General Information

Teacher Name: Jason Dzijia, Chase Elementary        Subject: Social Studies, 4th Grade

Topic: Geography of the American Northeast in the Early 19th Century

Time Frame: Four weeks (13 classroom sessions, 45 minutes per class)

Guiding Questions: How would you describe the northeast region? Over time, how have the inhabitants of the northeast impacted and changed the landscape of the region to suit their needs? Using the painting The Oxbow by Thomas Cole as your main evidence, how can you explain your ideas?

Goals, Standards and Vocabulary

Overview (How and where this art-integrated unit fits into the curriculum):
This lesson relates to the social studies curriculum for 4th grade which focuses on the regions and geography of the United States. Students will learn about the northeast region in particular by exploring paintings which illustrate how the growth of the American nation impacted the region.

Goals (What students will realize by using the art form to activate content area):
Students will realize that The Oxbow depicts the changing landscape (or geography) of Massachusetts in 1836. They will be able to explain how people throughout history have changed their local environment as populations grew.

Academic Standards and Descriptors: Illinois State Standards in the content area that this unit addresses.

Stage D

16A. Students who meet the standard can apply the skills of historical analysis and interpretation.
   16.A.2. Compare life in one region or place during two different time periods using a combination of historical sources.

17A. Students who meet the standard can locate, describe and explain places, regions and features on Earth.
   17.A.2. Locate the principal parallels and meridians on maps and globes.

17 B. Students who meet the standard can analyze and explain characteristics and interactions of Earth’s physical systems.
   17 B.1. Compare ways the physical environment is used to meet needs of people (e.g., cutting trees, mining, raising food).

Fine Arts Standards and Descriptors: Illinois State Standards in the fine arts that this unit addresses.

Stage D

25A. Students who meet the standard understand the sensory elements, organizational principles, and expressive qualities of the arts.
   25 A.5. Construct a color wheel in a given media (e.g., cut or torn paper, paint, oil, pastels).

26A. Students who meet the standard understand processes, traditional tools and modern technologies used in the arts.
   26.A.2. Match the processes used with simple tools (e.g., applying paint, modeling clay).

26B. Students who meet the standard can apply skills and knowledge necessary to create and perform in one or more of the arts.

27A. Students who meet the standard can analyze how the arts function in history, society and everyday life.
   27.A.2 React to performances/ artworks in a respectful, constructive, and supportive manner.
Vocabulary Lists – Content and Art:
Content – harbor, glacier, blizzard, quarry, confederation, colony, colonist, port, independence, declaration, revolution, timeline, decade, century, waterway, navigate, canal, Industrial Revolution, textile mill, urban growth, metropolitan area, megalopolis, primary source, secondary source, political, physical, economic, cultural, urban and rural regions, manufacturing, general farming, dairy farming, forests, coal, fish and shellfish, granite, marble, oil or natural gas, zinc, Transcendentalism, resource (and kinds of resources: natural, economic, social, etc), map legend (or key), oxbow.
Art – composition, depth, size, detail, placement, overlap, foreground, middle-ground, background, horizon line, observation, inference, evidence, two-dimensional, three-dimensional, texture, color wheel, perspective, view, mobile.

Day 1
Focus:
Introduce the US regions by learning map reading

Materials Needed:
Maps of the Northeast region in your U.S. Social Studies text book (i.e. Harcourt Social Studies States and Regions Homework and Practice Book- Illinois), construction paper, glue, string, wire coat hangers, markers

Note to teacher – Day 1 preparation: Pre-assemble a model of a wire-hanger mobile with visual images for resources in the region along with a sample legend that explains the imagery of resources and their importance.

Warm-Up and Pre-Assessment Activities:
Lead students in map reading skills with an emphasis on direction (North, South, East, West), borders, and keys or legends. Conduct a pre-reading activity about the regions of the United States with a KWL to see what students already know. Discuss descriptive words for the regions and give real world examples of what constitutes a particular region. Guide students to realize that their city, Chicago, is a mixture of many regions.

