

Dear Educator,

This gallery activity packet is designed for teachers, chaperones, and K-2 students to use during their visit to the Getty Museum. The activities are intended to encourage students to slow down, look closely, and think about what they see. The Content Standards for California Public Schools informed and guided the development of the activities. The following standards are addressed:

Visual Arts

Artistic Perception

1.0 Processing, Analyzing, and Responding to Sensory Information through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Aesthetic Valuing

4.0 Responding to, Analyzing, and Making Judgments about Works in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

English-Language Arts

Writing

1.0 Writing Strategies

Kindergarten

Students write words and brief sentences that are legible.

Grades 1 & 2

Students write clear and coherent sentences and paragraphs that develop a central idea. Their writing shows they consider the audience and purpose.

Listening and Speaking

1.0 Listening and Speaking Strategies

Kindergarten

Students listen and respond to oral communication. They speak in clear and coherent sentences.

Grades 1 & 2

Students listen critically and respond appropriately to oral communication. They speak in a manner that guides the listener to understand important ideas by using proper phrasing, pitch, and modulation.

Please remove this sheet before you make copies for your students.

Enjoy your visit to the Getty Museum!

Self-Guided Activities

MEET THE CHILDREN OF THE GETTY



MEET THE CHILDREN OF THE GETTY

Gallery Activities for Grades K-2

INSTRUCTIONS FOR TEACHER/CHAPERONE:

This packet contains activities for you to do with your students in the galleries. Each activity will take about fifteen minutes to complete. Only one group from your school can be in a single gallery at one time. Therefore, you will need to rotate your students through the galleries in small groups (at least one chaperone per ten students). The activities can be done in any order. You may decide to do some or all of the activities depending upon the amount of time you have for your visit.



The J. Paul Getty Museum
Education Department
School and Teacher Programs

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MEET THE CHILDREN OF THE GETTY

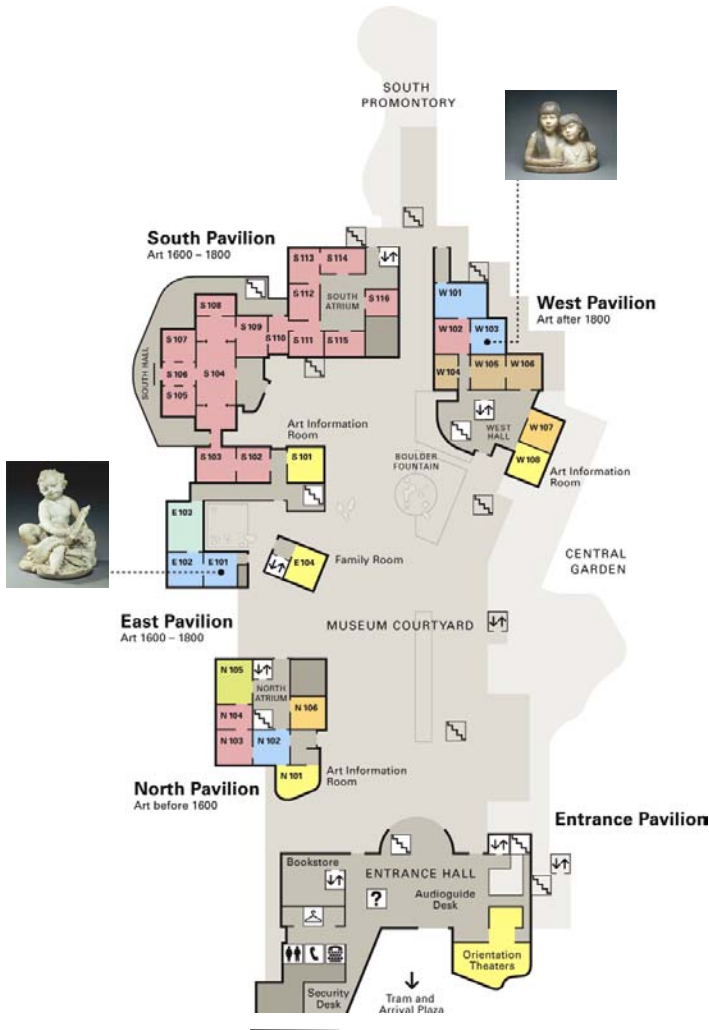
Gallery Activities for Grades K-2

Assign each group an activity with which to begin. Number each activity (1 thru 7) in the order your group will complete them.

