Self Guides
A Catalyst for Learning

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Self Guides

A Catalyst for Learning

1) Quick primer on educational theory
2) Educational theory applied to self guides
3) Styles of self guides
4) Examples of self guides
Educational Philosophy

How is it reflected in a self guide?

1) Constructivism – learning by doing
2) Multiple Intelligences – learning styles
3) Scaffolding – making personal connections
4) Visual Thinking Strategy (VTS)
Constructivism

Constructivism is a theory of knowledge that argues that humans generate knowledge and meaning from their experiences.

How can this idea manifest itself in a museum?
The theory of multiple intelligences was proposed by Howard Gardner in 1983 to more accurately define the concept of intelligence. Gardner's theory argues that intelligence, particularly as it is traditionally defined, does not sufficiently encompass the wide variety of abilities humans display.

According to multiple intelligence theory, there are nine basic types of intelligence:

1) Visual-spatial
2) Verbal-linguistic
3) Logical-mathematical
4) Bodily-kinesthetic
5) Musical-rhythmic
6) Interpersonal
7) Intrapersonal
8) Naturalistic
9) Existential
Instructional Scaffolding

In education, **scaffolding** refers to a variety of instructional techniques used to move students progressively toward stronger understanding and, ultimately, greater independence in the learning process.

Teachers provide successive levels of temporary **support** that help students reach higher levels of comprehension and skill acquisition that they would not be able to achieve without assistance.
Instructional Scaffolding

Instructional scaffolding is the provision of sufficient support to promote learning when concepts and skills are being first introduced to students.

Examples:
- A compelling task
- Templates or guides
- Examples of similar content
- Recollection of past memories
Visual Thinking Strategies (VTS) is a method initiated by teacher-facilitated discussions of art images and documented to have a cascading positive effect on both teachers and students. VTS provides a way to jumpstart a process of learning to think deeply.
Visual Thinking Strategies

In VTS discussions teachers support student growth by facilitating discussions of carefully selected works of visual art. **Teachers are asked to use three open-ended questions:**
- What's going on in this picture?
- What do you see that makes you say that?
- What more can we find?

**Three Facilitation Techniques:**
- Paraphrase comments neutrally
- Point at the area being discussed
- Linking and framing student comments

**Students are asked to:**
- Look carefully at works of art
- Talk about what they observe
- Back up their ideas with evidence
- Listen to and consider the views of others
- Discuss multiple possible interpretations
Facilitator vs. Lecturer

More learning takes place when you facilitate a learning experience than when you lecture. To facilitate, you can use:

- Questioning strategies
- Storytelling
- Discussion
- Conversation

Yes, even in a self guide!
Self-Guides

• Why make self-guides?

• How can active learning take place in a self-guide?
Learn more about the arts of Africa and the Pacific

STORYTELLING:
Find a work of art that you think tells a story.
Stand back and hold this viewfinder in front of you to frame the art.

- Use your viewfinder to zoom in and out on the artwork.
  What story does it tell? Who or what are the characters?
  Tell your story out loud to someone you are with and listen to their story.

- Think about a story from your life. What kind of artwork would you make to tell that story?

- Why do we tell stories?
  Can you find any other artworks in these galleries that tell similar stories?

Thank you for returning this viewfinder to the Basecamp.
Learn more about the arts of Africa and the Pacific

COMPARE:
Find two works of art next to each other.
Stand back and hold this viewfinder in front of you to frame both pieces.

- What is different about these two pieces? Find three things that are different.
- What is the same about them? Find two things that are the same.
- Ask someone who is with you what they found different or the same and see if you both saw the same things.
- Why do you think the Museum put these two together? Imagine a conversation between the two artworks. What do they say at night when the museum is closed?

Thank you for returning this viewfinder to the Basecamp.
Learn more about the arts of Africa and the Pacific

ANIMALS:
Find a work of art showing an animal.
Stand back and hold this viewfinder in front of you to frame the art.

- What animal do you see? Is the whole animal shown in the art or just a part of one?
- Why would the artist use this animal in their art? Use three words to describe the animal.
- Try voicing the sound this animal makes. If you don’t know, make up a sound you think it would make.
- Do you have any animals in your life? What kind of art would you make about that animal?

Thank you for returning this viewfinder to the Basecamp.
Fictional County Museum

Artists Work · Family Guide

This exhibit shows some Utah folk artists and how they work. Let’s look at these artists and learn about their art and their artistic style. After reading and discussing each section be sure to play the fun game with your family to enjoy the art even more!