Main Activity:
After doing the warm-up activities and introducing the vocabulary, ask students to read chapters from a Social Studies text about the region of the northeast for greater understanding. They should research the northeastern states in the computer lab to find out what natural and economic resources are currently found in each state. Examples of resources might be manufacturing, general farming, dairy farming, forests, coal, fish and shellfish, granite, marble, oil or natural gas, zinc, etc. Encourage students to take notes on their findings.

Wrap-Up and Post Assessment Activities:
Answer questions at the end of chapters one and two in Harcourt Social Studies States and Regions Homework and Practice Book (Illinois) or from your Social Studies textbook. Students should create resource maps of the northeast by designing mobiles with legends of resources. Have students create visual images or symbols for each resource in the region and hang the images from a wire hanger to create the mobile. The written legend will be on a separate sheet of paper, explaining what each resource is and why it is important to the region.
LESSON PLAN
American Art - The Oxbow

Day 2

Focus:
Phase One (Observation) of The Oxbow (1836) using the EAEC Close Read Strategy

Materials Needed:
EAEC Close Read Strategy, copies of the Close Read handout, reproduction of The Oxbow (1836)

Thomas Cole (American, born England, 1801–1848)
View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm (The Oxbow), 1836
Oil on canvas
51 1/2 x 76 in. (130.8 x 193 cm)
The Metropolitan Museum of Art, Gift of Mrs. Russell Sage, 1908 (08.228)
A jpeg is available at http://www.metmuseum.org/toah/ho/10/na/ho_08.228.htm OR through the posters distributed to all CPS libraries via Picturing America.

Warm-Up and Pre-Assessment Activities:
Guide the students through the first stage of the Close Read by asking them to make observations about The Oxbow. Students should preface their observations with “I see …” and identify either foreground, middle-ground, or background for each element of the image they observe. Record the students’ responses on the board (and/or students may also record observations on the Close Read handout).

As the students make their observations, the teacher should further the exploration with more questions about details worth noting such as the placement of the artist’s umbrella and easel, the artist sitting in the brush (is he looking at the view or the viewer? Why would it matter? etc.). Also, notice the change in landscape, the bend in the Connecticut River, and the different kinds of clouds in the sky all of which seem to divide the composition into two halves. What do we notice or observe about each half?

Main Activity:
Students move into smaller groups for a Think, Pair, Share, continuing the first portion of the Close Read process. Responses continue to be listed on the board and/or on the Close Read handout.

Wrap-Up and Post Assessment Activities:
Students work individually to use a Venn diagram comparing the wild and cultivated sides of the painting to the cultivated and farmed land. Students discuss in small groups what impacts humans have had on the region.

Day 3

Focus:
Phases two and three (Inference and Contextualization) of the Close-Read of The Oxbow

Materials Needed:
Reproduction of The Oxbow, Close Read handout, copies of the Providing Evidence worksheet (Appendix A), EAEC Jigsaw Method Strategy

Warm-Up and Pre-Assessment Activities:
Review the list of resources about the northeast region and the list of observations about The Oxbow that students created over the past two days. Review the phases of the Close Read strategy (observation, inference, and contextualization). Explain to students that they are going to see how making observations about a primary source (the painting) and gathering information from secondary sources (their social studies
UNIT LAYOUT
Content and Art Making Activities
American Art - The Oxbow

reading and internet research) can be used to support their ideas about the artist’s depiction of the northeast. This is the process of inference. Finally, students will review further information about the artist, artwork, and time period, for further understanding and to compare with their inferences; this is the contextualization phase.

Main Activity:
Part One: Inference
Selecting from the lists of resources and observations as evidence, ask students to identify the elements of the northeast region they see depicted in The Oxbow. Then ask them to consider what this painting might be telling us about the northeast in 1836. Students should preface their statements with “It looks like…”

Suggested Questions for Inference:
• How do our observations and inferences support the main ideas about the northeast from the Social Studies textbook?
• Recall the Venn diagram of the differences between the left and right side of the painting. Why do you think the artist divided the composition this way? Why might the weather be changing from one side of the painting to the other?
• Why do you think the artist portrayed himself in the scene? Why on the ‘wild’ half of the painting? Why might he be the only person in the painting?
• Students may also use either the Close Read handout or the Providing Evidence worksheet (Appendix A) to record their inferences.