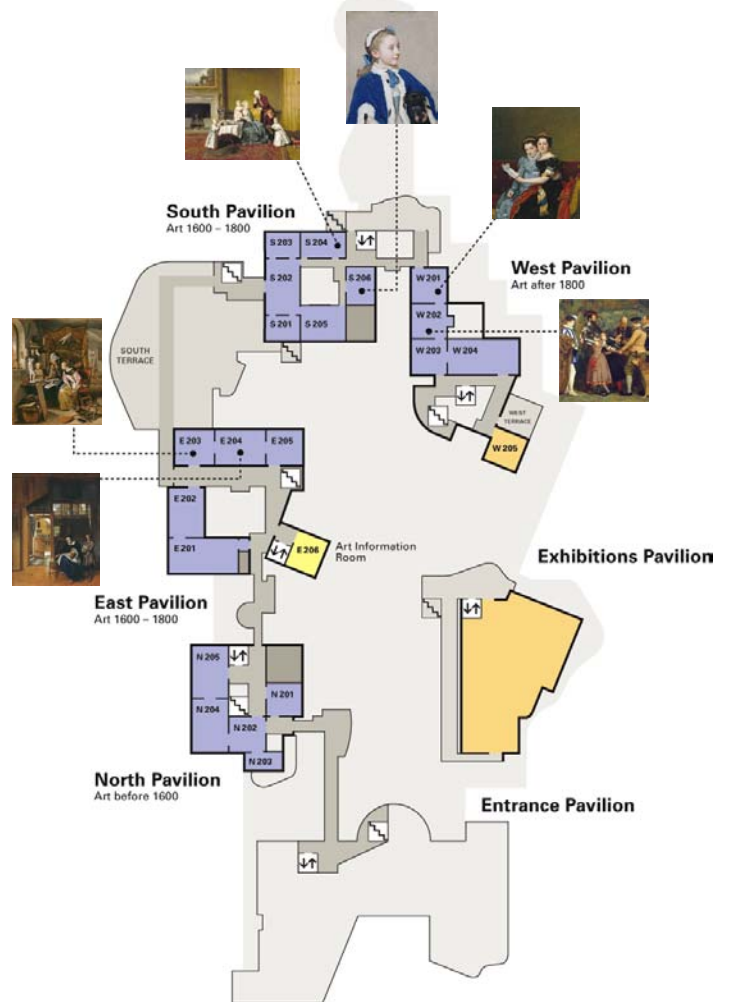
<u>Group Number</u>	<u>Activity</u>	<u>Location</u>
_____	Boy with a Dragon	E101
_____	Detail Detective – Activity # 1	E204
_____	Detail Detective – Activity # 2	E203
_____	Tea Time	S204
_____	A Girl and Her Dog	S206
_____	Who Are We? – Part I	W103
_____	Who Are We? – Part II	W201
_____	Rescued!	W202
_____ 8	Postcard Memories (do this activity at the end of your visit)	



PLAZA LEVEL



UPPER LEVEL



BOY WITH A DRAGON

Go to the East Pavilion, Plaza Level, Gallery E101



Title: Boy with a Dragon
Artist: Gian Lorenzo Bernini (Italian)
Date: 1614–1620
Medium: Marble

TEACHER/CHAPERONE READ ALOUD:

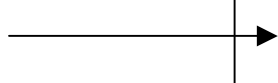
- This is a sculpture of a boy wrestling a dragon.
- The boy could be Hercules, a Greek hero famous for his strength.
- This sculpture was intended to work as a fountain with water bubbling out of the dragon's mouth.
- Sculptures are meant to be seen from many different angles.
- Walk around the sculpture and look at it from different places.
- Follow the dragon's body with your eyes. Where is his tail?
- Can you see the dragon's foot stepping on the boy's foot?
- Look at the boy's face. Is wrestling this dragon easy or hard for Hercules? Is he having fun?

CREATE YOUR OWN IMAGINARY BEAST!

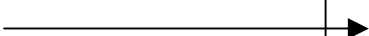
- Dragons are imaginary beasts. They have wings to fly and can breath fire out of their mouths.
- Create your own imaginary beast. Choose a head, body, and feet from three different animals.

For example:

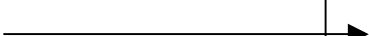
Head of an: alligator



Body of a: pig



Feet of a: bird



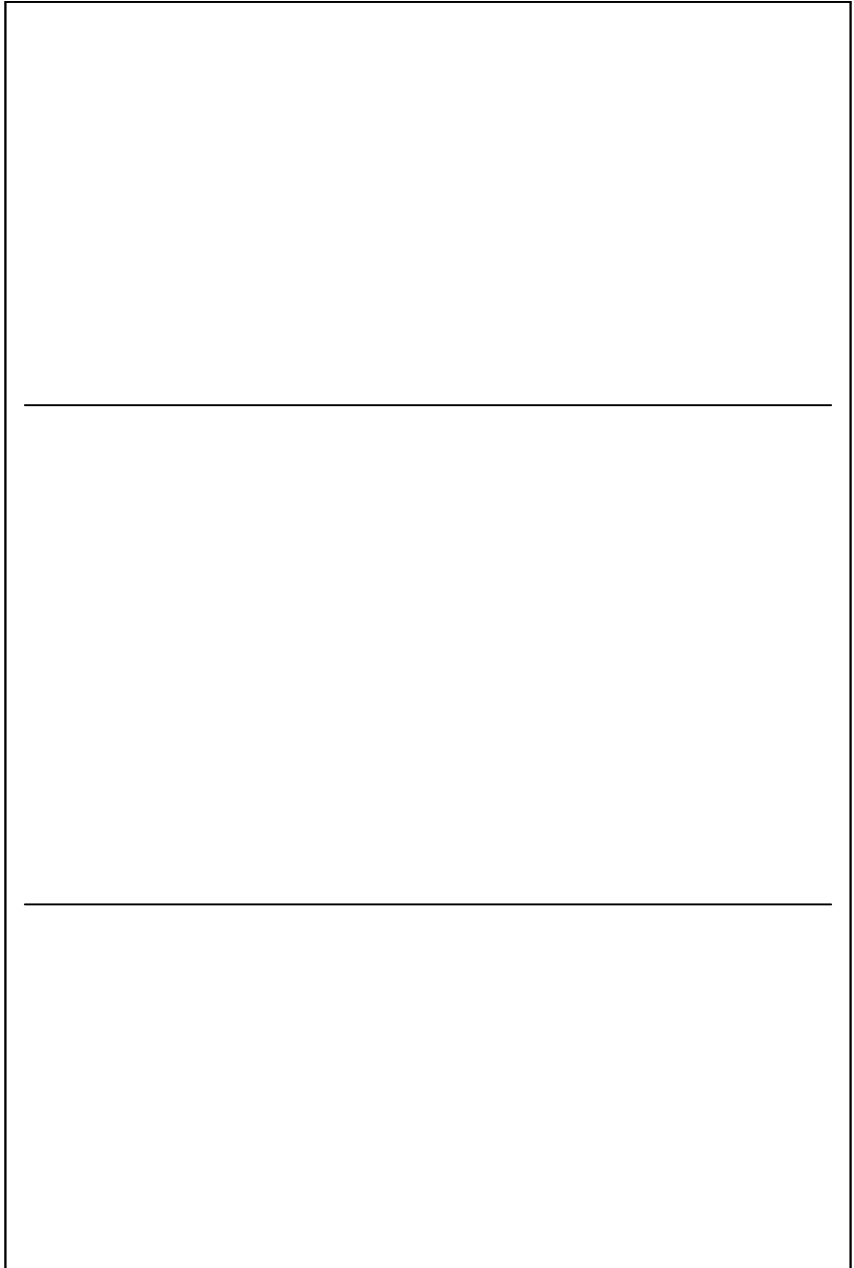
Name of this beast: "Oink-Gator"

NOW YOU TRY!

Head of a: _____

Body of a: _____

Feet of a: _____



Name of your beast: _____

BACKGROUND INFORMATION FOR TEACHER/CHAPERONE:

- The artist was in his late teens when he carved this marble boy with a dragon.
- Even at this young age, Bernini was such a skilled marble sculptor that he could differentiate the textures of pudgy flesh, soft hair, waves of water, and dragon scales.
- The infant Hercules, who demonstrated his divine strength even as a small child by slaying poisonous serpents, appears here as a mischievous boy who smiles, sits on the dragon, and breaks its jaw with his bare hands – seemingly with no effort at all!

DETAIL DETECTIVE—ACTIVITY # 1

Go to the East Pavilion, Upper Level, Gallery E204

This is one of two detail detective activities for two paintings in this room. Pick one activity, or if one of the paintings is off view, do the activity for the painting on display.

TEACHER/CHAPERONE READ ALOUD:

- This is a painting created by an artist named Pieter de Hooch (pronounced like "Coke") over 300 years ago. He shows a woman buttering a piece of bread for a boy before he goes to school. Do you see the sign through the doorway that reads *schole*? This word means "school" in Dutch.



- Think about the mornings when you get ready for school. What do you have to remember to bring to school each day? Do you bring your lunch to school? Share your ideas as a group.
- Pretend you are a detective. Look at the painting and see if you can find the shapes below. When you find them, circle them on the picture on the left.



Title: A Woman Preparing Bread and Butter for a Boy
Artist: Pieter de Hooch (Dutch)
Date: 1660-1663
Medium: Oil on canvas

FIND THESE SHAPES:

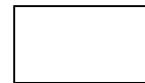
Square



Half Circle



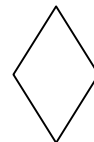
Rectangle



Triangle



Diamond



- A pattern is created when lines, shapes, or colors are repeated over and over. As a group, talk about where you seen patterns in the picture.

BACKGROUND INFORMATION FOR TEACHER/CHAPERONE

- A mother butters bread while her son stands beside her, his head bent in prayer over the food.
- A small top lying on the floor in front of the chamber doorway may refer to a Dutch proverb that states a child and a top will both fall idle unless continually "whipped."
- Education and proper attitudes toward child-rearing were important issues in Protestant countries during the 17th century, and many paintings made during this period contain moral overtones and pious references.



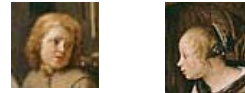
DETAIL DETECTIVE—ACTIVITY # 2

Go to the East Pavilion, Upper Level, Gallery E203

This is one of two detail detective activities for two paintings in adjacent rooms. Pick one activity, or if one of the paintings is not on display, then do the other activity for the painting that is on display.

TEACHER/CHAPERONE READ ALOUD:

- This is a painting created by an artist named Jan Steen. It was painted over 300 years ago. He shows two children, a boy and a girl, during an art lesson. Can you find them?



- Looking at art takes practice. When you look at art you need to look closely, like a detective does, to see all of the details.
- Pretend you are a detective. Look at the list of objects on the right side and see if you can find them in the painting. When you find the object, circle it on the picture on the left.



