
The Art of Portraiture

Kindergarten

School Tour Packet
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INTRODUCTION

This kindergarten packet is designed in line with NGSSS: Visual Arts Standards to introduce students to the art of portraiture where they will identify and discuss facial features, expressions, emotions, and clues about the people portrayed in the artwork. This tour is also aligned with selected math, language arts, and science standards. A selection of artwork is included in each of our school tour packets, but not every piece of artwork will be included on the school tour. Pieces that are included in the packet and not highlighted on the tour are similar examples of what students will see and expose them to multiple pieces of artwork in our Permanent Collection. Encourage students to look for all the pieces covered in the packet while in the Museum. A PowerPoint has been created to assist in your presentation on materials in this packet. The presentation will accompany the packet in the email sent to each teacher two to three weeks in advance of the scheduled tour. Please email schooltours@cummermuseum.org if the presentation is not included in the email.
STANDARDS

VISUAL ART:
- VA.K.C.1.1 Create and share personal works of art with others.
- VA.K.S.1.1 Explore art processes and media to produce artworks.
- VA.K.S.3.1 Develop artistic skills through the repeated use of tools, processes, and media.
- VA.K.H.1.1 Describe art from selected cultures and places.
- VA.K.H.1.2 Follow directions for suitable behavior in an art audience.
- VA.K.H.2.1 Compare selected artwork from various cultures to find differences and similarities.
- VA.K.O.2.1 Generate ideas and images for artworks based on memory, imagination, and experiences.
- VA.K.O.3.1 Create works of art to document experiences of self and community.

ENGLISH/LANGUAGE ARTS:
- LA.K.1.6.1 Use new vocabulary that is introduced and taught directly.
- LA.K.1.6.2 Listen to and discuss both familiar and conceptually challenging text.
- LA.K.1.7.1 Make predictions about text content using pictures, background knowledge, and text features (e.g., title, sub-heading, captions, and illustrations).
- LA.K.2.1.5 Participate in a group response to various literary selections (e.g., nursery rhymes, fairy tales, picture books), identifying the character(s), setting, and sequence of events and connecting text to self (personal connection), and text to world (social connection).
- LA.K.5.2.1 Listen carefully and understand directions for performing tasks (e.g., three or four-step oral directions).
- LA.K.5.2.2 Listen attentively to fiction and non-fiction read-alouds and demonstrate understanding.
- LA.K.5.2.6 Use complete sentences when speaking.

SCIENCE:
- SC.K.N.1.2 Make observations of the natural world and know that they are descriptors collected using the five senses.
- SC.K.P.9.1 Recognize that the shape of materials such as paper and clay can be changed by cutting, tearing, crumpling, smashing, or rolling.
- SC.K.L.14.1 Recognize the five senses and related body parts.
- SC.K.L.14.2 Recognize that some books and other media portray animals and plants with characteristics and behaviors they do not have in real life.
MATHEMATICS:

- CCSS.Math.Content.K.CC.B.4.a When counting objects, say the number names in the standard order, pairing each object with one and only one number name and each number name with one and only one object.
- CCSS.Math.Content.K.CC.B.4.b Understand that the last number name said tells the number of objects counted. The number of objects is the same regardless of their arrangement or the order in which they were counted.
- MA.K.G.5.1 Demonstrate an understanding of the concept of time using identifiers such as morning, afternoon, day, week, month, year, before/after, and shorter/longer.
THE FELDMAN METHOD OF ART CRITICISM

Art educator Edmund Burke Feldman of the University of Georgia developed this technique of art criticism. He separates art criticism into four distinct steps. When these stages are complete, the viewer will have a critical identification of the artwork.

1. Description: What do you see?
2. Analysis: How is it arranged?
3. Interpretation: What does it mean?
4. Judgment: Is it significant?

It is also important to identify the scholarly information of any artwork: the title of the work, the artist, the date it was made, the place and (if possible) the medium and materials used.

Using the Feldman Method With Young Learners

Using this method with students not only builds their observational skills and critical thinking ability, but also plays a role in the development of self-esteem by giving them permission to have an opinion and the skills to develop an “informed” opinion.

1. Description: What do you see?
Describe the work in terms of what can be seen, including the subject and the sensory elements of art: color, line, texture, shape, and space. Scholarly information can also be observed in this step.