Part Two: Contextualization
Students should move to the last phase of the Close Read to consider organizing further contextual information under the categories of artist/artwork/time period. Please see the Jigsaw Method in the EAEC Curriculum Teaching Strategies chapter. Though the Social Studies text may provide enough information for students about the northeast region, the teacher is encouraged to bring in further resources about the artist, artwork, and time period to support the Close Read process. The following are suggested and may be excerpted for student reading:
http://www.metmuseum.org/toah/ho/10/na/ho_08.228.htm
http://www.thomascole.org/biography-of-thomas-cole/
*This is the Fine Arts Museums of San Francisco’s online teachers’ guide to American Art (the link is at the bottom in the gray section; Thomas Cole is included in this guide as well as a section on “Learning to Look at American Art”)
http://www.terraamericanart.org/education/index.asp?key=49&subkey=74
*On the field trip for this lesson, students will visit the Art Institute of Chicago where this Thomas Cole painting (owned by the Terra Foundation for American Art) is on view; this resource includes further back ground information on the artist and time period. Students can also view Distant View of Niagara Falls (1830) by Thomas Cole at the Art Institute. A poster packet about this artwork is available for loan or purchase from the museum’s Crown Family Educator Resource Center (http://www.artic.edu/aic/education/trc/index.html).

Resources for Further Teacher Research:
Perry, Elwood. “Overlooking the Oxbow: Thomas Cole’s “View from Mount Holyoke” Revisited”
*This essay presents the most recent scholarship about the environmental issues presented in Cole’s painting
Key Information to consider about The Oxbow:

**Artist:**
- Beginning in the 19th century, the pristine American landscape became quite popular in painting as a metaphor for the promise of a newly formed nation.
- Thomas Cole’s paintings of the American scenery reflected his own and others’ concerns about maintaining the beauty and grandeur of the land in an age of increasing industrialization and both agricultural and urban growth.
- Cole grew up in England, which was already heavily industrialized in the early 19th century. When his family came to the rural life of Ohio in 1918, he was shocked by the realization of what industrialization could do to the landscape and environment.
- Cole sometimes demonstrated his concerns about the expansion of civilization by depicting tree stumps in his paintings as a symbol of the disappearing wilderness.

**Artwork:**
- Cole painted The Oxbow specifically to appeal to the industrialists who were responsible for the changes that had already taken place on the East coast.
- These patrons liked Cole’s work because it was nostalgic, presenting an idealized agrarian scene, rather than one that realistically represented the real impact of industry.
- While Cole was concerned about the impact of industry, he did understand that man needed to have a relationship with nature and the landscape. In The Oxbow, he asks viewers to consider this relationship—is the storm retreating, revealing the possibility of calm human progress, or advancing, with nature reclaiming the wilderness?

**Time Period**
- The Oxbow was painted during the era of Jacksonian politics and the belief that man had the god-given right to impose themselves on and make use of land (Manifest Destiny).
- Additionally, the forests and open land of the northeast in particular were being replaced by cultivated fields, factories, and roads, bridges, and railroads to facilitate the rapid expansion of commerce and industry.
- Farmers were criticized for damaging practices such as slash and burn agriculture and tree girdling that yielded quick profits from the land.

**Wrap-Up and Post Assessment Activities:**
Students form small groups to do a Think, Pair, Share to review their inferences. Students write in their Reading and Writing response journals about their inferences and feelings about the painting.

In their response journals, students should use the knowledge they just learned from the Jigsaw Method to support and compare with their inferences about the painting and the northeast.

**Day 4**

**Focus:**

**Materials Needed:**
Map(s) of the northeast region, Northeast Region Activity Sheet (Appendix B), Northeast Region test (Appendix C), prepared teacher-led presentation of the regions.
Warm-Up and Pre-Assessment Activities:
There is no warm-up activity designed for this lesson.

Main Activity:
Deliver a presentation on the region. Have students fill out activity sheets.
*See Northeast Region Activity Sheets (Appendix B)

Wrap-Up and Post Assessment Activities:
Have students take Northeast Region test (Appendix C).

Day 5
Focus:
Students research different visual representations of the northeast region to prepare for creating their own paintings.

Materials Needed:
Computers with internet access or books/posters/digital images of the northeast c. 1836

Warm-Up and Pre-Assessment Activities:
Review the vocabulary for different regions (e.g, farming and urban). Students learn how to limit search on the Internet, enlarge images, save to the desktop, etc.

Main Activity:
Have students research images on the internet depicting the northeast region in the United States specific to the time period around 1836 as preparation for their own drawings. Students should then begin to identify images that will be useful for their own compositions and print them out in color (this is important for later steps in the lesson).
If internet access is not available, students can make photocopies of images from books or use postcards.

Wrap-Up and Post Assessment Activities:
Have students work in groups for a Think, Pair, Share about their found images and review the elements of the northeast region in their images with each other.

Day 6
Focus:
Students will prepare to draw their own landscape compositions that reflect the northeast region around 1836 and they will learn to observe and transfer scale and proportions of the picture.

Materials Needed:
transparencies, transparency markers, printouts of each student’s image of the Northeast, white 8.5” x 11” mat boards, pencils

Warm-Up and Pre-Assessment Activities:
Introduce students to a drawing exercise to learn about horizon, foreground, middle-ground and background by using markers to trace their computer printouts of the regions onto the transparency sheets, focusing on tracing one section at a time. Have students first trace what is
in the foreground, then the middle-ground, and then the background. Finally, they should trace the large compositional shapes/lines of their northeastern images, such as trees, roads, buildings, or bodies of water.

Main Activity:
Have students look at their transparencies that they completed in the warm-up activity and then draw the same image but larger from the transparency onto their white mat board. The students should then develop their drawings further by looking at their landscape printouts and drawing details freehand onto mat board. Remind students to continue to identify foreground, middle-ground, and background in their drawings.

Wrap-Up and Post Assessment Activities:
Students should do a Think, Pair, Share with a partner to review the main elements of their image. They should identify for each other foreground, middle-ground, background, horizon, and the major compositional shapes and lines. Students are asked the following questions:

1) Are students pleased with their image reproduction?
2) Were they successful with their image reproduction and how could they improve it?

Day 7
Focus:
Students are taught how to create a low-relief painting of their landscape representing the northeastern region.

Materials Needed:
paper towels (thick), white glue, tissue paper, mat board, scissors, EAEC Low-Relief Landscape Painting Step-by-Step Guide

Warm-Up and Pre-Assessment Activities:
Note to teacher – Practice Low-Relief Landscape Painting prior to modeling to the students.
Demonstrate building up surface and sculpting with paper towel — crumpled, twisted, torn, attached. Have whole class attempt certain textures and forms (trees, rocks, leaves, smooth surfaces), and have students share successful processes class-wide.

Main Activity:
Have students analyze their source landscape image and start sculpting and attaching forms with glue onto the mat board, starting with their background first and then moving on to the middle-ground. The layers should distinctly start giving the impression of greater depth as well as attempt to accurately show the various textures in their landscape.

Wrap-Up and Post Assessment Activities:
Have students take a moment to review their work thus far and envision their next steps.

Day 8
Focus:
Further development of student landscapes using low-relief sculpting.

Materials Needed:
Paper towels (thick), white glue, tissue paper, mat board, scissors
Warm-Up and Pre-Assessment Activities:
Students should take a moment to review their work thus far and make any necessary additions and changes before moving on to the foreground layer.

Main Activity:
Have students analyze their source landscape image and sculpt and attach forms onto the mat board for their final foreground layer. When finished, there should be at least 3 distinct layers of depth within the relief landscape and representation of the various textures in their landscape.

Wrap-Up and Post Assessment Activities:
Students can self-assess and make final changes to any of their 3 layers of depth.

Day 9
Focus:
Introduction to color wheel in preparation for painting low-relief landscapes.

Materials Needed:
EAEC Color Wheel Step-by-Step Guide, EAEC Color Wheel Template (Appendix B), pencils, tempera paint (red, yellow, blue, white and black), wax paper, containers for water, water, paper towel, paintbrushes, and scrap paper

Warm-Up and Pre-Assessment Activities:
Note to Teacher: Practice filling in color wheel prior to the student color wheel warm-up activity.
Display overhead with answers to color wheel worksheet and have students fill in their worksheets. Meanwhile, groups of 10 or fewer should take a turn watching a demonstration of painting technique, paint economy, and responsible behavior; students should only use a nickel sized amount of paint per color, students should use a a wet paintbrush to make paint thinner and maximize their paint usage, students should respect each other’s work space. Students should be prepared to answer questions regarding primary, secondary, tertiary, and complementary colors. Ask the first group to distribute materials for whole class (See Appendix F).

Main Activity:
Have students paint color wheel—sharing paint & wax paper palettes in pairs or groups. Students must show care in mixing paint accurately (scrap paper is to test colors) and should use varied brushstrokes to achieve different visual textures as practice in their color wheels.

Wrap-Up and Post Assessment Activities:
Students who did not set up should share cleanup responsibilities.

Day 10 & 11
Focus:
Painting low-relief landscapes with approximate/accurate color and visual texture (See Appendix F).

Materials Needed:
Relief landscapes, developed color wheel worksheets, pencils, tempera paint, wax paper, water containers, water, paper towels, paintbrushes, and scrap paper
Warm-Up and Pre-Assessment Activities:
Have students mix colors on their palette that are found in their landscapes, using white to lighten, a very small amount of black to darken, and using gray to make colors duller.

Main Activity:
Have students paint their relief landscapes, referencing their source images for accuracy. They should attempt tints and shades along with color matching. Also, encourage varied brushstrokes for representative visual texture.

Wrap-Up and Post Assessment Activities:
Take 5 minutes to have a walk-through where students can see each others’ work and discuss interesting or successful techniques and compositions. Even if not all the students have finished, they should be able to talk about what worked or did not work for them in this activity.

Day 12
Focus:
How is your three-dimensional landscape representative of one or many areas in the northeast region? How is it representative of the time period (c.1836)? Assess student knowledge of the region and time period by critiquing students’ three-dimensional landscapes journal writing prompts.

Materials Needed:
Writing materials, pencils, paper, journals, EAEC Student Critique Protocol

Main Activity:
Using writing journals, have students address the following questions referencing their three-dimensional landscapes:

1) How is your three-dimensional landscape representative of the northeast region?
2) How were you successful or unsuccessful at conveying the elements of the region?
3) What would you do differently next time?

Day 13
Focus:
Sign up for a teacher-led tour at the Art Institute of Chicago to view works of art in the American art galleries (http://www.artic.edu/aic/education/tours/index.html). Prior to the visit, teachers should call ahead to make sure that the paintings they want to see are on view (sometimes works of art are temporarily loaned to other museums or taken off view for conservation or other reasons). The following works in the Art Institute are related to The Oxbow and the northeast region:

Sanford Robinson Gifford (American, 1823-1880)
*Hunter Mountain, Twilight*, 1866
Oil on canvas
Image: 30 5/8 x 54 1/8 in. (77.8 x 137.5 cm) Frame: 38 1/2 x 62 3/16 in. (97.8 x 158.0 cm)
Terra Foundation for American Art, Daniel J. Terra Collection, 1999.57 (on long-term loan to the Art Institute of Chicago)
UNIT LAYOUT
Content and Art Making Activities
American Art - The Oxbow

Thomas Cole (American, born England, 1801 – 1848)
New England Scenery, 1839
Oil on canvas
57.1 x 46.7 cm (22 1/2 18 3/8 in)
The Art Institute of Chicago, Mr. and Mrs. Samuel M. Nickerson Collection, 1900.558

Thomas Cole (American, born England, 1801 – 1848)
Distant View of Niagara Falls, 1830
Oil on panel
47.9 x 60.6 cm (18 7/8 x 23 7/8 in)
The Art Institute of Chicago, Friends of American Art Collection, 1946.396

Thomas Cole (American, born England, 1801 – 1848)
Landscape with Figures: A Scene from “The Last of the Mohicans,” 1826
Oil on panel
26 1/8 x 43 1/16 in
Terra Foundation for American Art, Daniel J. Terra Collection, 1993.2 (on long-term loan to the Art Institute of Chicago)

Materials Needed:
“Looking at a Painting” worksheet (Appendix D) for students, pencils, EAEC Close Read Strategy handout

Warm-Up and Pre-Assessment Activities:
Introduce students to the American art galleries. Ask students to be respectful of the artwork and the other people in the gallery. Teacher models using the Close Read strategy on a painting in the American art galleries. Depending on how many students participate in this field trip, the students may need to be divided into smaller groups and either multiple teachers will model the Close Read with different works of art or students will rotate through various activities to allow them to all see the Close Read modeled with the same work of art.

In addition to the Close Read, give students the “Looking at a Painting” worksheet to observe two paintings in the American art galleries.

Main Activity:
Working in groups of 4-5 using the “Looking at a Painting” worksheet guide students to identify aspects of the painting. Students should also practice using the Close Read strategy in their small groups. Have students switch paintings halfway through the gallery walk and do a Close Read of the second painting. Then ask students to do a comparison of the two paintings observed as well as with the representation of the northeast in The Oxbow.

Wrap-Up and Post Assessment Activities:
Back in the classroom, ask students to share with each other what was most exciting about the artwork they viewed at the museum. Provide the students with brief background information on the artist, artwork and time period for the Gifford and Cole paintings that were observed on the field trip. It is important that students move beyond mere observation and connect with the rich historical narratives that the works present (i.e. Gifford painted the work after the Civil War when many soldiers had returned home as amputees, causing audiences to look at the tree stumps quite differently!).

Further Resources about Thomas Cole and Sanford Robinson Gifford paintings can be found on the Art Institute of Chicago and Terra Foundation for American Art websites:
www.artic.edu
www.terraamericanart.org
UNIT LAYOUT
Content and Art Making Activities

American Art - The Oxbow

Unit Assessments – Formative and Summative:
- Color wheels (student-generated)
- Three-dimensional landscapes of the region (original student work)
- Internet images of northeast region (images gathered and researched by students)
- Venn diagrams comparing the two halves of *The Oxbow*
- Test of the region
- Journal entries
- Looking at a Painting worksheet responses
- Jigsaw Method homework

Close Read of:
- Thomas Cole (American, born England, 1801–1848)
- *View from Mount Holyoke, Northampton, Massachusetts, After a Thunderstorm (The Oxbow)*, 1836
  - Oil on canvas
  - 51 1/2 x 76 in. (130.8 x 193 cm)
  - The Metropolitan Museum of Art, Gift of Mrs. Russell Sage, 1908 (08.228)

Unit Support and Resources:
- Texts, websites, primary and secondary sources, supplies, materials, outside resources, etc.
- *Harcourt Social Studies States and Regions Homework and Practice Book (Illinois)*
- Venn Diagram for the region
- Test
- Color EAEC Wheel Template
- “Looking at a Painting” worksheet
- PDF, transparency, or poster of *The Oxbow*, 1836 by Thomas Cole
- Maps of the northeast region

Art supplies:
- Scissors, glue, paper, tempera paint (blue, red, yellow, white black), brushes, paper towels, tissue paper, cardboard, masking tape.

Field Trip: Field trip associated with this unit.
- The Art Institute of Chicago – American Art Galleries. The field trip will be taken at the end of the unit but could be conducted in the middle of the unit once students have practiced doing a Close Read. See above for details on registering and planning the field trip.

Documentation (photos, student work, student interviews, etc.):
- Photo documentation, student work.
<table>
<thead>
<tr>
<th>Interpret/Inference</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is it a rural region?</td>
<td>1.</td>
</tr>
<tr>
<td>2. Is it an urban region?</td>
<td>2.</td>
</tr>
<tr>
<td>5. Is it a mountainous region?</td>
<td>5.</td>
</tr>
</tbody>
</table>
### Northeast Regions Activity Sheet

**Directions:** Write the state capital next to the state below. Remember to spell and capitalize correctly. Write the number of the state in the correct place on the map on page 2.

<table>
<thead>
<tr>
<th>State</th>
<th>Capital</th>
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</thead>
<tbody>
<tr>
<td>1. Delaware</td>
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<tr>
<td>2. New Jersey</td>
<td></td>
</tr>
<tr>
<td>3. Pennsylvania</td>
<td></td>
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<tr>
<td>4. New York</td>
<td></td>
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<tr>
<td>5. Connecticut</td>
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<td>6. Rhode Island</td>
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<td>7. Massachusetts</td>
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<td>8. Vermont</td>
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<tr>
<td>9. New Hampshire</td>
<td></td>
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<tr>
<td>10. Maine</td>
<td></td>
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</tbody>
</table>
The Northeast

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Appendix C
Northeast Regions Test

Name: __________________________

1. What was the easiest way to travel in the northeast region in the 1800’s?

2. What connected the Great Lakes to the Atlantic Ocean?

3. Name the five Great Lakes:
   a. __________________________
   b. __________________________
   c. __________________________
   d. __________________________
   e. __________________________

4. Who invented the telephone?

5. Who invented the light bulb?

6. Where did most immigrants to the United States come from in the 1800’s?

7. What is the largest metropolis in the United States?

Extra Credit (5 Points Each)

8. What year was the light bulb invented?

9. What year was the telephone invented?
Appendix D (page 1)

Student Guide for Looking at Artwork

Student Name __________________________
School _________________________________
Date __________________________________
Exhibition Title _________________________

This guide helps a viewer look at an image for longer than seven seconds, the average time a person spends looking at one image in a gallery. These questions are intended to connect back to the learning in the classroom.

1. Stand in the middle of a gallery and from a distance choose an artwork that sparks your interest. What is the title of the image? Who is the artist? When was it created?

2. Think about what draws your attention or attracts you to the artwork (e.g., the subject, colors, shapes, etc.) Please explain.

3. Move closer to the artwork. What do you see now that you didn’t notice before?

4. Has looking up close changed your first impression of what the artwork is about?
5. Please make a quick sketch in the box provided below of the artwork, or of a detail in it that you find most interesting.

6. Did the process of making the sketch help you notice anything else or did it generate new ideas? 
   _______ Yes _________ No Please explain.

7. What do you know about the subject being represented? What do you know about the history of the period that is represented?

8. How does this image connect to what you are learning about in class?

Sketch: Refer to Question 5.
### Observations
Write about what you see in front of you. (i.e. shapes, colors, physical representations.)

### Inferences
Write about what you “think you are seeing” in the image. You should have justification of your inferences.

### Contextual
Are there any other pieces of information that would help you to understand the image? Do you have other connections that create understandings?
Appendix F

Color Wheel Template

Name __________________________

Primary = ________________________

Secondary = ________________________

Y + B =

Y + R =

R + B =

Fill in color names around the wheel.
Appendix F
Color Wheel Template

The Color Wheel!

Name(s) ____________________________

Colors

△ Primary

□ Secondary

○ Tertiary

HOW TO MAKE A COLOR...

Lighter
Darker
Duller
Browner

Define Complementary colors.
Give 3 examples.

Fill in color names around the wheel.
Appendix F

Relief Landscape Sample