Title: The Drawing Lesson
Artist: Jan Steen (Dutch)
Date: 1665
Medium: Oil on canvas

Plaster foot



Fur muff



Sword



Glass bottle



Book



Violin



Cup



Palette (an oval board used by an artist to hold and mix paint)



Easel (Something an artist uses to hold a picture)



Paint brushes and pencils



Plaster angel



- If the boy and girl could speak to you from the studio, what do you think they would say?
Share your ideas as a group.

BACKGROUND INFORMATION FOR TEACHER/CHAPERONE:

- In this painting, the artist Jan Steen shows the inside of an artist's studio. In 17th-century Holland, there were no art schools, so artists taught students in their studios. Before a student could learn how to paint, he or she first had to learn to draw by using plaster casts as models.
- There are many props in the studio that an artist would use, including various plaster casts, musical instruments, and books. In the picture, we see a variety of art instruments and materials, including an easel, stretched canvas, charcoal, brushes, pencils, and a palette. The sculpture of an ox is a symbol of Saint Luke, the patron saint of painters.
- Jan Steen was a Dutch artist who lived from 1626 to 1679.

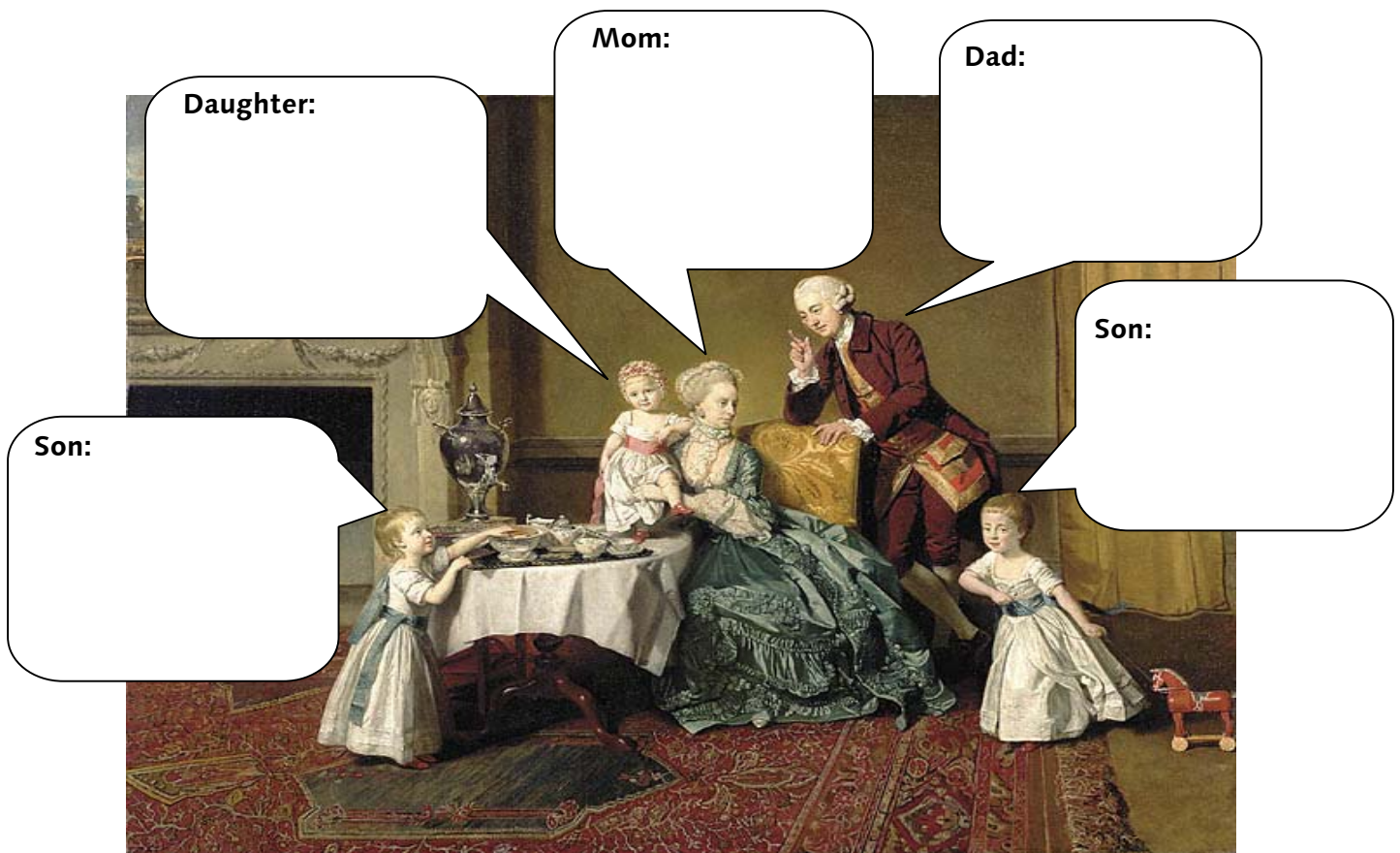


TEA TIME

Go to the South Pavilion, Upper Level, Gallery S204

TEACHER/CHAPERONE READ ALOUD:

- This painting shows a family having tea. When this was painted, over 200 years ago, parents dressed boys and girls almost alike. There are three children, one girl and two boys, and they are all wearing dresses. The girl wears a pink ribbon around her waist, and the boys wear blue ribbons. Can you find them?
- Imagine if the people in this picture could talk. What would they say? Think about when you have lunch at school or dinner at home. What do you talk about with your friends and family?
- Write or talk about what each character would say, like in a comic book. Share your ideas with your classmates.



