Interdisciplinary Instruction Using Museums

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by
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Introduction

Museums and school partnerships can use interdisciplinary approaches both to enrich the education of students and to ensure that learning objectives are met. In order to accomplish this, museum experiences must be more than just field trips. Both museums and schools must address ways in which connections can be made to the lives of students.

The collaboration of schools and museums also can help teachers provide a more multicultural curriculum for their students. Museums frequently have a variety of resources that can be used to make the curriculum truly multicultural. These resources include not just what people traditionally think of as art; but clothing, jewelry, tattoos, hairstyles, etc., also are reflections of cultural traditions and variations.

This fastback will address some of the best practices for constructing integrated curricula using museums. It will describe ways to create effective curricular connections for both arts teachers and classroom teachers in other disciplines. It also examines current interdisciplinary approaches in teaching art and describes sample programs from other museums.
There is little doubt that effective partnerships can take place between museums and schools. However, it is essential that both take an active role in making the experience a positive one.
Integrating the Arts

Throughout the school day, students move from studying one subject to the next. Often the reasons for learning a particular subject are not discussed. If learning is to make sense and become relevant for students, it must connect to their lives and connect to the other subjects they study on a daily basis. Studying subjects in small, disconnected time slots is not sufficient.

Increasingly, educators are realizing that effective learning cannot take place if learning is compartmentalized into 40-minute slots focused on only one subject. Thus they are taking a closer look at integrating subjects so that learning is more meaningful for students. Claudia Cornett explains that “The arts play an integral role in integrating wholes and parts, and it is how literature, visual arts, drama, dance, and music interact with science, social studies, math, and the language arts to support learning about important life skills, concepts, and themes that is the goal” (1999, p. 40). Cornett also argues that the arts provide another way of knowing that students can use to learn material and to achieve academic success.

Champions of Change: The Impact of the Arts on Learning, published by the President’s Committee on the Arts and
the Humanities in 1999, examined the relationship of arts learning to other school disciplines. The authors found that in arts-rich schools, conversations take place across the disciplines. Thus young people learn, for example, that mathematics might challenge the arts to examine relationships among objects in ways that extend their conceptions of number. The arts do enrich the other disciplines.

Many arts educators recommend using a thematic approach for integrating the arts into other disciplines. For example, a report published by the National Arts Education Consortium (2001), argues that organizing inquiry in the arts around enduring ideas guides students in understanding the philosophical, religious, ethical, and social sources that form the foundation of the arts. Using a thematic approach allows students to make stronger connections to the content being taught.

The fragmentation and isolation of learning does not serve our students well. Integrating the arts in a theme-based curriculum can make learning more relevant and thus provide students with a deeper understanding of what they learn.
The Museum Experience

Art museums can play a crucial role in helping students make personal connections to works in the exhibitions. These connections relate not only to events in student’s lives or ideas they are studying in class, but also to the ethnic and cultural heritages of students in diverse classrooms.

Museums hold a wealth of resources for studying other cultures. However, teachers first must consider some important factors. Teachers must plan carefully to avoid providing only superficial attention to cultural groups. As Gollnick and Chinn argue, “multicultural education is not tasting ethnic food and learning ethnic dances. . . . it is more complex and pervasive than setting aside an hour, a unit, or a month to its study” (1998, p. 302). Teachers must present current lessons that truly represent and acknowledge other cultures without presenting tokens or stereotypes. This means that lessons that require students to examine an African mask or a Native-American kachina doll should not have students merely attempt to replicate these objects; replicating a culture’s objects is not appropriate and demeans an ethnic group. Achieving this can be difficult for teachers who
must work within narrow time constraints. Museum staff often can help educators overcome these difficulties. For example, in 2002 the Columbia Museum of Art hosted an exhibition titled “Testimony: Vernacular Art of the African-American South.” This exhibition featured works by self-taught African-American artists from Southern states. The works, mostly paintings and sculptures, centered on

the following six major themes:

1. Witness to History
2. Allegorical Animals
3. Biblical Scenes
4. Iconic Human Figures
5. Spiritual and Protective Messages
6. Direct Observation

The museum hosted a Saturday workshop for teachers from around the state. The teachers were introduced to the works in the show and were asked to construct a “narrative” assemblage while using a variety of found, recycled, and man-made materials. This lesson was
chosen because these artists tend to use whatever materials are available to them. The teachers constructed a sculpture that related to their life in some way. They also received a curriculum packet and were shown a variety of ways that the lesson could be adapted for use in their classrooms.