**Corn Picking Retablo, 2006**
Jeronimo Lozano, Salt Lake City, Utah
Wood, potato flour & pigment

Jeronimo Lozano makes traditional Peruvian retablos, sculptures that depict scenes of everyday life, historical events, and religious beliefs. Look closely at the Corn Picking Retablo here. What do you see the people doing? What is in the background? What story is being told?

*Many folk artists from Central & South America create sculptures that tell a story. The story helps sell the art to people who want to remember it. The artist gets to express his or her own creativity with a familiar story and people get to experience a story through the artist’s eyes.*

**Talk with your family:**
Choose a family story and have two people tell the same story. How is it different or the same? Which part is most important in each story?

**Four Corners Paper Cutting, circa 2000**
Ada Redd Rigby, Blanding, Utah, Paper

This papercutting by Ada Rigby tells a story of her life in southeastern Utah. It shows a figure in the “Four Corners” area where you can straddle four states (Utah, Arizona, New Mexico, and Colorado) at the same time. How is this man touching all four states at once?

*This art is made by cutting away paper and making negative space to create a silhouette. A story is told in the positive spaces through shapes of people, animals, plants, and buildings. How is the delicate artwork made stable?*

**Create with your family:**
With your family, think about a story that you could illustrate with a paper cutting. What would it be? What parts would have to be connected to each other to make it stable?
God Figure Carving, 2008
Tonga Uaisele, Magna, Utah
Wood

Tonga Uaisele creates wood sculptures that tell stories of his native Tonga and other Pacific Islands. This sculpture shows a Hawaiian atua or god. Wood carving can tell stories about different cultures.

Look closely at this object. Do you see a figure? Where are the eyes and mouth? Where is its body? The way an image is carved is called its style. Uaisele’s style is informed by his Pacific Island culture. If you were going to carve a sculpture, what would it be and what style would you carve it in?

Act with your family:
Think of a family story that you could act out. What expressions will be on your face? What hand movements will you use? How do these help tell the story?

Navajo Rug, circa 1940
Artist Unknown, Klagetoh, Arizona
Wool, natural & aniline dyes

Although we don’t know the name of the artist who wove this rug, we know she was a woman from the Navajo tribe. Most Navajo rugs are woven by women who learned the knowledge and skills of weaving from their mothers and grandmothers.

Navajo rug artists not only learned how to spin, dye, and weave the yarn in the rugs, they learned how to weave designs into the rugs. Many designs are traditional and handed down but others change based on buyer’s taste. This rug is a typical Klagetoh style that sold well in the trading posts of the Southwest. What shapes do you see on this rug? What colors? What shapes would you want to weave into a rug?

Play with your family:
Look at this rug and choose a shape or color but don’t tell anyone what it is! Have your family ask 10 questions that help narrow down what you chose. For example: Where on the rug is the shape? Is someone wearing the same color?

When you Leave:
Artists tell stories of their own culture through their art. You can enjoy other cultures too by supporting and buying from folk artists. As a family, think about what type of art you would like to have in your life and consider supporting a folk artist by buying a work of art.

This exhibit is supported by Utah Humanities and the Utah Division of Arts & Museums, with funding from the State of Utah. Thanks to the Utah Museum of Fine Arts and the Silver Reef Museum for invaluable contributions.
Paul Marship created this piece as part of a series of sculptures called Moods of Time. In this series, Marship represents four times of day (Morning, Day, Evening, and Night) in allegorical form. An allegory is a representation of an abstract meaning through real forms. The artist wanted the series to be understandable to everyone.

Let's Discover AN ALLEGORY

The Moods of Time were created for an outdoor fountain at the New York World's Fair. Why would the artist want to put statues about the times of day outside?

This piece is titled Morning. Name the parts of this sculpture that would represent morning. Look for:

- A rooster
- A trumpeter
- The face on the man in the statue
- The pose of the man in the statue
- The color of the statue
- Two men pulling back a sheet
- Clouds

As you look for these parts think about how they represent morning. Are there any other parts you found that weren't listed? Share your ideas with the person next to you.

SOUND Game

Now let's play a sound game. For this game we will be acting out and making the sound of the statue. Depending on the size of your group, have a couple people make the sound of the rooster, the trumpeter, the man yawnig, and the sheet getting pulled back. On the count of three, make your sound!
SCIENCE

Copper is used to make a lot of things. Many art supplies made from copper are toxic. Although some artists still use copper colors, very similar hues can be made with safer chemicals.

These colored pencils are non-toxic but imitate the colors that were made from copper in the past. Make a swatch of color from each of these copper colors.

Why do you think they are all blue, green, and purple?

Paris green  Han purple  Egyptian blue  Verdigris  Malachite  Phthalo blue

Now draw a picture with just these colors.

HISTORY

This is a picture of Bingham Canyon in the 1800s before open-pit mining. Compare the pictures in the History section of this gallery with the contemporary paintings and photographs in the exhibition to see what the canyon looks like now.

Using the colored pencils on the table, draw what the mine looks like today over this old picture. Remember to keep all the pencils just in this gallery.

How has the landscape changed? Can you see the same mountains in the background? Where do you think all that earth went?
Many landscape artists paint inside a studio, but plein air artists draw and paint landscapes outside. *En plein air* means “in the open air” in French. You can practice drawing both inside and outside.

Go to the room near the elevator and use the colored pencils to draw the landscape that you can see out the window in the box below.

Now try drawing outside to experience real plein air drawing. Take this paper home and use the box below to draw the landscape in your neighborhood.

Will you draw something that is beautiful or ugly? Will you express your feelings about your neighborhood or show the world what it really looks like? Think about what other people will learn from your drawing. Why do you think artists want to draw outside?
You Complete Me
Peter Oubardieu (French-Flemish, active in Leiden, 1600/10—after 1619), Portrait of a Woman, undated, oil on canvas, purchased with funds from Friends of the Art Museum, UMAFA1973.080.005.004

Role Changing
Magnetic board activity

Write a Scene
LEFT | Charles Le Croix de Marseille (French, ca. 1700–1792), Vue de port de mer, 1754, oil on canvas, gift of Val A. Browning, UMAFA1993.034.011
RIGHT | Charles Le Croix de Marseille (French, ca. 1700–1792), Vue de port de mer, 1754, oil on canvas, gift of Val A. Browning, UMAFA1993.034.012

See the Detail
LEFT | Peter Neefs the Elder (Flemish, ca. 1578–1656/1681), Interior of Gothic Church by Day, undated, oil on copper, purchased with funds from the Helene Druke Shaw Fund and the John and Helen Jarman Family Fund, UMAFA2019.10.1
RIGHT | Peter Neefs the Elder (Flemish, ca. 1578–1656/1681), Interior of Gothic Church by Night, undated, oil on copper, purchased with funds from the Helene Druke Shaw Fund and the John and Helen Jarman Family Fund, UMAFA2019.10.2

Make a Power Couple
Nine Katcha (American, b. 1964), Untitled (salt and pepper shakers), 2007, mixed media, gift of Peter Norton and the Norton Family Foundation, UMAF 2007.32.1A-E
What is a pendant?

Take a look around—what do all the works in this exhibition have in common? A pendant is a work of art that has a companion that matches or complements it.

You Complete Me

Find the mirror next to Portrait of a Woman by Pieter Dubourdieu. This painting was most likely a marriage portrait, but the woman has lost her spouse. What would her companion look like? Stand in front of the mirror and strike a pose as though you are the companion. How can you complement the woman? Where do you put your hands? How do you position your face?

Role Changing

Find the Role Changing interactive on the map. Many traditional portrait pendants reinforce gender roles or traditions, but they don’t have to. Change the magnetic accessories to create your own version of the portrait pendants. Look for some contemporary portraits that don’t follow these traditional rules of gender, like Levatory Self-Portraits in the Flemish Style #20 and #21 by Nina Katchadourian or Organizing the Physical Evidence by Brian Bress. How do these portraits mix the gender roles?

Write a Scene

Some pendants illustrate the passage of time between two works. Go to the writing desk in the back gallery. Look at the two paintings in the gallery that show a port scene. Write a dialogue between the figures in the first painting that is continued in the second. Try writing another scene using a different set of artworks.

See the Detail

Find the small paintings of Gothic Church by Day and Night. You can move the magnifier in front of each painting to see more detail. What did you find that you didn’t notice before? Compare the two works; both scenes are the same except for time of day. How does the mood change between the works? What parts of the architecture stand out in each one? What other differences can you spot?

Draw Your Pendant

Go to the drawing station in the back gallery. If you were a pendant, what would your companion look like? Draw what you think it would be in the space below. Is it a portrait or abstract? An interior scene or landscape? What is it that complements you?

Make a Power Couple

You can make yourself into a pendant with a friend. Go to the back room by the elevator. Stand behind the frames, pose, or dress up, but don’t forget that pendants complement, mirror, or contrast with each other in a meaningful way. Take a picture to remember.

#umfa_powercouples
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