Title: John, Fourteenth Lord Willoughby de Broke, and his Family
Artist: Johann Zoffany (English)
Date: 1766
Medium: Oil on canvas

BACKGROUND INFORMATION FOR TEACHER/CHAPERONE

- This type of informal group portrait was called a "conversation piece," which was a new style of painting introduced in England in the 1700s.
- Instead of perceiving children as unformed adults, for the first time, in the 18th century, childhood was seen as a distinct stage of development. The idea of play and childishness is celebrated in this painting. The central placement of Lady Louisa North in the composition also emphasizes the importance and significance of motherhood.
- In this picture, John Peyto and his wife appear about to take tea with their three young children. She holds her daughter, who stands on the table attempting a first step. In high spirits, one son enters on the right pulling a bright-red toy horse. Another son tries to take a piece of buttered bread from the table while receiving an admonishing gesture from his father.
- The artist took care to include the details of the gentry's lives: Lady Louisa's shimmering light-blue gown, the landscape painting above the fireplace mantel, the fine porcelain tea service, and the reflections on the highly polished silver urn.

A GIRL AND HER DOG

Go to the South Pavilion, Upper Level, Gallery S206



Title: Maria Frederike
Artist: Jean-Étienne Liotard (Swiss)
Date: 1755–1756
Medium: Pastel on vellum

TEACHER/CHAPERONE READ ALOUD:

Ask your students to sit on the floor in front of this picture and to spend thirty seconds looking quietly at this painting of a little girl.

- Lead a group discussion by reading the following aloud. Ask your students to raise their hands and to speak one at a time.
- Have you ever had your picture taken at school? How long did it take?
- This girl lived before cameras were invented, so she had to sit still for a long time so that the artist could look at her and draw her picture.
- The person in a portrait is called a “sitter” because he or she had to sit while the artist drew or painted him or her.
- The sitter of this portrait is named Maria Frederike.
- This is a portrait of Maria when she was seven years old.
- What do you notice about her hair and clothes? What is she holding?
- Would you like to have her as a friend? Why or why not?
- Do you have a favorite animal? If you could hold an animal in your school picture, what would it be? Draw it below:

BACKGROUND INFORMATION FOR TEACHER/CHAPERONE:

- Changing attitudes towards children, closer parent-child interaction, and the emergence of a large middle class in 18th-century Europe increased the demand for portraits of children such as this one.
- Maria Frederike, the daughter of aristocratic Dutch parents, looks off to the side in a three quarter view. Lost in thought, she is composed yet somewhat shy in comparison to her dog, who stares out with unabashed curiosity.
- The artist created this picture using pastel on vellum. With startling naturalism, Jean-Étienne Liotard captured Maria Frederike's youth and beauty, setting off her eyebrows, lashes, and lustrous hair against her soft, fresh complexion. The delicacy of the girl's skin is contrasted with the fluffiness of her dog's fur.

WHO ARE WE?— PART I

Go to the West Pavilion, Plaza Level, Gallery W103



Title: Double Portrait of the Artist's Daughters
Artist: Adolf von Hildebrand (German)
Date: 1889
Medium: Polychromed terracotta

TEACHER/CHAPERONE READ ALOUD:

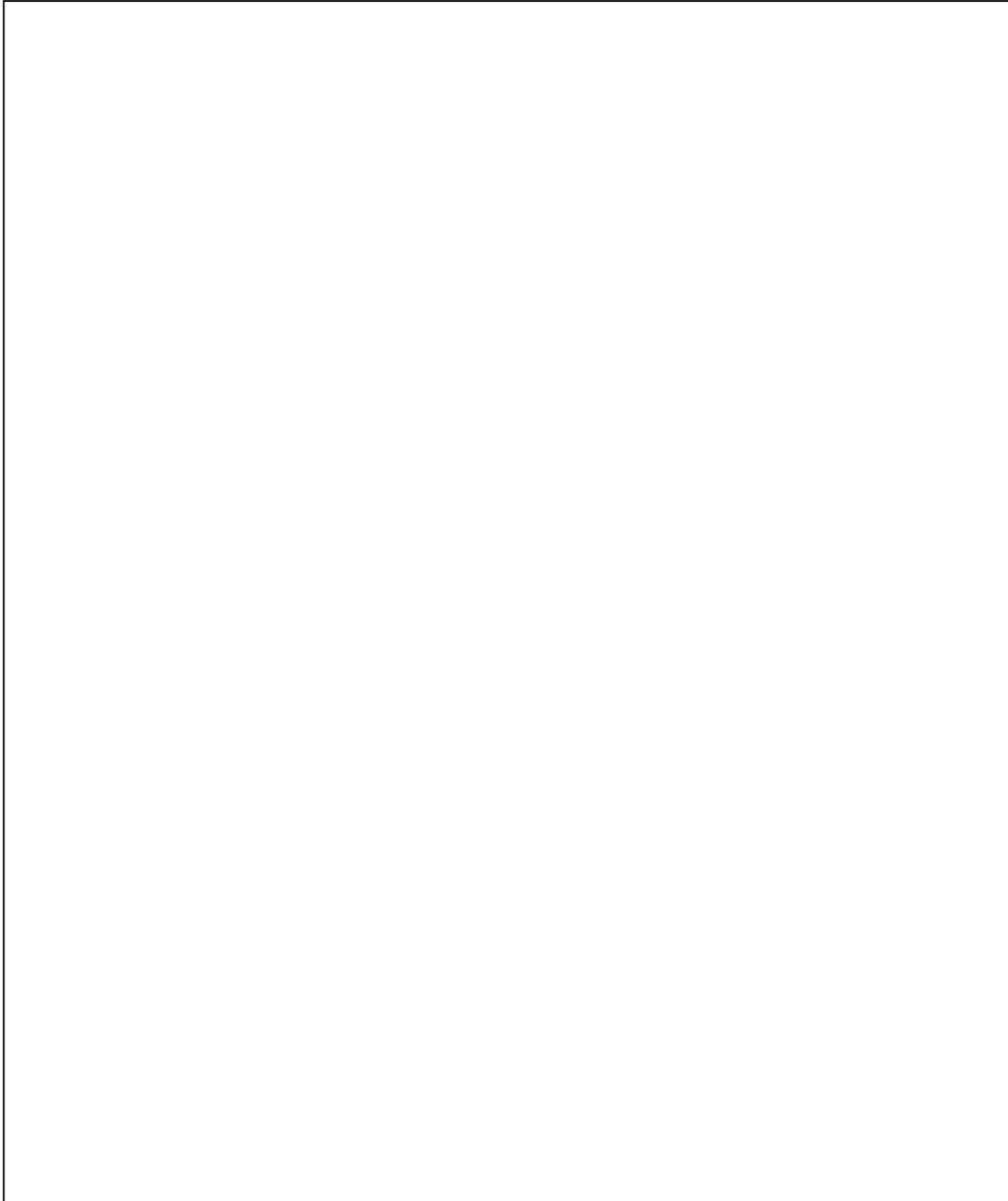
Many of the sculptures in this room are made out of terracotta, which means "baked earth" in Italian. It is a type of reddish-brown clay used to make pottery and sculpture.

Look at the sculpture of two girls.

- a.) Do the girls look alike? How?
- b.) Do you think they are related? How can you tell?
- c.) How old do you think they are? Who do you think is older?
- d.) How do you think they feel towards each other? How can you tell? Besides putting your arm around someone, what else can you do to show a person you care?

Check your answers at the end of the activity.

Draw a picture of you and a member of your family or a person you care about. Think about how you can show that you both care for each other.



Answers

- a.) Their hair, faces, and eyes are similar.
- b.) They are sisters. The artist shows the older sister with her arm around her younger sister.
- c.) On the left is Silvia, age four, and on the right is Bertel, age three. They are the artist's daughters.
- d.) Affectionate. Because Silvia has her arm around Bertel, and Bertel has her head on Silvia's shoulder.

BACKGROUND INFORMATION FOR TEACHER/CHAPERONE:

- Modeled by sculptor Adolf von Hildebrand, who made his primary reputation producing official portraits, this terracotta is an intimate and sensitive double portrait of his daughters.
- The sisters share a moment of unguarded reflection and warmth. The older sister, Silvia, protectively holds her younger sister, Bertel. She, in turn, leans into the older girl's encircling arms.
- Although he gave the faces the most detail, Hildebrand also included much of the torsos in the bust to express physically the sisters' affectionate relationship.

WHO ARE WE?—PART II

Go to the West Pavilion, Upper Level, Gallery W201



Title: The Sisters Zénaïde and Charlotte Bonaparte

Artist: Jacques-Louis David (French)

Date: 1821

Medium: Oil on canvas

TEACHER/CHAPERONE READ ALOUD:

This painting also shows two sisters.

Look at the painting.

a.) Do the girls look alike? How?

a.) Do the girls look alike? How?

b.) Do you think they are related? Why?

c.) Who do you think is older? Why?

d.) How do you think they feel towards each other? Why?

e.) What are they doing?

f.) Do you see the bees on the couch? The golden bees were a symbol (something that stands for something else; for example, a heart is a symbol for love) of their family.

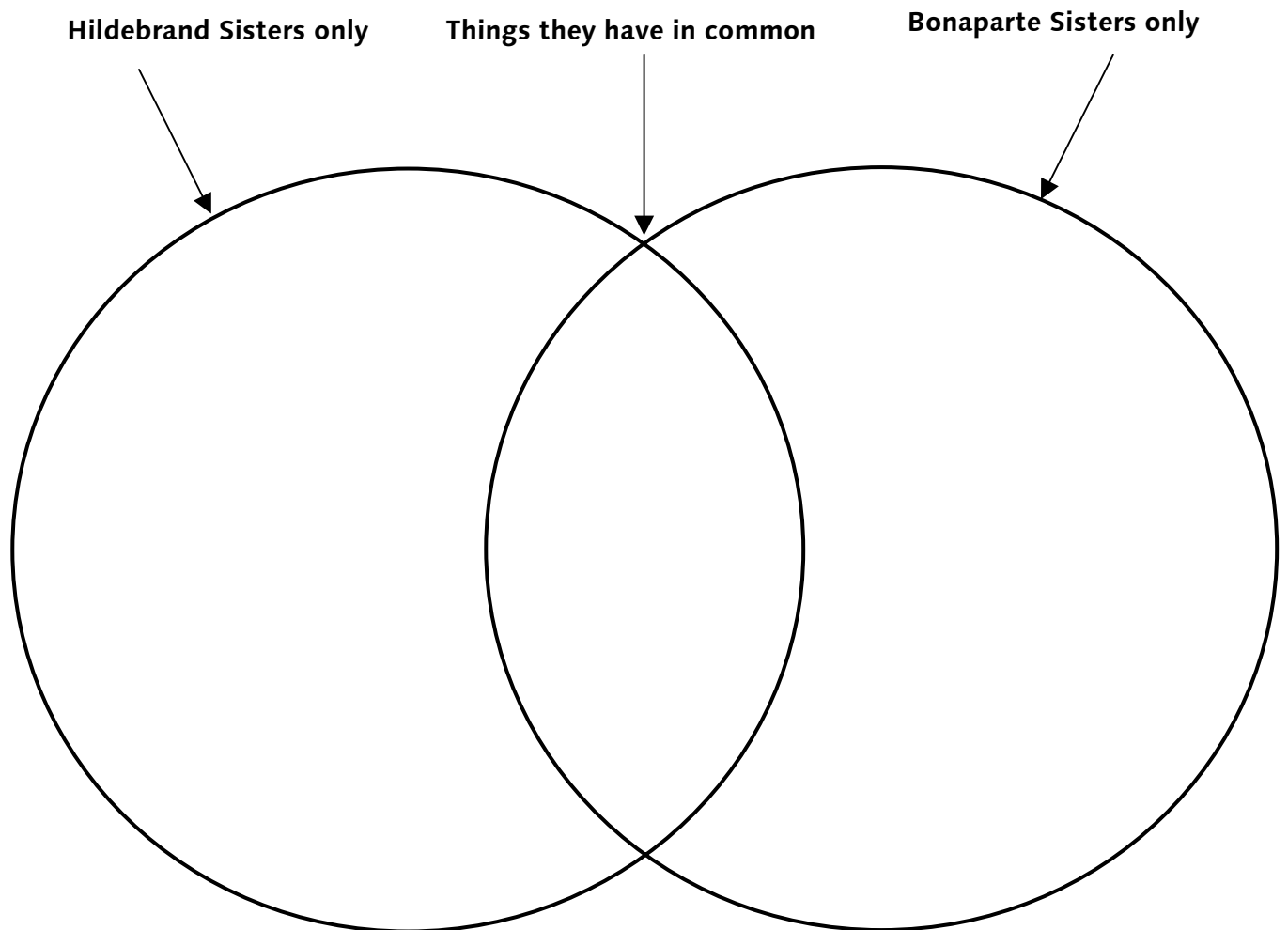
How many can you count? Remember to stay at least one giant step away from the painting!

Check your answers at the end of the activity.



Work with a partner and talk about what should go in the diagram below:

- Things the two artworks have in common (things that are the same) go in the middle.
- Things that are different go in the circles that correspond to each artwork.
- Share your answers together as a group.



Answers

- a.) Their hair, faces, eyes, and clothes are similar. They both wear tiaras on their heads.
- a.) Because they look alike and because the younger sister Charlotte, on the left, has her arm around her older sister.
- b.) The older sister, Zénaïde, is on the right. She looks more confident than her younger sister. She sits up straight and seems to look directly at the viewer.
- c.) Affectionate. Because they are sitting close together and Charlotte has her arm around her big sister.
- d.) The sisters are reading a letter.
- e.) There are twelve bees.

BACKGROUND INFORMATION FOR TEACHER/CHAPERONE:

- The sisters were the nieces of French ruler Napoleon Bonaparte. They are portrayed by the French painter Jacques-Louis David. Charlotte, the younger sister, studied art with the artist.
- They are reading a letter from their father, Joseph Bonaparte, who was exiled in the United States while they lived in Brussels, Belgium, after Napoleon's fall from power.
- The folds of the carefully creased paper are realistically rendered, and the viewer can even make out a Philadelphia address on the letter.
- This painting was a gift to Zénaïde's fiancé.

RESCUED!

Go to the West Pavilion, Upper Level, Gallery W202



Title: The Ransom
Artist: John Everett Millais (English)
Date: 1860–1862
Medium: Oil on canvas

TEACHER/CHAPERONE READ ALOUD:

- In this painting, a father is giving a ransom, a payment of jewels for the release of his daughters, to a man who kidnapped his daughters.
- Can you see the jewels?



- The daughters are hugging their father. Can you find him?



- The kidnapper is holding the arm of one of the daughters. Can you find him?



- In this painting the artist painted many different textures. The word *texture* means how something feels to the touch. Pretend you can touch the things you see in the picture and imagine what they would feel like if they were real (but don't touch the painting!).

Look at the list of objects and textures below. Draw a line from each picture detail to the texture that describes how it would feel if it were real. You can use a texture more than once.

DETAILS

TEXTURE

DETAILS

Dog



Armor



Dresses



Spur (worn on a rider's boot)



Straw



Itchy

Smooth

Hard

Squishy

Cold

Warm

Rough

Velvety

Soft

Sharp

Furry

Crunchy

Fluffy

Stiff

Fuzzy

Fur coat



Beard



Sock



Feather

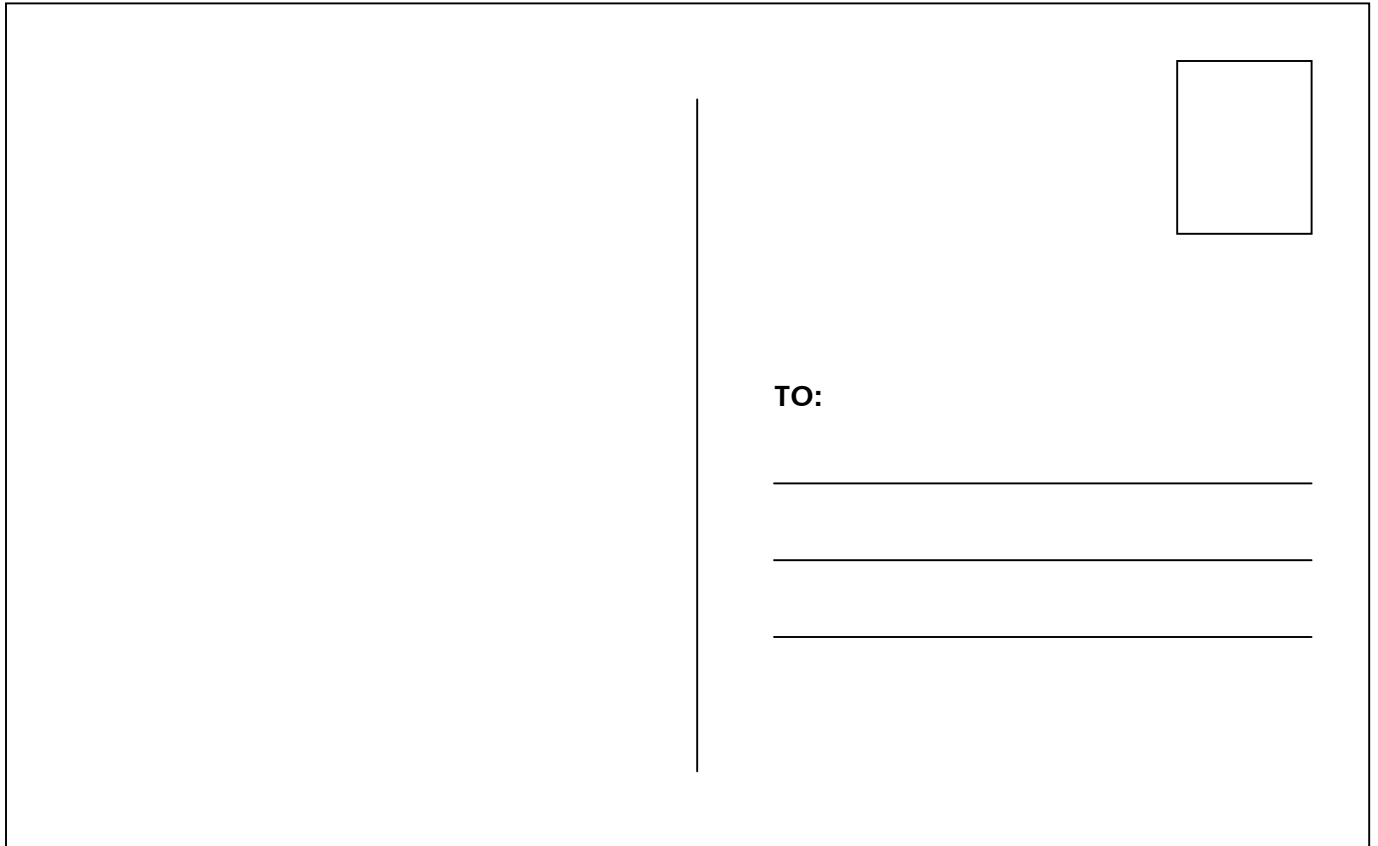


BACKGROUND INFORMATION FOR TEACHER/CHAPERONE:

- From a young age, John Everett Millais showed a prodigious natural talent for drawing, and his parents groomed him to become an artist. By age nine, he had already won two awards for his drawing. He entered the Royal Academy at age eleven—the youngest student ever to be admitted.
- The sharp, near-photographic rendering of objects, materials, and individuals displays Millais' technical brilliance.
- The story shown in the painting was Millais' invention; it was not based on literature or history. The painting was a group effort of sorts. His mother made and designed the costumes, his friend Mr. Miller posed for the head of the knight, and Millais drew the body from a gigantic railway guard named "Strong." The girls were painted from one model, Miss Helen Petrie, and Major McBean posed as one of the kidnappers.

POSTCARD MEMORIES

Pretend you could send your family or friends a postcard from the Getty Museum today. Write about your trip or draw something you liked best about the Getty. Share your postcards as a group.



TO:

We hope you enjoyed meeting and exploring "The Children of the Getty." Please come back soon and bring someone with you so you can share what you have seen and learned.

See you soon!