The theme of the exhibition emphasized the artists' connections to history. Each of the artists in the exhibition lived through the era of segregation in the South, the Civil Rights movement of the 1950s and the 1960s, the political activism and struggle for African-American identity and pride of the late 1960s and 1970s, and the sobering aftermath of those turbulent decades. The artists lived or worked in Alabama, Georgia, Mississippi, and Tennessee. They witnessed some of the racial crises that electrified the world and finally forced changes in legislation.

The exhibition was used in a program for fifth-grade students. Rather than have the students choose one of the six themes for their inspiration, the program focused on the first theme, Witness to History. This made it easier to integrate the program with the students' history classes and to focus on providing a contextual base from which students could begin to understand.

The students were given a worksheet with the following instructions:

1. Describe two of the most important (personal) events that have happened in your lifetime. (Explain)
2. Describe two of the most important (historical) events that happened in Columbia, South Carolina, that affected your life in some way. (Explain)
The fifth-graders discussed the 9/11 attack, meeting a famous person, and other events, including such personal events as when they first learned to ride a bicycle. Next, the students drew several quick sketches to depict the events described on their worksheet.

The program included a hands-on activity that allowed students to use materials that were used by the artists. The students were each given a piece of plywood on which they could construct either a full-figure self-portrait or a relief scene.

As a result of this lesson, students learned about a group of artists who have been considered outside the mainstream art scene. They also learned about historical events and were able to examine events that took place in their own lives. Most important, the students were able to place these events and events from their own lives within a historical context.

Establishing and Maintaining Partnerships

Ellen Hirzy (1996) lists 12 conditions that are necessary for a successful partnership between a museum and school:

- Vision and genuine collaboration.
- Early commitment from appropriate school and museum administrators.
- Early, direct involvement between museum and school staff.
- A focus on the school’s need to meet education reform standards.
- A shared vision for the partnership with clear expectations for what both partners hope to achieve.
• Realistic, concrete goals set through a careful planning process that includes ongoing evaluation.
• Allocation of sufficient human and financial resources.
• Clearly defined roles and responsibilities.
• Dialogue and open communication.
• Real benefits that teachers can use.
• Flexibility, creativity, and experimentation.
• Parent and community involvement.

Hirzy’s book, *True Needs, True Partners*, also highlights and provides specific details of successful partnerships, the conditions for partnerships, and ways to transform museums and schools.

The roles that school administrators and teachers will play in the partnership must be thoroughly described. School educators must take specific steps to take full advantage of their local museum resources and to make sure that partnerships are effective. This series of sequential steps provides a basis from which school educators can begin to effectively work with educators in museums.

1. Begin early.
2. Have good communications and a clear understanding.
3. Examine and review the curricular materials to be taught.
4. Examine and review the museum exhibitions and program materials.
5. Identify timelines, making sure that clear goals and objectives are established.
After a collaborative program ends, it is very important to hold follow-up discussions to determine the problems and successes of the program and to make recommendations for future collaborations.

Making Curricular Connections

Collaborations between museums and schools are not simple field trips. When students take part in museum education programs, it is important for them to make the relevant connections between their lives and what they are studying. The following guidelines will help educators to design programs that encourage such connections.

1. The program's theme should be focused. Most museum educators design curricular materials that align with the exhibitions, and these museum educators can help teachers narrow a too-broad theme.
2. Use connections that help students learn more about themselves and their own value systems. Think about the concerns of the students who will be taking part in the program.
3. Use inquiry-based approaches to discuss works of art in the museum.
4. Keep in mind the standards for both art education and other subjects.
5. Provide historical or contextual information.
6. Discuss the artist's own experiences. This is another way for students to make connections, especially if the artist had an experience that is similar
to one that the students might have had or might have in the future.

7. Provide information about the collection. For example, if pieces owned by a particular collector are used, provide information about the collector. Students can become inspired by what motivated a collector to begin collecting.

Finding Museum Resources

Museums often have resource centers with materials readily available for loan to teachers. These resources are useful to educators in a variety of ways, such as helping students gain an appreciation and tolerance of people who are different. Museums may have education packets with art reproductions, sample lessons, and videotapes available to teachers, either through purchase or loan. Educators can contact their local museum directly to find out if they have such a program.

Museum educators attend the annual National Art Education

Danielle concentrates intently on her painting during the weeklong program at the Columbia Museum of Art.
Association (NAEA) Conference. Over the past few years, museums have teamed up to provide an informative workshop, the Museum Exchange, at the conference. This exchange is open to all art educators and provides them an opportunity to examine the resources each museum has available, including their collections, programs, and education materials, as well as past, current, and future workshops they will conduct. Teachers can add their names to a mailing list to receive information packets that can help them make decisions about ways in which to collaborate with museums.