Key Questions/Prompts:
- What do you see?
  - Landscapes: trees, rivers, clouds, etc.
  - Still lifes: flowers, cups, cloth, etc.
  - Portraits: people, clothing, accessories, etc.
  - Abstracts: line, shape, color, etc.
- How was the piece of art made?
- Describe in more detail the things in the artwork that are familiar.
- Discover as much as possible about the work of art.

Further Questions/Prompts:
- Where are the subjects/objects/elements within the artwork?
- What takes up most of the work of art?
- If there are people, what are they doing?
2. Analysis: How is it arranged?
Analyze how the parts of the artwork that have been described are arranged and work together. Examine how the formal principles of art (balance, movement, proportion, rhythm, unity and contrast) relate to the organizational properties in the work of art.

Key Questions/Prompts:
- How is the work of art arranged?
- Why did the artist arrange the subjects/objects/elements as she/he did?
- Size relationships: Shapes are seen in groups. Which are larger? Which are smaller? Would these shapes have the same importance if their size were altered?
- Color and value: Are the colors of related shapes similar to or different from each other?
- Textural and surface relationships: Compare and contrast the textures. Do areas appear, rough, smooth, scratchy, or fuzzy?

Further Questions/Prompts:
- Is this picture balanced? Is it symmetrical or asymmetrical? Has the artist used color, shape, or space to create balance?
- Do you see pattern or repetition in the work of art? Does it make your eye move around the work of art?
- Where is the focus? How does the artist make the focal point stand out? Does another color, shape, space, or texture make it stand out?
- Is there depth created in the work of art? Is there a foreground, middle ground, or background?

When you have completed these first two steps, you will have accomplished the following goals:
- You encourage complete examination of the work of art.
- You slow down the viewer's tendency to jump to conclusions.
- You help build skills in observation.
- You accumulate the visual facts that will form the basis for critical interpretation.

3. Interpretation: What does it mean?
Interpret the meaning based on the description (step 1) and analysis (step 2). Always come back to the things known about the artwork as evidence to support the interpretation. Multiple meanings are appropriate if they make sense based on the evidence, but some interpretations are better than others.
Key Questions/Prompts:
• What does it mean?
• What is the artwork about?
• What are all the possible meanings?

Further Questions/Prompts:
• What mood or feeling seems to be expressed in the work of art? Does it seem quiet, happy, powerful, or dreamy? What in the artwork makes this evident?

4. Judgment: Is it significant?
Judge the significance or value of the work of art. Judgment requires reasons. Evaluation can be viewed as a way to find value and significance rather than stamping approval or disapproval. With younger students, use the “thumbs up” and “thumbs down” exercise to prompt further discussion of their judgment. No answer is wrong, but by encouraging younger students to use evidence from what they see in the work of art justifies their opinion, which is more important

Key Questions/Prompts:
• Is it significant? Decide if it is good/important/worthwhile or bad/trivial/not worth examining.
• Do you like it? Remember to give careful reasons for your opinion.

Further Questions/Prompts:
• Is the artwork good/important/worthwhile or bad/trivial/not worth examining because of what it represents? Why?
Tell me what you see.

What do you look at first? What did the artist do to make you look at it?
What is the painting about?

Do you like this painting? Why?
VOCABULARY

EXPRESSION
A display of feeling, usually shown on the face or heard in the voice.

FEATURES
Distinct qualities of the face.

GALLERY
A room where artwork is exhibited.

MOOD
A particular state of mind or feeling.

PORTRAIT
A painting, photograph, or sculpture of a person or a group of people, especially showing the face.
**WORKS OF ART & ACTIVITIES**


**The Dickson Brothers**  
**About the Artist**

During his youth in Philadelphia, Neagle expressed a strong interest in art. He was apprenticed to a carriage decorator but soon tired of the work and became a pupil of the local portraitist Bass Otis (1784-1861). In 1825, Neagle went to Boston and briefly studied with Gilbert Stuart (1785-1828). The young artist became the informal protégé of Thomas Sully (1783-1872), whose stepdaughter he married in 1826.

Over the next thirty years, Neagle was second only to his father-in-law as Philadelphia’s preeminent portraitist, but was less inclined than Sully to imbue his works with idealized figural representation. Neagle’s contemporaries
admired his ability to create forceful images of the city's prominent men. Moreover, they admired the creative manner in which the artist included symbolic devices that alluded to their professions such as a trumpet or a figurine.

John Neagle

About the Painting

This painting is a rare example of Neagle’s group portraiture of children. The four young subjects, Robert Coburn Dickson, John Dickson, Levi Taylor Dickson, and James Newton Dickson, were the children of the artist’s cousin John Dickson.

The carefully composed items on the tabletop form a still life that serves the dual function of accentuating the brothers' youth and humorously referring to their childish artistic efforts. The sketch of two stick figures in the foreground probably represents their parents. The pocket watch alludes to the fleeting quality of youth.

ACTIVITY 1 Portraits

Have students look carefully at several types of portraits including their own school portrait. Locate basic shapes, name colors, and examine details that give specific information about the person depicted. Ask students to identify facial expressions and individual characteristics in the portraits. Ask questions that will encourage children to look carefully and answer with specific vocabulary. Identify facial expressions that communicate feelings. Discuss the difference between an individual portrait and a group portrait.
ACTIVITY 2 Drawing: Biographies

Discuss the similarities between biographies and portraits. Read an age appropriate biography to the children, and then ask them to draw the subject based off of the clues and information from the reading.

ACTIVITY 3 After your Visit

Display the students' studio portraits made during their visit to the museum. Discuss the similarities and differences in their work. Have children point out any details that express feelings or mood or information about the subject. Ask the class to comment on the portraits they viewed at the museum that they particularly enjoyed.
Stele of Iku and Mer-imat
About the Egyptians

Funerary customs were important to the Egyptians. Many communities believed in unique gods and goddesses. The Egyptian ruler, or pharaoh, was thought of as a god, specifically the son of the sun god Ra and the earthly incarnation of Horus, the falcon-headed god. The Egyptians had a strict canon of proportions, or method for presenting figures in relief and paint. In the Old Kingdom, a vertical axis was drawn and the body parts were evenly distributed left and right. In the Middle Kingdom, during which this image was
painted, the Egyptians developed an 18 square grid system based on Old Kingdom ratios.

The Egyptian time period is divided up into sub-sections called dynasties. The Middle Kingdom runs from approximately 2133 B.C. to 1786 B.C. and is comprised of the 11th and 12th Dynasties.

Dynasty XI (2133B.C.-1992 B.C.)
This dynasty followed a period that lacked strong political leadership, resulting in much confusion in society. At the beginning of the Middle Kingdom, provincial kings from Thebes increased their influence. Under one such prince, Mentuhotep (2060 B.C.-2010 B.C.), there was a reunification of Egypt resulting in great political stability and increased production of art. During this period, provincial princes used hidden, rock-cut tombs rather than pyramids.

Dynasty XII (1991 B.C.-1786 B.C.)
Civilization flourished under governmental stability. The royal court was moved to the Central Egyptian oasis, the Fayûm. Construction of royal pyramids increased. The earliest known obelisk (slender monument type) dates from this period, and was dedicated to Sesostris (1971 B.C.-1928 B.C.).

About the Artwork

Although the original location of this stele is unknown, it is almost certainly from Naga ed-Der, a village in Upper Egypt, about seventy miles northwest of Thebes and Karnak, on the bank of the Nile river. This stele closely resembles nearly one hundred relief carvings found in the offering chambers of tombs in the vast cemetery at Naga ed-Der.

Despite its fragmentary condition, the expertly carved surface and the original polychrome are well preserved. The stele depicts a nobleman named Iku and his wife, Mer-imat. One of the principal purposes of the stele is explained in the vertical inscription (hieroglyphs) located in front of the striding Iku. This written “appeal to the living” asks those who pause in front of it to read the offering text aloud, providing the deceased with “a thousand of bread and beer, a thousand of beef and fowl, and of everything good, for the high official, the honored Iku.”

Mer-imat’s name is identified by the incised hieroglyphs to the right of her profile. The text above her head describes her titles as “king’s [ornament], priestess of Hathor, honored one, beautiful of ornament, overseer of oasis-dwellers.” Scholars originally thought that Mer-imat’s titles, significantly more elaborate than those of her husband, suggested that Iku may have owed his
noble position to their marriage. More recent scholarship has suggested that these titles were often used on the stele of well-born women in the area, and that Iku was important in his own right.

The relationship between the figures, that of husband and wife, is underscored by the position of the figures, and Mer-imat’s arm encircling her husband’s shoulder is a device seen in many other stele in Naga ed-Der to indicate the marital relationship. In like fashion, