Illness: When a Museum visitor appears ill or has had a physical accident in the Museum or on the entrance walks: notify security immediately. Move group if necessary.

PHOTOGRAPHY POLICY

- Museum visitors may not take pictures during tours; however photographs may be permitted in the galleries depending on the exhibits that are on display.
- Drinks and food must be checked or packed away, not taken into the galleries.
- Museum guards will keep valuable items behind the counter or in the office if requested.

NO TOUCHING POLICY

The policy of not touching works of art must be established with your tour group before going into the galleries. Docents are responsible for making sure the students are maintaining a safe distance from the artwork at all times during the tour.

Ways of Saying “Please Don’t Touch”:

- Works of art in the Museum need to be taken care of so that they can be seen and enjoyed by all visitors in the future. Touching damages art work.
- Feel your fingertips. Are they perfectly dry? Do you know what it is that keeps our skin soft? (we have oil and moisture in our skin.)
- Have you ever seen fingerprints? (oily marks on a drinking glass, table top, mirror.)
- Some of the works of art in the museum are quite old, and we need to take care of them--and all the works here are for people to see in the future. What do you think would be good ways to keep them safe? (temperature and humidity control...no touching ...sometimes camera flashes can cause damage, so we control picture-taking, etc.)

TOUR GOALS

Visitors have an enjoyable experience while visiting the museum and are encouraged to return.

Visitors leave the museum with an understanding of the basic tenets of the featured exhibition.

Students actively participate in the experience discussing the artwork using art vocabulary and making meaningful, personal connections.

For studio activity tour options; students should experience a studio activity that reinforces the concepts and/or techniques discussed/viewed in the galleries resulting in a tangible, personally meaningful understanding of the artwork.

A good docent:

- Exhibits enthusiasm for the museum and for art
- Teaches from the art object itself
- Responds directly to visitors' interests by being a good listener
- Actively engages visitors with the artwork on display
- Is understanding of and sensitive to visitors' abilities and needs for learning
- Models the visual and intellectual skills for expert consideration of artworks
- Offers opportunities for visitors to practice these skills
- Gives selective information, articulately, at appropriate levels of understanding
- Acts as facilitators for the museum experience and art encounters
- Behaves as a co-learner, being open to new insights from visitors
- Uses a variety of teaching techniques: asking questions, giving information, leading discussions, encouraging visitors to discover new meanings.
- Practices fair group management and discipline when necessary.
- Participates in all docent training so they can provide the highest quality tours and accurate information.

STUDIO LESSON

The studio Lesson is an optional part of the school tour and is firmly connected to the tours terms, concepts and overall tour experience objectives. During the workshop, students create their own artworks using their personal experiences and skills, placing the students in the role of artists and cementing the entire tour experience in their memories.

TOUR TEMPLATE:

This document was created to be used as a tool to help train docents for tours at the Canton Museum of Art. The following recommendations should be used as a tour guideline.

Tour length should be about 45 minutes for children's tours and about 1 hour for adult tours.

BEFORE THE TOUR:

- Review and reorganize tour materials at home using this template.
- If needed, revisit the museum so that you are comfortable and prepared.
- Plan your time so you can arrive at the museum **at least 15 minutes** before your scheduled tour.
- Know where tour materials are stored.
- Wear your docent name tag.
- Check in with the Education Manager.
- Decide with other docents where each of you will begin.
- Wait by front desk for your tour group.

MEETING YOUR GROUP:

- Introduce yourself, state that you will be their docent and if needed explain what a docent is.
- "Raise your hand if have you been to CMA before?"
- Review Museum Etiquette: In your own words...
 - Do not touch the artwork
 - Please stay with the group
 - Walk, do not run
 - Inside voices
 - Explain how you would like your group to participate and answer/ask questions (examples: raise your hand, no such thing as a bad question, etc.)
 - Find out what they already know: "Do you know anything about the exhibit?"
 - Give a brief summary highlighting what they are going to see on the tour
 - Traveling exhibit, side galleries, and permanent collection

EXHIBIT CONTENT: **(See reverse side)**

CONCLUSION:

- Thank them for coming
- Let them know how long the exhibit will be on display.
- Encourage them to come back.
- Let them know that if they want to come back with their friends and family, 12 and under are free and that... "You can show off how much you know about the artwork!"

If you have extra time...

- What was your favorite piece and why?
- What was your favorite part of the tour and why?
- End tour at Pegasus if done before other groups.

EXHIBIT CONTENT:

INTRODUCTION:

Come up with an interesting way to introduce the exhibit:

- Is there a guiding question to spark interest about the exhibit?
- Any relevant vocabulary they should know before you get started?
- How did the exhibit come to the museum?

ARTWORK GUIDE

Artist:

Title:

Medium:

Date:

Select **main** points to relay about the work of art

List of supplemental props, activities, or questions to ask.

GUIDING QUESTIONS:

- Why did they create the artwork?
- How was the artwork created?
- Why is it important?
- Where is the artist from?
- Where was the artwork created?
- Are the dates significant?
- Where would you find it?
- What questions can you ask?
- What will people find interesting?
- Any interesting stories?
- Are there any props or visual aids that would be useful?
- Are there any hands on activities or games that would be relevant to the exhibit?
- Vocabulary?
- Elements and Principles of Art?
- Art Movement, Style, or Genre?
- Are there any lectures, shows, books, movies, digital materials, or companion exhibits that they may want to know about?
- How long will the exhibit be on display?

TOUR TIPS AND STRATEGIES

DURING THE TOUR

- Whenever appropriate have the students sit for discussions in the galleries.
- State the theme of the tour with a good introductory statement or statements that will spark the group's interest.
- Help the group feel relaxed--use open-ended dialogue questions with no right or wrong answers.
- Help the group make connections between objects and what they know or might have experienced. Refer to previously discussed works.
- Be a good and patient listener. Wait for and encourage the group's responses.
- Face the group members, not the work about which you are speaking.
- Maintain eye contact.
- Be friendly, enthusiastic, and flexible about what you are doing.
- Speak clearly, distinctly, slowly, at a volume that can be heard but not so loud as to disturb other groups.
- Vary your tone of voice to enliven the tour.
- Tailor your vocabulary to the level of your group. Use appropriate language/vocabulary. Define your terms--or omit them. Simplicity is the key.
- Keep gestures at a safe distance from the works.
- Make sure everyone has a chance to see the work.
- Don't be too eager to tell all you know about an exhibition or object you are looking at--you may inadvertently stifle an exciting thought. Always avoid lecturing.
- With children, don't be too quick to give the "right" answer. What may be "right" to you may not appear logically "right" to the student. With many questions under discussion, your comment is only one interpretation of the issue. Children's responses can be surprising, and it's best to have your approach follow rather than doggedly pursue a predetermined line of reasoning.
- Don't be afraid to say "I don't know." Offer to find out and follow-up on the question. If someone is knowledgeable about a certain area, let him/her add constructively to the tour. Feel free to turn the question back around to the questioner. For instance, the questioner asks "Why is this art? You may respond with something like, "Why do you think it is art?", or "Or do you think it should be considered art?", or "What do the rest of you think?"
- Be tactful but firm in dealing with discipline problems, i.e., group members that want to monopolize the tour, visitors that offer incorrect information, visitors that persist in sharing personal anecdotes irrelevant to the tour subject.
- At the conclusion of the tour, summarize what has been seen and learned.
- With children, gather the group to talk a little about what they liked or didn't like. What would they tell a friend or a parent about the visit? How did what they experienced here compare with what they expected?
- Praise the group for their thoughtful questions, their interest and their participation.
- Tell the group you enjoyed showing them the museum.
- Remind the group how long the exhibit will be on display.
- Encourage them to come back.

TOUR SUGGESTIONS FOR DIFFERENT AGE LEVELS

A positive way to begin for any group is to introduce the theme of your tour. Relate what you say to the experience of the visitors. Be prepared to learn from the visitors. If they ask questions not directly related to your tour theme, that's okay. Follow their interests.

YOUNG CHILDREN (ages 3-6)

Children between the ages of 3 and 6 may talk excessively or loudly, interrupt frequently and ask many questions. They have intense curiosity and thirst for knowledge. They can understand the museum's rules. Tours need to be flexible and sometimes shorter than planned. Young children tire easily and sometimes have shorter attention spans. A tired child learns little of value. Some of the following suggestions may be helpful.

- Explain the rule about not touching objects; set a good example by keeping your own distance from them.
- Allow the teacher or chaperone to deal with an individual child's problems.
- Seat children in the galleries whenever possible.
- Talk "with" the children rather than "down" to them.
- Asking good questions is a most helpful technique to encourage group participation.
- Show pleasure when a child asks or answers a question or makes an observation.
- Encourage using their imaginations by such questions as "Let's put on our pretending glasses and go on a _____ hunt." (examples: animal hunt, flower hunt, painting hunt, etc.)
- Stimulate as many senses as possible:
 - "What do you hear?, What do you smell?, How would it feel or taste?"
- Younger students enjoy finding out about the "story" behind the work. Use this as a time to sharpen your story-telling skills.
- Help make the paintings real by having the students name as many familiar objects as possible and by using words familiar to children:
- Point out foods, shapes, colors, etc. Ask who has eaten or seen these things.
- Ask children to use pretend brushes and paint lines and shapes in the air.
- Suggest: "Let's be 'copy cats' and pose like _____." (a person or object in the painting)
- As soon as you see children losing interest, move to the next object. Let their interest help determine the time spent on each object. Attention spans will vary greatly with each group.
- **VERY IMPORTANT:** Let each child know how very pleased we are to have them in the museum. Encourage them to return soon, bringing family and friends so that they can explain to the others what they have learned. It is so important for each child to feel completely welcome during this initial visit.

ELEMENTARY SCHOOL CHILDREN (ages 6-12)

The years between first and sixth grades span ages when children are changing rapidly. Teaching methods for the early primary grade child are different from those that are effective with fifth and sixth graders. The following suggestions are generally applicable for all.

- Be enthusiastic! It's infectious with these ages and keeps the children's attention.
- Watch your vocabulary. Be certain they understand what you mean. Avoid talking "down" to them, however, as they are very sensitive to this error.
- Be alert to their personal needs, but do not allow the entire tour time to be consumed at the water fountain or in the rest rooms.
- Keep the group together. Once you allow wandering, you lose the group.
- It is best to sit the group on the floor to talk to them when appropriate.
- Establish your rules of behavior and expectations from the children. For example, tell them you will ask them to raise their hands for questions or comments. They like to know the limits; it saves them from testing you to see what they can and cannot do in the Museum.
- Always involve the children in your presentation; never just lecture:
 - Through questions you can easily initiate a discussion
 - Listen carefully to their comments for clues to their interests
 - Occasionally, stand back and be a viewer with them
 - Invite them to act out the line, motion, or feelings expressed in the work of art
 - Use gallery games, stories and touchable objects to explain ideas when possible.
- Relate the piece to their world as much as possible:
 - Start with simple questions and move to more complex questions. This will encourage reluctant participants to answer questions too.
 - Ask questions that require a personal response that relates to the artwork but is grounded in the student's experiences rather than requiring a formal interpretation of the artwork. In other words, "Have you ever done. . . Have you ever seen. . . Do you have. . . How would you have done. . ."
- Include points that tie in with their classroom studies if possible.
- Be cautious about spending too much time on one work of art. Fidgeting is a good indicator that it's time to move to another object.
- Be prepared for the children's evidencing a great interest in the human body from an anatomical viewpoint. It is unusual in their world to see the undraped human body, especially in public places. Each docent should handle this situation in a way that is comfortable for the docent as well as for the children. Some docents let the children ask the questions and then give only information in which they express an interest. By being casual and matter-of-fact in answering specific questions, both you and the children will be more at ease.

TEENAGERS

Teenagers tend to worry about being embarrassed in front of their peers by saying the “wrong thing.” Often it is this kind of insecurity that makes them act in a blasé manner. To put them at ease and to help them feel that it is “acceptable” for them to have an enjoyable experience in the Museum, your attitude toward the students as persons is all important. Teens are disdainful of behavior that is perceived as false or insincere. They are concerned with self-identify and acceptance within a peer group. They do not want to be singled out. They want to be respected as mature individuals.

- Treat teenagers as adults; never talk “down” to them or single them out.
- Be good-humored with the group, but not facetious. Never use sarcasm, sharp comments or too personal remarks that may be misinterpreted. Also, unless you are entirely at ease with current teenage jargon, it would be better not to interject it into your presentation as though it were part of your own language pattern. In most cases, it doesn’t fit.
- Try not to create a classroom or “quiz session” atmosphere by asking students for historical facts such as “Who fought the Battle of Actium?” Rather, review any needed information with them, reminding them of facts as though you assume they already know them by leading with “As you know. . .”. They may then volunteer further detail or observation or questions that will enhance the group’s understanding of the work being discussed.
- Invite students to make observations and to voice opinions. They are usually less hesitant to do so if you have reassured them that such expressions are not being graded as “right” or “wrong.” Your questions, which have been formulated not to require right or wrong responses will successfully encourage participation.
- Guide students in developing their powers of observation. For example, note styles of clothing, hairdo, jewelry, etc. that have changed over the years. Consider the impact of discoveries, inventions, and social changes that brought about the differences. These considerations lead to understanding the times that produced the works of art. Discuss the content and context of the images.
- Make the artwork meaningful to the students by drawing them into it with your questions.

ADULTS

Experience has shown that most adults visiting the Museum for the first time appreciate and profit from having the layout of the Museum and contents of the various galleries explained to them in a logical sequence as one gallery leads to another.

- Select highlights from each gallery for detailed examination.
- Starting with a question that asks for a show of hands is a nice way to ease adults into participating.
- Draw adults into the conversation by stating related information with a preface such as, "I'm sure many of you are familiar with . . . lived through. . . remember where you were when. . ."
- One way to present basic information that seems elementary but that is essential to a good museum experience is to use the age-old ploy of beginning, "I'm sure you know this already, but..." Other palatable phrases: "We were interested to learn that..." or "Researchers have turned up the fact that..."
- There is always the possibility that the visitor has useful information that you would like to hear. If comments made by the visitor are known by you to be misinformation, you should resume control of the conversation and give the correct information as tactfully as possible or indicate that more than one opinion exists on the subject.
- As a docent, you must at all costs avoid giving misinformation. If you don't know, say so.
- Try not to be discouraged by the fact that some groups show little or no interest in the tour. They are undoubtedly absorbing more than can be seen.

QUESTIONING STRATEGIES

Questioning strategies are so valuable because they keep you from lecturing, they involve and engage the viewer with the artwork, they encourage discovery learning which is an active, rather than passive learning process (listening to a lecture is considered passive learning), and they provide opportunities for scaffolding student understanding. Active learning results in meaningful learning that causes memorable experiences. Let the artwork and your group's responses guide your questions. Not all questions are appropriate for every piece. Be selective. Come up with your own questions that directly relate the artwork to the viewers/participants. Student observations will lend themselves to sharing bits of interesting information here and there in between questions.

Start from simple questions and move to more complex questions.

Ask questions that do not have right or wrong answers.

Ask questions that might elicit a personal response that relates to the artwork but is grounded in the viewer's experiences rather than requiring an interpretation of the artwork. (In other words, have you ever done . . . , have you ever seen. . . , do you have . . .)

Ask questions to which there are several possible answers.

A good way to start is by having viewers list one thing they see. This slows the looking process. Then move to more analytical questions and questions that draw from the viewer's imaginations. Questions that relate to the viewers will help draw them into the artwork. Finally, questions relating to their judgment of the work should come last to give the viewer an opportunity to really look and relate to the artwork on a deeper. You should be able to tell rather quickly if your approach is working for the group so that you can adjust accordingly.

QUESTIONING STRATEGIES

Sample Questions for Engaging the Viewer with a Work of Art

- Who can name an object they see?
- What kind of colors do you see?
- Do you see any repeating patterns or shapes?
- What is the weather like?
- What kind of day is it?
- Does this remind you of anyone you know/any place you've been?
- Imagine the place this object was made or used. What people are around? What are they doing? What kind of buildings do you see? What kind of plants?
- If you were to step into this place, what would you hear, smell?
- Can you tell anything about the artist by looking at his/her work?
- What object in your culture serves a similar purpose? What object in your culture has a similar appearance?
- Can you tell just by looking what medium the artist has used?
- What else could the artist have used to communicate the same idea? Why would that medium be a good choice?
- How is this piece similar to the one beside it/the one we just looked at?
- How is this piece different from the one beside it/the one we just looked at?
- Would you dress like this to go to a party/go to the beach, etc.
- Do you have a cat/dog, etc. (relating to the piece)?
- If you weren't able to talk, hear or write, how would you communicate?
- Have you ever carved wood? Was it easy/difficult?
- If the artist were here, what questions would you ask him/her?
- Why do you think the museum would think it was important to display this work for people to see?
- If you were to select one of the landscapes to step into, which would you most like to be a part of?
- If you were to select one piece from those we have talked about, which would you like to have hanging in your home? Why? Which room would you hang it in?

Just a side note: you may want to carefully consider the question, "How does this make you feel?" Some viewers, young and old, may find it difficult to talk about their feelings. In a group setting, it may be too much to expect a viewer to confess, "It makes me sad, angry, etc." A question that might feel safer to the viewer is, "What kind of mood does this painting portray and why?" This question removes the feelings from the viewer and places them on the object.

DOCENT SELF EVALUATION

Docents are encouraged to evaluate themselves all year long using their Docent Diaries. Docents are also evaluated at least once per year through direct observation by the Education Department staff or a trained docent. Docents are encouraged to pair up and follow each other on a tour and use the following questions as guidelines for discussion/improvement.

Your Overall Impressions

- How do you feel about this tour? What was successful? What might you do differently next time?
- What was the best part of the tour for you? Did you have a good time?

Audience Overall Impressions

- What impression do you think the students and teachers had?
- How could you tell if the students were having a good time?

Your Preparation

- Did you feel well prepared for the tour workshop?
- Did you provide the evaluation and free return tickets, and record the number of students in the group?

Audience Preparation

- Did the students appear to be familiar with the information provided to the teacher in the pre-tour packet? How did that affect the tour?

Delivery/Engagement

- What percentage of the tour was spent listening to your voice?
- What percentage of the tour was spent listening to the students' voices?
- Do you feel you were successful at actively engaging the students rather than lecturing to them?
- Do you feel your type (open-ended), level and direction (scaffolding) of questioning was appropriate for fostering communication among the group?
- Are you comfortable leaving adequate time for students to consider the questions prior to responding and providing enough time for all students who wish to respond to have the opportunity?
- What strategies did you use if you saw that the students were not having a good time?
- Were you able to conduct the tour without reading the information from the script to students?
- How did the tour flow? How were your transitions from piece to piece and from gallery to studio?
- Did you have an introduction at the beginning of the tour and a conclusion at the end of the tour workshop?

Management

- Are you comfortable managing student responses so that their individual voices are heard rather than everyone answering at once?
- How was the group behavior? What strategies did you use to manage the group and facilitate a successful tour?
- Is this an age group you are comfortable working with? What is your grade level preference?

Tour/Museum Goals/Objectives

- Do you feel you were consistent in using the tour script, meeting the stated objectives and tailoring it to your delivery style?

Studio Project

- What was your familiarity/comfort level with the studio activity?
- Did you remain with the students in the studio throughout the duration of the project?
- How did you feel about your delivery of instructions, connection of the studio project to the artwork discussed and individualized help once the students were working?

- Your Learning/Experience
- What have you learned from this tour?

DOCENT DIARIES

After each tour, ask yourself what worked well with this group, what didn't. What would you change about the way you did your tour? Was there something that you needed?

And here are 10 questions to ask yourself –

1. Was I warm and friendly greeting my audience?
2. How did I attempt to determine the goals of my audience?
3. Were the goals of my tour and studio workshop clear to me and clear to my audience? Did I make sure the studio workshop was firmly connected with the tour?
4. What techniques did I use to encourage active participation?
5. Did I listen well and encourage student discussion?
6. Was my information accurate?
7. Was my approach appropriate for my audience?
8. How did I demonstrate flexibility?
9. What worked well?
10. What could I have done better?

Most important – DID I HAVE FUN? DID MY AUDIENCE HAVE FUN? Did they leave wanting to know more and wanting to return?

ART TERMS

THE ELEMENTS OF ART

Color: The quality of a substance or object, reflecting light and creating a visual sensation. A viewer's perception of the light reflected by an object.

Line: The 2-dimensional mark which joins two points on a surface.

Shape: An area defined by linear, color or value boundaries.

Texture: The actual tactile characteristic of a thing or the visual simulation of such characteristics.

Form: The literal shape and mass of an object or figure.

THE PRINCIPLES OF DESIGN

Balance: The arrangement of the composition on the picture plan or sculpture within space.

Emphasis: The focal point in the composition due to placement or color.

Proportion and Scale: The relative size of a figure or element in relation to its true size or other objects contained within the composition

Repetition and Rhythm: When the same or like elements--shapes, colors or a regular pattern of any kind--are repeated over and over again in a composition.

Unity: The repetition of color, shapes, lines, and textures that give a painting or sculpture a sense of coherence.

ELEMENTS TO BE AWARE OF IN DISCUSSING WORKS OF ART

Media: Media refers to the materials and techniques used by the artist, the physical properties of the piece, such as oil on canvas, pen and ink, printmaking, sculpture, photography, etc., and its execution. Media is plural, medium is singular.

Mood: Mood refers to the emotional properties of a piece, the feelings produced by looking at a piece of art. The emotional response an artwork can elicit through its use of color, placement and design.

Subject: Subject matter is most simply defined as recognizable objects depicted by the artist. Representational art has clearly recognizable objects; abstract art has a basis in

identifiable objects; and non-objective art has no direct reference to such objects, that is no subject matter other than color and design or the properties of the specific media.

Theme: Theme refers to content or message, the intellectual properties of a piece.

Line: Line defines a moving point through space and the dominant direction of shape. Line can be the border of contrasting color or suggest mass, texture, light and shadow. Line expresses motion or feeling by being quick, slow, still, nervous or rigid.

Shape: Shape deals with an area or plane with distinguishable boundaries. A shape may be static (round or square) or lively (abstract). Shapes are two-dimensional. Shape defines contour in space.

Texture: Texture is the quality of a surface: smooth, rough, slick, grainy, soft, or hard. Texture is how things feel or appear to feel if we use just our eyes. In painting, it may apply both to the texture of the paint itself and to the textures that are depicted.

Color: Color is any hue of the rainbow, and it is like sound in that we react to it. Color often guides our emotions and preferences. Primary colors of pigment are yellow, red and blue, and from these colors all other colors are created. In a painting each color reacts upon adjacent colors, and both are different than if they are seen singly. Two areas of color can describe space or depth because of the optic tension created by the placement of two together.

Tint: Any color with white added to it.

Shade: Any color with black added to it.

Value: Variation in light and dark.

Design: Design is a means of ordering visual and emotional experience to give unity and consistency to a work of art. Design is visual control, and the artist arranges the visual elements (line, form, color, texture, light and space) in a manner compatible with his ideas and feelings. Design coordinates harmony, rhythm and movement.

Pattern: Pattern results from repeated lines or shapes.

Composition: Composition is the structural design of a work whose basic consideration is a sense of symmetry or balance of parts. Good composition will guide your eye through the use of elements, line, color, etc., to various parts of a painting and will return your eyes to the starting point.

Prints: An “original print” is the image on paper or similar material made by one or more of the processes described here. Each medium has a special, identifiable quality, but because more than one impression of each image is possible, “original” does not mean “unique.”

Woodcut: Made by cutting into the broad face of a plank of wood, usually with a knife. (The linocut is made by the same method, except that linoleum is substituted for wood.) In working the block, the artist cuts away areas not meant to print. These cut away

areas appear in the finished print as the white parts of the design, while the ink adheres to the raised parts.

Wood-Engraving: Made by engraving a block made up of pieces of end-grain extremely hard wood. The block, being naturally much harder, enables the artist to engrave (rather than cut) a much finer line than is possible on the softer plank surface used for woodcuts.

Collagraph: Printing surface is built up on the plate or block by applying various materials which may also be incised.

Etching: A metal plate is coated by a material which resists acid, called the ground. The artist then draws the design on the ground with a sharp needle which removes the ground where the needle touches it and, when the plate is put in an acid bath, these exposed parts will be etched (or eaten away). This produces the sunken line which will receive the ink. In printing, the ink settles in the sunken areas, and the plate is wiped clean. The plate in contact with damp paper is passed through a roller press, and the paper is forced into the sunken area to receive the ink. The artist etches on the plate those parts which will appear in the finished print as black or colored areas. White areas are left untouched. Depth of tone is controlled by depth of etch.

Engraving: The design is cut into the plate by driving furrows with a burin; then the plate is printed as in an etching.

Drypoint: The sunken lines are produced directly by diamond-hard tools pulled across the plate. The depth of line is controlled by the artist's muscle and experience. The method of cutting produces a ridge along the incisions, called a burr. This gives the dry-point line the characteristically soft, velvety appearance absent in the clean-edged lines of an engraving or etching.

Aquatint: A copper plate is protected by a porous ground which is semi-acid resistant. The white (non-printing) areas, however, are painted with a wholly acid-resistant varnish. The plate is then repeatedly put into acid baths where it is etched to differing depths. The final effect is an image on a fine pebbled background (imparted by the porous ground). Aquatint is usually used in combination with line etching.

Lithography: The artist draws directly on a flat stone or specially prepared metal plate (usually using greasy crayon). The stone is dampened with water, then inked. The ink clings to the greasy crayon marks but not to the dampened areas. When a piece of paper is pressed against the stone, the ink on the greasy parts is transferred to it.

Serigraphy: The artist prepares a tightly-stretched screen, usually of silk, and blocks out areas not to be printed by filling up the mesh of the screen with a varnish-like substance. Paper is placed under the screen and ink forced through the still-open mesh onto the paper.

Oil

Composition = dry pigments + oil such as linseed; soluble in turpentine, alcohol, etc.

Advantages: flexible, easily manipulated, wide range of varied effects, permanence, rich color and depth, great range of textural possibilities.

Disadvantages: yellowing, disintegration of paint film, long drying time.

Acrylic

Composition = pigments + synthetic resins; soluble in water (relatively recently developed)

Advantages: permanence, wide range of varied effects, quick drying

Disadvantages: inflexible, value changes when drying

Watercolor

Composition = pigments + gum arabic + water

Advantages: brilliance and luminosity of color, wash effects

Disadvantages: fading, easily affected by environmental conditions, not as permanent as other media

Tempera

Composition = pigments + water; soluble in water

Advantages: quick drying, cheap

Disadvantages: flaking, non-permanent, easily affected by environment

Egg Tempera

Composition = pigments + egg yolks

Advantages: quick drying, semi-gloss finish which can be buffed, permanence

Disadvantages: insoluble, yellowing, storage of media

Fresco

Composition = pigments + water + egg white
(plaster: wet = fresco; dry = secco)

Advantages: permanence, quick drying, flexible

Disadvantages: easily affected or damaged, fading of colors, lack of luminosity

Encaustic

Composition = pigments + wax (heat)

Advantages: permanence, capable of buffing surface

Disadvantages: insoluble, inflexible, loss of control, heat

Supports

Untreated object which is prepared to receive the paint. Cloth, canvas, wood, cardboard, paper products, walls, etc.

Ground

A surface specially prepared for painting. The support on which a painting or drawing is executed (canvas, paper).

Bas Relief: In low or bas relief sculpture, the figures project only slightly, and no part is entirely detached from the background (as in medals and coins).

Cast: To reproduce an object such as a piece of sculpture by means of a mold; also, a copy so produced. The original piece is usually of a less durable material than the cast.

Collage: The technique of creating a pictorial composition in two dimensions or very low relief by gluing paper, fabrics or any natural or manufactured material to a canvas or panel. Collage evolved out of *papiers collés* (a French term for pieces of paper glued together). It was a 19th century “art recreation” in which decorative designs were made with pasted pieces of colored paper and adapted to the fine arts about 1912-1913 when Picasso and Braque began to incorporate into their Cubist paintings a wide variety of prosaic materials.

Impasto: Paint applied in outstanding heavy layers or strokes; also, any thickness or roughness of paint or deep brush marks, as distinguished from a flat, smooth paint surface.

Medium (pl. Media): The fluid or semi-fluid in which pigments are dissolved, such as water, egg yolk, oil. The term also applies to the technique or material used in the execution of a work of art.

Molding: Ornaments on a building in the shape of long, narrow bands in relief to provide variety to the surface.

Mural: Of the Latin word *murus*. A huge painting executed directly on a wall (fresco) or separately and affixed to a wall.

Opacity, Transparency: These terms refer to the ability of a substance to transmit light. An opaque paint is one that transmits no light and can readily be made to cover or hide what is under it. A transparent material transmits light freely; when a transparent glaze of oil color, for example, is placed over another color, it produces a clean mixture of the two hues without much loss of clarity.

Panel: A wooden surface used for painting, commonly in tempera, and as a rule prepared with gesso, or a paste. Panels of masonite and other composite materials are more recently being used as panels.

Paper: Writing material made of various fibrous materials. Invented in China in the 2nd century AD, known in Europe early, but came into general use there, replacing parchment with the emergence of printing in the 15th century.

Parchment: A paper-like writing material made of thin bleached animal hides, invented in the Greek city of Pergamum in Asia Minor in the 2nd century BC. Used in the Middle Ages for manuscripts. A superior quality parchment made of calfskin is called vellum.

Pastel: A painting executed with drawing sticks of pigments, ground with chalk and mixed with gum water, resulting in soft subdued colors. Texture is obtained from the substance it is used on. It is a fragile medium, a fixative must be used to keep it from powdering away.

Pigment: Colored substances, organic, inorganic, or synthetic in origin, mixed with or suspended in a liquid medium before use in painting.

Polychrome: Multi-colored.

Polytych: A work consisting of four or more panels.

Relief: The projection of a design or part of a design from the flat background of an object, sculptured, modeled, or woven (soft sculpture). Also the apparent projection of forms in a painting or drawing, achieved by the application of shade, light and color.

Rubbing: A reproduction of a relief surface by covering it with paper and rubbing with a chalk, pencil or similar object.

Stucco: Cement or concrete used to cover a wall or a building. Also a type of plaster used for architectural ornamentation such as reliefs, cornices and others.

Tapestry: Textile fabric in which wool is supplied with spindle instead of shuttle, with design formed by stitches across the warp. Used for covering walls, furniture, etc.

Terra cotta: Italian word for cooked earth. An earthen ware of natural reddish color, used in pottery, sculpture or to cover a building.

Wash: A thin layer of translucent color applied in watercolor painting, brush drawing and sometimes in oil painting.

STRATEGIES FOR ENGAGING STUDENTS WITH ARTWORK

Our techniques of engagement with the artwork combine approaches advocated by scholars and educators such as Harry S. Broudy, David N. Perkins and Edmund Burke Feldman.

THE FELDMAN APPROACH TO ART CRITICISM

Feldman's well-known strategy, which he terms the critical performance, is summarized below. He separates art criticism into four distinct steps of involvement to be taken before one makes his final judgment. These are the four:

1. Description
2. Analysis
3. Interpretation
4. Judgment

When these stages are complete, the viewer will have a critical identification of the work.

1. DESCRIPTION--Attending To What We See.

Your objective is to motivate the students to become actively involved with naming and discovering what is actually visible in the work of art being criticized. Working together, all students have an opportunity to participate in the discussion. Neutrality is important as this stage is really a listing of what is seen. Individuals notice different features of the same art object, so through sharing these recognitions, we really begin seeing the same artwork. The descriptive stage thus serves to help us see the full picture, to slow us down rather than jumping to conclusions and deciding too quickly the value and meaning of a work of art.

Descriptive Areas For Discussion

Representational Works of Art: 1. Identify (name) what is represented or depicted-- people, buildings, chairs, trees, horses, fish, flowers, etc. 2. Identify the elements of art--line, shape, color, texture, form, space, value (light and dark).

Abstract or Non-Representational Works of Art: 1. Identify the elements of art included in the work--line, shape, color, texture, form, space and value. 2. Use descriptive words such as vertical, round, oval, smooth, dark, bright, and so on.

Technical Process: Identify the way or ways the work of art seems to have been made, the tools needed to execute the work, what the artist did to achieve the texture, the medium used, etc. Again, describe the effect or results of the technical processes on the lines, shapes, colors, forms, values.

2. ANALYSIS--Observing the Relationships Of What We See.

In the formal analysis of a work of art, we describe the relationships of what we have noticed, become aware of, inventoried and discovered during the descriptive stage of art criticism. At this point, the students will have a basis for their discussion of what the forms do to each other, how they influence each other, how they affect one another. We never see the parts of a work of art in isolation. We always see them in relationship to each other as these parts form the whole of the work of art.

Look with your students for:

a. Compositional direction of the related visual elements: Why did the artist arrange the objects and/or elements as he/she did? How is the relationship of these forms affected by their location? What would happen to the meaning of the work of art if you changed the placement of these objects and/or elements? Would the work of art still have visual balance? Would all the important objects or elements demand all of your attention, leaving you to disregard the rest of the work?

b. Size relationships: Shapes are not seen in isolation but in pairs, groups, or clusters. Which are larger? Which are smaller? Comparative size gives information about importance. Size relationships often give a painting more or less spatial depth. What is the importance of the size relationship in the painting you are criticizing? Would these shapes have the same importance if their size were altered? How would the feeling of the idea communicated be affected by such a change?

c. Color and value: Note the relationships of colors and values. Are the colors of related shapes similar to or different from each other? Do they vary slightly or contrast strongly? Value relationships can indicate importance or set a mood. Is a color area lighter or darker than a nearby area? Are colors different but values similar?

d. Textural and surface relationships: Compare and contrast the textural qualities (real or implied). Do areas appear rough, smooth, encrusted, slick, crisp, old? Surface qualities convey emotional messages to us.

e. Space and volume relationships: What sort of implied space does the artist create by using perspective, size, color, or light-and-shadow relationships? Does the implied space seem open, endless? Or is it limited, enclosed, flat? Examine the shapes of the empty spaces--the negative shapes--as well as the positive forms or volumes. Consideration of the negative spaces is especially important in discussing a sculpture. Look for signs of openness or density, clarity or obscurity, darkness or light, and flatness or depth in the overall treatment of space.

When you have completed these first two steps, you will have accomplished the following goals or purposes.

- a. You encourage as complete an examination of the object as it is possible for the viewer to make.
- b. You slow down the viewer's tendency to jump to conclusions.

- c. You help build skills in observation and vocabulary --skills that are vital for understanding the visual arts as well as for general personal development.
- d. You accumulate the visual facts that will form the basis for critical interpretation.
- e. You help facilitate a discussion about which features of the art object constitute the subject of interpretation and judgment.

3. INTERPRETATION--Giving Meaning To Works of Art.

Interpretation is the stage of art criticism in which you give expression to your natural desire to respond to an experience as completely as possible. What is needed at this stage, interpretation, is our intelligence, sensitivity and courage. We should not be afraid of making incorrect interpretation. That interpretation can be changed and adjusted until it fits the visual facts. There is no harm in being wrong! It is difficult to be correct on the first try. It can only be bad or wrong if you ignore the visual facts. Feldman states: "A critical interpretation is a statement about a work of art that enables the visual observations we have made to fit together and make sense. In other words, what single, large idea or concept seems to sum up or unify all the separate traits of the work?" We use words to describe the objects, and now we use words to describe ideas that explain the sensations and feelings we have in the presence of a work of art. We cannot figure out the artist's original intent, but we can interpret the meaning by summing up all the facts previously noted and/or discussed in the descriptive and analytical stages of art criticism. It is important to remember that no one is an absolute authority about the meaning or value of any work of art--neither the critic nor the artist. Critical interpretations will not be the same for all times and places. According to Feldman, "Your interpretation and judgment are to be based on what you have seen and felt in the work--not on what someone says about it. You are judging images, not words."

The best interpretation would be one that:

- 1. Makes sense out of the largest body of visual evidence drawn from a work of art.
- 2. Makes the most meaningful connections between that work of art and the lives of the people who are looking at it.

4. JUDGMENT--Evaluation (Deciding About the Quality of an Art Object)

When a work is good, a critic is saying, in effect, that it has the power to satisfy or please many viewers for a long time. This is a matter of appraising the aesthetic merit of a work relative to other comparable works. The aim is to assess quality, not personal preference. In calling for judgement, Feldman emphatically wants not preferences but appraisals of quality. This step is not usually appropriate for students.

AESTHETIC SCANNING

Harry S. Broudy describes a similar process called “aesthetic scanning.” He suggests:

- first looking for sensory properties like shapes, lines, etc.
- then formal properties, meaning how the elements fit together to achieve unity
- then expressive properties such as meaning, feeling, etc.
- and then technical properties such as medium, technique, etc.

Both of these strategies focus on specific characteristics of art and organize the looking process in terms of those characteristics.

DISPOSITIONAL APPROACH

David N. Perkins documents this strategy which emphasizes the broad principles of critical thinking. He advocates a rich, intelligent encounter with the artwork rather than a purely formal analysis of it. He doesn't necessarily advocate reaching a value judgment about the work. Judgement comes easily to the viewer and should be slowed to be a point of departure rather than a place of arrival. Unlike the formal analysis process, the experience can wind down whenever the viewer wants it to, rather than having to continue through all of the formal analysis steps with each artwork. His strategy includes the following:

Giving looking time. This means simply looking, keeping engaged and giving the work a chance to show itself. Words mark and underscore perceptions. So asking the viewer to list one thing they see will ground the looking and the group responses will encourage some to see new things that they would not have discovered on their own. Questions and perceptions will emerge. Draw upon common knowledge and the personal experiences of the viewers. Looking away and then looking back encourages the viewer to see things that were not initially noticed.

Making the looking broad and adventurous. This means looking for what awaits the viewer in works of art – features meant to be seen. Also look for what hides – the technical devices that help the work to achieve its intended impact. What's going on in the artwork? Is there an event/story? Look for surprises, a startling color, an odd object, an unexpected relationship. Where and how does the work surprise you, in big ways or in little ways? Look for mood and personality. What mood or personality does the work project? Strong moods or personalities often shine through abstract works, landscapes or still lives as well as those showing people or animals. Look for symbolism and meaning. Does the artist have a message? What might it be? Look for motion. Many works depict motion directly and vividly – running horses, a bird in flight. Others do not represent action, but the lines, the texture, and spatial form, carry a powerful message of motion anyway. Look for capturing a time or place. Look for cultural and historical connections at the appropriate level of personal experience. Look for specific technical dimensions such as how the colors relate, how the major shapes are balanced or unbalanced. Look for the big things, the small things, details. What features of the work look really hard to do? What features appear easy but might actually be hard? The questions are open-ended so they can be tailored to the work and the viewer.

Making the looking clear and deep. This involves insight into the essential message, logic or expression of the piece. Insights into the work may take the form simply of realizing fully in one's experience its expressive power to move us, or recognizing its subtle technical means. Insights can concern the whole work or just an aspect. Go back to something that was a surprise. Why did the artist do that? Just to be provocative? Was there a message? How does it fit into the whole work? Go back to something that interested the viewer such as a sense of motion, an emotion. Ask, how did the artist get that effect? And why – how does it contribute to the whole work? Look for something puzzling and try to unravel the puzzle. Make mental changes. Ask if you changed a color, a material, removed an object what would it be and what would be the impact on the work? Look at how the work engages your visions and thinking. How does the artist's use of color, form, line, composition cause you to react in a specific way? Compare the work with another. What are the similarities? What are the differences? Ask what questions to the viewers have about the work to help them articulate their line of reasoning and possible resolutions. If you wish to interpret the work, ask the viewers to put into words what they take the message to be. Have the viewers look for evidence in the work to support their theories. This creates a well-evidenced conclusion of the work and the individual viewer's experience of it.

With respect to starting by giving looking time, Perkins states if you do not give looking time at the beginning, you are not giving the work a chance to speak for itself. You are jumping in with categories and questions that may preempt what the work wants to tell you. If you move directly into analyses and interpretations, your push toward clarity and depth may come at the cost of a broader seeing of the work, from different angles, through the lenses of different categories. He believes that sometimes not knowing much about an artwork makes it easier to see the kinds of thinking questions that need to be asked – about options, evidence and alternative interpretations. Sometimes knowing more tends to focus the questions toward a particular “right” answer.

These strategies may be mixed and applied where most appropriate as long as the questions:

- are based on the objects,
- are grounded in the student's levels of experience and interests,
- invite sustained involvement by slowing the looking process so that viewers do not immediately jump to interpretation and judgment,
- and welcome mindful reflection and active personal connection making.

GALLERY GAMES

BACK to BACK – Communication Activity from the Seattle Art Museum

Objective: Languages of art: what are they and how do they communicate?

Duration: 10 - 15 minutes

Supplies: Paper, pencils, clipboards

ACTIVITIES

Participants are asked to choose a partner, and sit back-to-back on the floor.

One person from each pair verbally describes an artwork they can easily see to his/her partner.

The partner draws an image based upon the verbal description. He/she can ask questions, but may not look at the artwork.

End the talking after 3 - 5 minutes. Quickly have the partners switch roles. Give them 3 - 5 minutes.

Discuss, first among themselves. Tell them to compare their drawing to the artwork. Then have a group discussion.

Try to get responses from everyone. Suggested questions for the group: Was it easier to draw or to describe? Did it matter which you did first?

What kinds of words did you use to describe the artwork? Squares, triangles, circles. Upper left corner. Middle. Line moves from center to top right. Circle sags down. Dark behind head. Shadows. Hand fits inside box.

Summarize: As they give these words, you respond with the appropriate art term.

REASONING

Begins to relieve any inhibitions arising from being in a gallery, without losing control over the group.

The back-to-back position limits partner from seeing the artwork being described. Translates visual information into verbal information.

Translates verbal (conceptual) information back into visual (perceptual) information. Questions let the describer know what information is needed.

Quick tempo raises the energy level of the group.

Satisfy their curiosities. The discussion serves to assess the activity's experience. Listen to their reactions as an indication of how to lead the group discussion.

Are they more comfortable with verbal or visual communication? Giving or receiving information?

Begin to equate their vocabulary with art terminology: shapes, composition, direction, size, color.

Acknowledging their feedback helps them see the correlation. They realize they've been using art terms all along.

PERCEPTION GAMES

In recent years, art museums have adapted theater techniques and other creative activities for use in interpretive museum tours. These techniques are usually referred to as perception or gallery games. These activities combine game techniques, improvisational theater, and certain forms of role playing using the questioning process to help teach visual perception. Perception games help students involve their mental, physical, and perceptual skills as they become physically involved in observing. Through perception games, objects come to life: individuals in a painting might carry on a dialogue; an abstract painting might come to life by assuming smells and sounds; or a still life of foods might be consumed as children savor the tastes and smells.

Perception games are designed to help students develop an awareness and sensitivity to the various interpretations of a work of art. They provide children with a focus or reason for observing an exhibit or collection on their own. Too often children are rushed from one artwork to another, and they become lost in the mass of information and facts being thrown at them. Perception games can help to develop a transition from one gallery or object to the next, thereby relating the various parts of the learning experience and developing the theme of the tour.

SUGGESTED PERCEPTION GAMES

1. Role playing: Role playing can range from recreating a conversation or meeting between two people to spending the day exploring a sculpture or landscape. If working with portraits, the students could discuss a meeting with the sitter, an afternoon they spent together, or everything they "know" about the sitter from looking at the work. If working with sculpture, the students can pretend to become very small and climb onto the work. Then they can "explore" the work with their eyes, discussing the textures, shapes, colors, and lines they are experiencing as they climb. What do they see from the top? How did they climb up on the sculpture? With landscapes, the students can describe a pretend day they spent in the setting or describe the time of day depicted in a work.
2. Portrait Quiz: One student assumes the identity of the sitter in a portrait and the other students ask him questions about himself.
3. The Sound Button: Most works can be classified as quiet or noisy, depending on the elements in the work and the mood evoked by them. Pretend to turn on a sound button next to a work and have the students make the noises they would hear if the work could

make a noise. Be sure to ask why the students made a certain noise. With older students have them choose a song, fast or slow, to accompany a work.

4. Create a Story: Have the students examine a work and imagine that they are in the work. Have them talk about what is happening and how as individuals in the work they feel about being there. Ask them what event took place just before the work was done and what they feel will happen immediately after the event shown. To ensure that everyone participates, the docent starts the story and then goes around the group with everyone contributing one idea.

5. Line Tracing: Have the students trace lines in a work in the air with their hands or with strings. Give them commands of things to make their lines perform: walk, sleep, run up a hill, etc. This helps the students to think of active versus quiet lines and to think about the mood of a work.

6. Rubberman: This is a sculptural “reproduction” game which takes the students through the decision-making process of creating. One person is chosen as Rubberman and stands before the group, limp but not rigid. Then each of the group makes a single quick adjustment to the figure. Rubberman holds the pose precisely where placed. The goal is to reproduce the artwork exactly.

7. Hide and Seek: Ask children to imagine they are small enough to hide in an artwork. Ask them where they would hide. Why? What would they see from their hiding place?

8. The Whip: Form a circle around an object and have each child mention one thing he sees or notices about the object. If a child pauses or does not have an answer, say “pass” and go on to the next child. After circling the “whip” a few times with obvious answers they will begin focusing on more subtle details.

9. I Spy: Have students find one detail in an object that they think no one else will find. Ask them to make up a clue about the detail using the phrase, “ I spy something _____.” The other students should guess the object and the work it is found in.

10. Color Memory Game: Have your group focus on the colors in a work for fifteen to thirty seconds. Then ask them to turn around and select the colors they saw from color swatches (you will need several shades of each color). After they have decided, have them turn around and check their selections. You could also ask your group to create names for the colors, such as “juicy-grape purple” or “fire-engine red” for the colors they have selected.

11. Presto-Chango: This game increases visual sensitivity, heightens awareness, and is a good preparatory activity before any museum experience. First tell the students to look at you closely. You are going to change three things about yourself, and they are going to guess what they are. Turn around and make the changes. Let the students figure out what has been changed. Then let them pair up and try it with each other.

12. Snapshots: This simple exercise can be used as part of a warm up or as a technique for a fresh viewing of pictures, especially big abstract works. Stand before a painting, print or sculpture. Close your eyes and cover them with your hands. Wait.

Take a quick, one second big-eyed peek. Close and cover eyes again. Look at the painting inside your eyelids. Or before entering a gallery containing a work you want to use, have the students close their eyes and link hands. Lead the “blind” kids to a painting and arrange them before it. Peek. Close. Peek. Close. Have them take turns reporting whatever they may recall either at random or competitively. Each person tells one thing.

13. Clue: One child picks out a work of art, keeping its identity secret. Then he or she gives clues to the identity of the work, and the other children try to guess the correct painting or sculpture. After the work is guessed or the detectives give up, a new leader picks a work. (Perhaps the volunteer leader can pick out the first, to show the rules.) Clues may refer to the pictorial content of the work itself, or they may refer to the mood or feelings or associations. Again, narrowing the limits provokes imagination, rather than vice versa.

1. Adjective Cards: Hand each student a card with an adjective on it. Instruct each person to look around the gallery and find a painting that could be described by that particular word. Give each student a turn to explain why he or she made that particular selection.
2. Five Senses: Ask students to put themselves in the painting and imagine what they would see. Ask them what they would hear, such as splashing waves, men yelling, wind. Can they smell anything, like sweaty bodies, fish? Smell and taste go together. Can they taste anything, perhaps salt water, damp wind? If they touch something such as the water, how would it feel? Cold, slimy, warm, fresh?

PERSONAL RESPONSE GAME

The Personal Response activity can be used as a final engagement with the artwork as it requires personal judgment that requires a higher level of thinking than just indicating whether the viewer likes or doesn't like the work.

Sample Cards are in the docent office (set of 15)

- Which artwork would you most like to step into and become a part of? Why?
- When you leave the museum, which artwork will you remember most? Why?
- Which artwork would you prefer to have hanging in your house? Which room? Why?
- Which artwork would you most like to have a chance to talk to the artist so that you could find out more about it? What questions would you ask?
- Which artwork would your closest family member choose to have hanging in his/her room? Why?

After the cards are placed on the floor under the selected pieces, the leader directs a discussion in which students are prompted to provide reasons for their views/choices.

Taking a Closer Look

1. DESCRIBE!

Choose a work of art to look at closely.

Look at it quietly for 60 seconds. Then...

Without looking back, list what you saw:

Look again. Correct your list. What else do you see now that you missed the first time?

Sketch a miniature drawing of this art object:

What materials did the artist use? What tools did s/he use?

How many different colors can you see? What names would you give the colors?

How many different kinds of lines can you find? What words would you use to describe them?

How would you describe the object's texture? How many different textures can you find?

Why did the artist use different textures?

How would you describe the object's overall shape? How many different shapes exist within the overall shape?

2. ANALYZE

This work of art is mostly (check one):

Three-dimensional

Flat

On your sketch, mark where the focus of attention is in this art object. How has the artist drawn your eye to this spot?

Why is this spot important?

Which of the design elements is most important in this work of art -- line, shape, texture, or color? Why?

How is the surface of this object decorated?

What tools and materials were used to create this decoration?

What visual elements were used to create the decoration?

Where -- if at all -- does the artist use pattern on the object?

Draw the repeating part of the pattern in the space below:

3. INTERPRET

What images -- if any -- does the object represent?

What is the purpose of this work of art?

Imagine (then research) what the person who made this object was/is like?

If you were a reporter interviewing the artist, what questions would you ask?

4. EVALUATE

How do you think the artist felt about this object?

Why do you think the artist created this work?

How are the artist's personal beliefs or values revealed?

How easy is this work of art to understand?

What else would you like to know?

Is this a work of art you would like to own? Why or Why not?

If you would not like to own this art work, why do you think it is in this collection?

Pictorial Pastiche

Choose ONE art element (shape, design, color, subject, texture, line, etc.) that you like from THREE of the paintings, photographs or drawings in this room.

Create your own image below using these THREE elements you found in the different artwork.

CREATIVE WRITING – Poetry for Kids

FIVE STEP

1. Write down a noun – a person, place or thing.
2. On the line below that, write two adjectives – words that describe the noun. Separate the two adjectives by a comma.
3. On the third line, write three verbs that tell what the noun on the first line does. Separate the verbs by commas.
4. On the fourth line, write a thought about your noun. A short phrase will do nicely.
5. For the fifth line, repeat the word you wrote on the first line, or write down a synonym or some other related word.

Trees
Shady, bare
Branching, blooming, growing
They eat your kites.
Trees

Commercials
Clever, stupid
Amuse, inform, bore
Icebox time
Commercials

DIAMANTÉ

1. Write down a noun. At this point you may want to skip to line 7 and write the opposite of this noun.
2. On the second line, write two adjectives which describe the noun.
3. On the third line, write three participles (verbs that end in -ing or -ed).
4. On the fourth line, write down four nouns related to the subject. The second two nouns may have opposite meanings from the first two.
5. On the fifth line, write three participles indicating change or development of the subject.
6. On the sixth line, write two adjectives carrying on the idea of change or development.
7. On the seventh line, write a noun that is the opposite of the subject.

Car
Shiny, new
Cruising, stopping, revving
Driver, friends - admirers, darers
Racing, cornering, skidding

Crumpled, bloody
Wreck.
Galaxies
Distant, huge
Glowing, turning, going
Space, mystery – energy, life
Glowing, circling, building
Tiny, basic
Atoms.

I WISH

This kind of poem illustrates a way of imagining. Every person lives partly in his wishes or dreams. We all know of things we would like to have happen even though they probably won't. Here is a chance for you to express some of your dreams.

Just start each of your poems with "I wish..." Then complete the statement with whatever you wished for. The form is up to you, and so is the wish.

I wish

I didn't have a toothache like a tambourine
a fever like a xylophone
& a cough like a lazy bassoon.

I wish

I were a gardener
who could inform a rose
how beautiful it is ...
who could explain to a weed
what it's doing wrong -
if anything.

"I USE TO ... BUT NOW..."

These poems offer another way of imagining. They are basically like the wish poems in form with an extra phrase to guide your thought. What you were once can be fact or fiction; so can what you are now.

I used to think the world ended one block away.
But now I wonder if
there are some signs somewhere saying
"You are now leaving the universe."

I used to be orange
laughing at any foolish thing.

But now I'm purple
And all I do is think.

TERSE VERSE

Terse verse, the briefest poems, should express some kind of action or thought. All you need are two words which rhyme – and a title which may be much longer.

FAMOUS FIRST WORDS
OF SON TO FATHER
AFTER RECEIVING HIS
DRIVER'S LICENSE
"Keys,
Please."

HISTORIC COMMAND
RENDERED BY
JOSHUA
AT THE BATTLE OF JERICHO
"Fall,
Wall!"

IMPRESSIONISTIC

To be alive is to react to life. There are foods you like and dislike, things you want to do, and things you couldn't stand to do. Every person has things that make a strong impression on his mind – one way or the other. These things and impressions can be the basis for poetry.

First take a word – any word that has power for you: football, rock, brother, pride, snake, me would all be possibilities. Next, start writing down impressions created by the word. Keep your mind clear. Let the impressions flow. Think of colors, sounds, shapes, and feelings that your word suggests. Jot down single words or phrases or whole sentences if you like. Don't worry if the impressions are not connected and seem to be jumping around a lot. Let things go as long as they will.

Once you are finished, simply arrange your impressions into an order that makes sense to you. If you want to change some wording, fine.

Hot Rod
Varoom
hot rod
Ramcharger rail
a grasshopper on sticks
ready to jump
rrRRRrrrRRRrrrRRRrrrRRRrrr
GO!
RRRRRRRRRRrrrrrrrrrrrrrrrr
parachute way off
a gone machine.

Longing
horse
nostrils
mane in the wind
running free

muscle flow in black satin
nuzzling my hand
curious velvet
something to rub
want one
come on, Pop.

HAIKU AND TANKA

Haiku is a form of verse invented in Japan centuries ago. It is a short verse form with three non-rhyming lines. In Japan the three lines can have only 17 syllables – 5 in the first line, 7 in the second, and 5 in the third. The magic of a good haiku lies in the power of suggestion, like the impact of a pebble tossed into a pool. The poem portrays a moment of vivid perception, rippling across your imagination.

The cemetery
Wind hurls the spirits about;
All dead, dry leaves.

The wintry wind blows
Like an icy finger raised
To give a command.

Goldfish in a bowl
Swimming day and night
Never arriving.

Tanka are related to haiku. They are also very popular in Japan, run only slightly longer, and typically deal with a season of the year. The five lines of the tanka strictly measure 5-7-5-7-7 syllables, but a tanka in English may consist of five short lines without any specific number of syllables.

Yellow, pink, and red
Flower blossoms everywhere
Blooming like popcorn;
All over the yards and fields
Just waiting for us to pick.

The snow falls gently
Over the land and on us.
It glides through the air
Like moths flying in the sun
And lands all over the earth.

CLERIHEW

Clerihews, named after their inventor, Edmund Clerihew Bentley, are simple in form. The first two lines rhyme, and so do the third and fourth. Pick a name from history, politics, sports, movies, TV, whatever. Names are all over the place.

Edmund Clerihew Bentley
Loved words most intently.
And just for something to do
He thought up the clerihew.

Charlie Brown
Is perpetually down.
And when Lucy comes by,
He's certain to "SIGH."

CONCRETE POETRY

When is a poem more than a poem? When it's also a picture. Concrete poems create an actual picture or form on the page, appealing to the eye as well as to the heart and mind.

SOME CONVERSATION TACTICS FOR TALKING ABOUT A PAINTING For School Groups

What attracts you to this work of art?
Was it the technique or the content that first caught your attention?

What medium is used?
On what is it painted?
With what do you think the artist applied the paint?

Look carefully at the surface of the painting.

- Is it rough or smooth?
- Is the paint thick or thin?
- Is the paint opaque or transparent?
- Does there seem to be a single layer or are there many layers of paint?
- Is the surface uniform or does its character change from one area to another?
- If there are changes, do they correspond to the content or what is represented?

Consider the colors.

- Do you think that the medium the artist used had any effect on the colors?
- Was color an important factor in your choice of this painting?

Try to imagine the painting if it were painted in a different medium...in the same medium but with a different technique.

- Do you think you would still respond to the picture in the same way?

If you were an art critic writing for a local newspaper, what are some of the words or phrases you might use to describe this painting in your column?



Canton Museum of Art

CMA Docent Application

Instructions: Thank you for thinking of becoming a CMA Docent! Completing this application is an important first step in the process to becoming a Docent. Once you have completed this form, please mail it to the Canton Museum of Art, 1001 Market Ave. N. Canton, OH 44702, RE: Docent Program or drop it off in our offices at the same address. Your application will be held until the next training session, at which time you will be contacted to come in for an interview. Thank you!

PERSONAL INFORMATION

Name _____ Email _____

Address _____
Street City Zip

Phone _____
Home Cell Work

Emergency Contact Name _____
Phone _____

Home Cell Work

EDUCATIONAL DATA

High School _____

College _____

Degree(s) _____ Major _____ Minor _____

Art History and/or Studio Art Course Taken _____

WORK EXPERIENCE

Please list previous positions held and approximate dates of employment. _____

Presently employed? Full-time _____ Part-time _____ N/A _____

VOLUNTEER SERVICE

Please list any volunteer experience which you feel would help you qualify you to be to be docent (teaching, public speaking, drama, scouting, Sunday school, group leader, etc.)

OVER

IN 200 WORDS OR LESS, TELL US WHY YOU WOULD LIKE TO BECOME A DOCENT AT THE CMA.

I UNDERSTAND THAT...

- ...To become a CMA Docent I must attend an interview and successfully complete the CMA Docent Training Program.
- ...CMA Docents are asked to give 40 to 60 hours annually for training and giving tours.
- ...CMA Docents are unpaid, but receive benefits such as discounts on classes and museum purchases, special trips to area museums, and discussions with curators/artists featured in the CMA.

SIGNED _____ **DATE** _____

FOR CMA STAFF USE

Date of Application _____

Date of Interviewed _____ By _____

Date of Background Check _____ Passed _____

Date Training Completed _____

Date Accepted into Program _____

Notes:

For more information about the Docent Program, please contact Erica Emerson, Education Manager, at 330-453-7666 ext.108, Erica@cantonart.org