The museums that were contacted for this fastback all provide teacher workshops that allow teachers to get to know the works in the exhibitions. Usually the museums conduct intensive institutes during the summer, and workshops are scheduled at convenient times during the school year so that teachers can attend. Curricular packets also are available, some free of charge.
Exemplary Collaborations

Museum learning and classroom learning are different, but they complement each other. In schools, facts and concepts usually are presented sequentially, through verbal communication, and in a very structured way. In museums, objects become the basis for a less structured process that engages the students' own interests, ideas, and experiences.

The programs described in this section were designed for different ages and subjects, but they can be adapted for use across subjects and grade levels.

A Program to Motivate At-Risk Students

The 21st Century Community Learning Centers Program is a year-round, after-school program to motivate "at-risk" students and to encourage them to stay in school. Students receive mentoring and tutoring in the core academic subjects, including the arts. The program provides opportunities for students to go to the museum and become familiar with real works of art.

The exhibition studied in the program was the Walter O. Evans Collection of African-American Art. Walter O.
Evans is a distinguished Detroit surgeon and collector of art, books, and other important historical documents. He was born in Savannah, Georgia, and was reared in Beaufort, South Carolina, before moving north. When Evans was growing up, he did not see images of African-Americans, so he wanted his own children to have these images displayed on the walls in their home. A frequent traveler, Evans gained an appreciation and understanding for African-American art.

The older works in the Walter O. Evans collection date to the 19th century, and the museum hung the paintings in chronological order. This allowed the students to see the progression of history and to examine the context in which each work was created.

Among other artworks, the students examined “The Genesis Creation Sermon” series, eight gouache paintings by Jacob Lawrence. Lawrence was inspired by “The Creation,” a poem written by James Weldon Johnson in 1931. That poem was read aloud as the students viewed the panels in the series. Thus the students were able to examine the relationship between the words and the paintings. Background information about Lawrence’s life and his painting techniques were discussed.

The partners in this collaboration were the Columbia Museum of Art and the Richland 1 School District. The program planners at the museum were the director of education, who was listed on the grant as the project coordinator; the associate director, who was responsible for gallery interpretation for the program; and two certified art teachers, who were responsible for teaching the lessons in the studio galleries. Another certified art
teacher lead the students through the museum's permanent collection. A local storyteller and a music teacher participated throughout the week to facilitate the activities, and they provided engaging experiences for the students and their families during the culminating event. I was the curriculum consultant and evaluator of the program.

Fifty sixth-grade students from three inner-city middle schools participated in the weeklong summer program. By focusing on the African-American art collection, the program was designed to make students aware of African-Americans as substantial contributors to the development of U.S. culture. The introductory meetings with the students took place at their middle schools and oriented them to the program and the works they would see in the museum. The students made a timeline that would help them reflect on their past, current, and future lives. They were to document the event they considered to be most important to them and ones they would like to have happen to them in the future.

The theme for the program was Life, History, and Dreams for the Future. The goal of this program was for the students to examine the artwork, artists, and the contexts in which the works were created in order to help the students in understanding their own worlds. The production activity consisted of the students drawing self-portraits that incorporated symbols that were important to them and that represented their own lives.

Each day at the museum began with the students meeting in the orientation gallery, where they reflected on information discussed the day before and listened to
an overview of the current day's program. The students toured a different exhibit each day, then they spent additional time examining and discussing the portraits in the Evans collection.

While they worked on their self-portraits, the students listened to the music of Sonny Rollins, Duke Ellington, and Thelonius Monk. The musicians were selected because they composed their music during the time being studied.

The students kept journals that reflected on what they were learning in the museum setting. Students wrote about their experiences with the media, the artworks, their own successes and failures, and what they learned each day.

The culminating activity at the museum was held on Saturday morning. The storyteller and drummer delighted the students and their families with traditional stories and music. Students and their families actively participated in hand clapping and call-and-response activities. Background information about African traditions of storytelling and music were provided, and the parents were given an opportunity to view the exhibit while their children related the information they had learned about the art and artists. The families also saw the self-portraits that their children created. The self-portraits were professionally matted, framed, and displayed in the Children’s Gallery. The students and parents took pride in seeing the results of the weeklong program. For these students, the museum adventure became more than just a field trip. It was a valuable and exciting learning experience.
An Art and Literacy Program

The National Museum of Women in the Arts in Washington, D.C., sponsors a literacy series that offers public readings and creative writing workshops for students. The museum’s programs, which integrate the visual and language arts, are enhanced by the museum’s sizable collection of handmade books. The museum staff selects the schools and teachers who will participate in the programs.

One program in the series, “Bridging Communities,” is a year-long arts education program that enhances and supports learning in the schools by helping students develop visual thinking, literacy, and problem-solving skills. During this program, students use both traditional bookmaking techniques and modern computer skills to create their own unique stories and poetry, print them, and bind them into handmade books. Students have opportunities to work with visiting artists. The program culminates with an exhibition of handmade books made by a specific elementary grade level.

Other Programs

In New Orleans, the teachers at the Lusher School collaborated with the Ogden Museum of Southern Art. The program focused on having teachers work with the arts so that art would become part of the core curriculum. The program also stressed students’ experiences with real works of art. The theme, “Sense of Place,” was introduced to the students as a way to help them relate to the world they live in, as well as to local artists who paint scenes of New Orleans. The Annenberg/CPB, a
free satellite channel for schools and other nonprofit community agencies, sponsors the program.

In some areas a more non-traditional approach has been used to expose students to art objects in museum settings. For example, in Florida the Pinellas County School Board and the Pinellas County Arts Council established a partnership to construct a traveling museum, known as an artmobile. The Arts Council provides the main funding for the project. These mobile museums, originally portable classrooms used for overcrowded schools, travel from school to school throughout the district. Each school has the artmobile for a week. The regularly scheduled art classes meet in the artmobile and experience real works of art. There have been several artmobiles over the past 20 years, focusing on the art of Ancient Egypt, American Art, Masks of the World, and Craft Traditions. The current artmobile, titled Making Faces, focuses exclusively on portraiture created by artists who live and work within the Pinellas County region. This collection represents a diverse group of artists
both in ethnicity and gender. This artmobile began traveling to schools in 2003. The time frame for the artmobile to reach every school in the district is an average of four years.

Before the artmobile begins traveling, an opening is scheduled. Teachers are invited to the opening as a first introduction to the exhibition. A pre- and post-test is designed to be administered to the students, and a team of teachers designs a curriculum guide. The Pinellas County school district adopted the SRA (Connections) textbook, and the curriculum guide connects to the text. A map hangs on the wall of the artmobile with markers to show where all of the schools and arts institutions in the district are located. That way, the art teachers can point out to students just how far they are from other art museums, which students are encouraged to visit.

The artmobiles have received favorable reviews from students and teachers. The learning about art that takes place as a result of the students visiting the artmobile has enhanced their learning overall.

In 2000, Schools Without Walls, the Chicago Board of Education, and the Illinois State Board of Education created a Chicago-based, nonprofit program called Urban Assets. This program, created to increase student achievement, allows teachers to choose learning opportunities that closely align with classroom curriculum needs.

Urban Assets maintains a detailed database that serves as a resource guide to the various cultural institutions in the city and state. The database allows teachers an
opportunity to select an institution and then use charts to connect museum programs with curriculum areas, program features, and educator and student opportunities. In addition, a guidebook that features more than 100 cultural institutions was mailed to each teacher. The website for the program is www.isbe.state.il.us.
Reaching Rural Schools

Often, museums are challenged to find ways in which to provide outreach programs for schools located in rural areas. Many museums offer evening and weekend on-site workshops for teachers. The Cummer Museum in Jacksonville, Florida, offers a satellite (distance learning) course, and teachers are able to obtain professional development credit toward recertification. The Columbia Museum of Art in Columbia, South Carolina, has a grant-based program that brings 40 students from rural areas to a week-long summer camp.

Many museum educators travel to schools and take information about their programs in order to provide students with a rich educational experience. Museum packets, slides, videotapes, and other cross-curricular resources are available for checkout by teachers. These materials can be borrowed in person or mailed to the teacher.

The Minneapolis Institute, in conjunction with the Walker Art Center, developed an extensive website, Arts Connect, as a way to bring cultural resources to rural areas. This website and a training program both are funded generously by the state legislature. The training
program prepares teachers from across the state so they can travel to schools to provide information about the website, as well as effective ways to implement its use with students.

County museums are another valuable resource for educational programs for both teachers and students. The Fairfield County Museum in Winnsboro, South Carolina, though challenged by shortened hours and limited staff, is a storehouse of historical information about the local history of the region. Both the building and the location are listed on the National Register.

Historic Brattonsville, located in York County, South Carolina, is a rich, nontraditional museum. The entire 776-acre site is a living history village that includes a Revolutionary War battlefield. Visitors can learn about the lifestyles and skills of the early settlers and the workings of a Southern plantation.

Each state has features that set it apart from the others. By contacting the chamber of commerce, historical societies, and county libraries, teachers can identify the state's "little-known treasures" that can enrich the educational experiences of their students.
Conclusion

Museum and school collaborations are a powerful invitation for students to become knowledgeable about their world. These collaborations can make the content of almost any subject more relevant to the students' lives, thus increasing students' interests and making learning more effective. The programs offered by the Columbia Museum of Art, the National Museum of Women in the Arts, and hundreds of others across the country are evidence of the rich education that can result from museum and school partnerships.

Bevan (2003) states that when museums link their resources and knowledge with schools and other community organizations, the participants' experiences become richer, deeper, and more engaging. In addition, the museum can build on what it learns from its partners to renew itself, thus remaining relevant to its community. When schools and museums collaborate, we all benefit.
Resources


Appendix

This section provides a list of museums with brief descriptions of the interdisciplinary programs they sponsor. Most museums provide resources, lesson plans, and information about upcoming and current exhibits on their websites. They also provide workshops and institutes for teachers. Contact information, such as websites, addresses, and phone numbers, is included where available.

Albright-Knox Art Gallery
1285 Elmwood Avenue
Buffalo, NY 14222
(716) 270-8254
www.bavpa.org/esp.html.

All of their programs interconnect with disciplines across subjects: visual arts, dance, computer graphics, social studies, language arts, etc. Each project theme is driven by the needs of schools, with input from teachers throughout the process. The Albright-Knox Art Gallery is in its fifth year of partnership with the Buffalo Academy for the Visual & Performing Arts (BAVPA), which integrates contemporary art with its high school
curriculum. A project team consisting of teachers, parents, and students meets regularly to achieve the program’s goals.

Art Institute of Chicago  
Department of Museum Education  
Student and Teacher Programs  
111 South Michigan Avenue  
Chicago, IL 60603-6110  
(312) 443-3575  
www.artic.edu/aic/students/teacherprograms

The Art Institute of Chicago hosts two teacher programs. The first is based on the Harlem Renaissance, an era of prolific production in every aspect of African-American culture — music, literature, theater, visual arts, and photography. This workshop focuses on a special exhibition of photographs by James VanDerZee, who chronicled this vibrant period. The exhibition includes work taken in the artist’s various portrait studios beginning in 1916 and continuing throughout his 75-year career. This two-day course includes an overview of the exhibition, a look at artworks by VanDerZee’s contemporaries, and related gallery activities. The program partners with the DuSable Museum of African American History. Participants also receive strategies for using photographs to teach about American culture.

The second program helps teachers use art with special-needs students. This workshop demonstrates practical applications of Howard Gardner’s theory of multiple intelligences to engage all types of learners in looking critically at works of art. Participants learn ways to use
art as a method for teaching a wide range of subjects to students with learning disabilities or behavior disorders. Participants learn strategies for visiting the museum with special-needs students and ideas and activities for preparation and follow-up in the classroom. This program is appropriate for a wide range of educators, from classroom teachers to special-needs consultants. This program meets State Goals in English Language Arts, Social Science, and Fine Arts.

**Asian Art Museum**
200 Larkin Street
San Francisco, CA 94102
(415) 581-3500
www.asianart.org

The Asian Art Museum provides a broad range of programs that explore all the cultures represented in the museum’s collection. Workshops, lectures, orientations, and events are designed to meet the curriculum needs of educators. It identifies specific state goals for subject areas for each program. For example, second- and third-grade students are introduced to Asian culture through the use of art and traditional folktales.

**Columbia Museum of Art**
P. O. Box 2068
Columbia, SC 29202
(803) 343-2197
colmusart.org

Curricular materials are theme-based and accompany each gallery exhibit. Lessons align with the South
Carolina Visual and Performing Arts Frameworks. The museum also provides a number of workshops for teachers and students. The museum is involved in community outreach efforts.

The Cummer Museum of Art & Gardens
829 Riverside Avenue
Jacksonville, FL 32204
(904) 356-6857
www.cummer.org

The Cummer Museum hosts tours based on an integrated curriculum that supports the state standards in the visual arts, math, science, language arts, and social studies. Materials are developed in a sequential format for pre-kindergarten through 12th grade.

The museum's Art Connections program contains hands-on, interactive exhibits designed to raise visitors' understanding of the art in the museum's permanent collection. There are a wide variety of exhibits for both individual exploration and group interaction. In Art Connections, it is possible to walk through a painting, create patterns through dance, make a collage, listen to a sculpture, or paint with a virtual paintbrush.

In 2002 the museum offered a workshop on infusing art into the classroom and integrating the arts with other subjects. A program for early childhood, called Start with the Arts, was designed to enhance active learning through lessons that incorporate the visual arts, literature, music, and drama.
Dallas Museum of Art
1717 North Harwood Street
Dallas, TX 75201
(214) 922-1200
www.dallasmuseumofart.org

The museum provides teaching packets and pre-visit materials designed to capture the interest and imagination of students before they visit the museum. The packets have valuable resources and activities that connect the museum visit to the curriculum. Lessons are based on state standards to help teachers satisfy state-mandated goals. Teaching materials can be obtained on their website.

DeCordova Museum and Sculpture Park
51 Sandy Pond Road
Lincoln, MA 01773
(781) 259-0505
www.decordova.org

A workshop called “Building Better Thinking: Curriculum Design Using Art Works for Schools; Thinking In and Through the Arts” was available in 2003. The program was designed for classroom teachers (grades 3-8) and required no art experience. It provided teachers with strategies to foster higher-level thinking skills. The curriculum allowed students to use multiple intelligences.
Eric Carle Museum of Picture Book Art
125 West Bay Road
Amherst, MA 01002
(413) 658-1100
www.picturebookart.org

The Eric Carle Museum of Picture Book Art celebrates the art to which children are first exposed in books. The programs are designed to enhance creativity and critical thinking and serve as a means of connecting visual and verbal literacy. The programs support the state curriculum frameworks and standards. Ways in which to use art across the curriculum are emphasized.

Fairfield County Museum
231 South Congress Street
Winnsboro, SC 29180
(803) 635-9811
www.midnet.sc.edu/fairfieldmus

The Fairfield County Museum is housed in a Federal-style house built in the early 19th century. The main floor of the museum is maintained as a historic house with antique furnishings in period rooms. Other floors exhibit collections related to Fairfield County history. Genealogy is an important activity of the museum, which has an extensive library of wills, estate papers on microfilm, cemetery records, histories of area families, and land grant information. Traditional events at the museum include community and school art exhibits and the Candlelight Open House in December.
Freer Gallery of Art/Arthur M. Sackler Gallery
Smithsonian Institution
P.O. Box 37012, MRC 708
Washington, DC 20013-7012
(202) 633-4880
www.asia.si.edu

These galleries are part of the Smithsonian Institution. They form the National Museum for Asian Art for the United States. Thoughtful Choice is the overarching theme of their multi-visit program. This program focuses on students making careful choices in all aspects of their lives.

Gibbes Museum of Art
135 Meeting Street
Charleston, SC 29401
(843) 722-2706
www.gibbes.com

This museum offers a number of workshops for teachers and students. It recently produced a CD-ROM about African-American artists. The CD-ROM contains biographies, audio and video interviews, and full-color images of artworks.

Greenville Museum of Art
420 College Street
Greenville, SC 29601
(864) 271-7570
www.greenvillemuseum.org

The museum is committed to relating their permanent collection and traveling exhibitions to social studies and
language arts. The museum conducts inservice workshops for school educators and works with the schools in teaching concepts with each exhibition. Summer programs are planned for teachers across subject areas and grade levels. A graduate course is taught through Furman University using the collection. Emphasis is on teachers using the museum as a classroom.

**Historic Brattonsville**  
1444 Brattonsville Rd.  
McConnells, SC 29726  
(803) 684-2327  
www.yorkcounty.org/brattonsville/index.html

**J. Paul Getty Museum**  
1200 Getty Center Drive, Suite 1000  
Los Angeles, CA 90049-1687  
(310) 440-7330  
www.getty.edu

The J. Paul Getty Museum educators have established a two-year, seminar-based program for kindergarten through fifth-grade teachers that draws connections between language arts and the visual arts. An education specialist at the museum is responsible for initiating the off-site visits with school liaisons that are enrolled in the program. Teachers are involved in the process by using front-end evaluations to determine their learning needs and interests. Teachers who have been through the program return to give presentations to the new participants. The themes are developed by the teachers over a two-year period and usually are initiated by grade-
level teacher teams. The program begins with a full-week, intensive seminar with follow up sessions. There is a three-day summer session in the second year, which is followed up by an additional meeting before the culminating event takes place. In addition, there are periodic site visits to the schools. The J. Paul Getty Museum is beginning a long-term, in-depth evaluation of current and past participants, including classroom observations and interviews.

The museum also offers teacher collaboration workshops. Teachers who participate in this training are encouraged to make connections across subjects that complement their museum visit. The teachers use summative evaluations to determine which components of the program were successful and useful.

**Levine Museum of the New South**
200 East Seventh Street
Charlotte, NC 28202
(704) 333-1887
www.museumofthenewsouth.org

The Levine Museum works closely with schools, teachers, and the community. They offer learning opportunities for youths of all ages to engage them in critical thought and conversation. The museum helps students learn from lessons of the past to create a better future and to build healthy, inclusive communities.

Two of the museum's programs have many classroom-friendly opportunities. The program, "A Day in the Life of a Piedmont Textile Mill Family," is about people in Charlotte's textile mills in the early 1900s. Storytellers
Ron and Brooks Gulledge bring history alive with artifacts, costumes, and drama. The museum’s “Reconstruction Theatre” brings Abraham Lincoln, Andrew Johnson, or Thaddeus Stevens to the classroom to explain their different views on integrating the South back into the nation after the Civil War. Ron and Brooks Gulledge bring this period alive with costumes and drama. Both programs meet North Carolina curriculum guidelines for third and fourth grades.

McKissick Museum
University of South Carolina
Columbia, SC 29208
(803) 777-7251
www.cla.sc.edu/mcks

Tours can be designed to correspond with the lessons that are being studied by the class, as well as meeting the relevant curriculum standards. Especially worthy of mentioning is the exhibit, “Considerable Grace: Fifteen Years of the Jean Laney Harris Folk Heritage Awards.” This exhibit showcases South Carolina’s recipients of the Jean Laney Harris Award, created in 1986 by the South Carolina Legislature to recognize lifetime achievement in a traditional craft or folk art that has a long tradition in South Carolina.

The Folk Life Resource Center housed in the McKissick Museum is a repository for documentation of South Carolina folklife, including sweet grass baskets, African-American celebrations, Gullah Culture, and Catawba pottery.
Metropolitan Museum of Art  
1000 Fifth Avenue at 82nd Street  
New York, NY 10028-0198  
(212) 396-5067  
www.metmuseum.org

The museum offers workshops for individual teachers, school districts, or groups of teachers, curriculum developers, and administrators. Teachers can schedule free workshops for museum educators to come to the school to explain the museum’s resources.

The website includes a timeline in history that allows teachers to select a time period and geographic location so that students can become immersed in the art and history of a specific era. Art can be integrated into the daily curricula by teachers.

Minneapolis Institute of Arts  
Classroom Materials Office  
Classroommaterials @artsmia.org  
(612) 870-3134

and  
Walker Arts Center  
Classroom Materials Office  
2400 Third Avenue South  
Minneapolis, MN 55404  
Education.resources@walkerart.org  
(612) 375-7609  
www.artsconnected.org

The Minneapolis Institute of Arts and the Walker Art Center have produced an online resource for interdisciplinary teaching and learning through the arts. The web-
site allows educators to examine images and to obtain information and resources. It includes a feature called art collector, where educators can customize an art collection to use in the classroom. Searches for specific artists can be conducted on the site. The “For Your Classroom” section offers resources by grade levels. Staff people from the museum work with school educators about the topics that will help them meet their goals. The program provides professional development days, and museum educators design presentations tailored to textbooks.

Museum of Fine Arts, Houston
P.O. Box 6826
Houston, TX 77265-6826
(713) 639-7588
Fax: (713) 639-7707
www.mfah.org

Programs introduce teachers to creative ways to integrate art across the curriculum through meaningful classroom connections with artworks from across the world. Their program, “Learning Through Art,” is a multidisciplinary resource curriculum for first through sixth grades. This program integrates works of art from the permanent collection for art, language arts, math, science, and social studies.

Mint Museum of Art
2730 Randolph Road
Charlotte, NC 28207
(794) 337-2000
www.mintmuseum.org
The Mint Museum offers numerous free and low-cost resources for teachers, after-school providers, and parents. Reference book libraries and a slide and video library support research needs on art history, techniques, architecture, and collecting.

**National Gallery of Art**  
Teacher, School, and Family Programs  
6th Street & Constitution Avenue, N.W.  
Washington, DC 20565  
(202) 842-6263  
www.nga.gov/education

The National Gallery of Art has an extensive online classroom for teachers and students. Teachers can assess the lessons and resources by curriculum, topic, or artist. In addition, a variety of workshops are available to teachers of all subjects and grades. A sample program is available to fifth- and sixth-grade teachers. The workshops are designed to assist teachers in incorporating art into their classroom and provide them with a curriculum packet. The lessons are tied to national curriculum standards in language arts, geography, history, math, science, social studies, theater, and visual arts. Free-loan teacher resources are available. A course also is offered that teaches how to use art to teach English as a second language.

**National Museum of Women in the Arts**  
1250 New York Avenue, N.W.  
Washington, DC 20005-3970  
(202) 783-5000  
www.nmwa.org
The museum has a sizable collection of handmade books in the permanent collection. They sponsor a literacy series, which offers public readings and creative writing workshops for high school students. The museum staff selects the schools and teachers to participate in the programs. One program, “Bridging Communities,” is a year-long arts education program that enhances learning in the schools by helping students develop visual thinking, literacy, and problem-solving skills.

New Orleans Museum of Art
P.O. Box 19123
New Orleans, LA 70179
(504) 483-2797
www.noma.org

Thematic guided tours at NOMA are designed to target specific grade levels while examining highlights of the collection. Many artists, techniques, styles, and subjects are explored in inquiry-based, student-centered tours. School tours are divided into two levels: grades 1-4 and grades 5-12. With advance notice, tours also can be customized to fit a specific curriculum.

Philadelphia Museum of Art
Benjamin Franklin Parkway and 26th Street
Philadelphia, PA 19130
(215) 763-8100
www.philamuseum.org

This museum offers a two-week, intensive summer course for teachers of all grade levels and subject areas. Teachers examine the museum’s collections and ways in which to use art as a resource in their classrooms.
Plains Art Museum
704 First Avenue North
Fargo, ND 58102
(701) 232-3821
www.plainsart.org

This museum designs education guides to accompany major exhibitions. An example is “Duane Hanson: Portraits from the Heartland,” a guide that makes connections to math, social studies, writing, drama, and art.

Portland Museum of Art
Seven Congress Square
Portland, ME 04101
(207) 775-6148
www.portlandmuseumofart.org

The museum staff have designed and marketed a handbook, Looking to Learn: Teaching Across the Curriculum with the Portland Museum of Art. This handbook comes with posters featuring 13 works of art from the museum’s permanent collection and includes integrated lesson plans in social studies, language arts, science, and visual arts.

Smithsonian American Art Museum
8th and G Street, N.W.
Washington, DC 20004
(202) 275-1500
www.nmaa.si.edu

The Smithsonian hosts a teacher’s advisory council and focus groups. The Smithsonian’s philosophy is that if students learn U.S. history, they will become good cit-
izens. Programs are geared toward U.S. history with a focus on meeting national and state standards. The museum's website, "Campfire Stories with George Catlin," uses art, artifacts, and primary source texts to bridge American history, geography, art appreciation, environmental conservation, and multicultural studies.

**South Carolina State Museum**
301 Gervais St.
P.O. Box 100107
Columbia, SC 29202-4912
(803) 898-4921
www.museum.state.sc.us/main/generalinfo.html

This museum is located inside its largest artifact, the historic Columbia Mills, which opened its doors in 1894 as the world’s first totally electric textile mill. The museum covers South Carolina history, science, and technology.

**St. Petersburg Museum of Fine Arts**
255 Beach Dr. N.E.,
St. Petersburg, FL 33701
Phone: 727-896-2667
www.fine-arts.org

The St. Petersburg MFA education department collaborates with teachers, administrators, and parents to develop and nurture visual literacy for students to enjoy, understand, and discuss art. All curriculum resources developed by the MFA's education department and area teachers are designed to meet F-CAT requirements. The MFA is also the official presenting institution for the Annual 10th Congressional District of Florida Art Exhibition.
Terra Museum of American Art
664 North Michigan Avenue
Chicago, IL 60611
(312) 664-3939
www.terramuseum.org

The mission of the Terra Museum of American Art's education department is to explore new approaches to education and to develop interdisciplinary, multidimensional programs and materials designed to make the museum's art collection and its exhibition program accessible to multiple audiences.

Virginia Museum of Fine Arts
Education and Outreach Division
2800 Grove Avenue
Richmond, VA 23221-2466
(804) 204-2675
www.vmfa.state.va.us

The museum offers teacher inservice training sessions. Each workshop uses art to address standards of learning objectives in a variety of content areas. The workshops also incorporate direct instruction with innovative hands-on activities. Teachers leave with content, strategies, and resources they can use in their classes. Participants receive lesson plans, annotated resource guides, materials from the Virginia Museum of Fine Arts, and full-color posters.
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Donovan R. Walling, ed.
Trade paperback. $34.95 (PDK members, $26.95)

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Lyle V. Jones and Ingram Olkin, eds.
Cloth, with dust jacket. $69.95 (PDK members, $52.95)

Improving Classroom Questions, 2nd Edition
Kenneth R. Chuska
Trade paperback. $14.95 (PDK members, $11.95)

Proto-Fascism in America: Neoliberalism and the Demise of Democracy
Henry A. Giroux
Trade paperback. $17.95 (PDK members, $13.95)

Evaluating Principals: Issues and Practices
James E. Green
Trade paperback. $12.95 (PDK members, $9.95)

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Donovan R. Walling
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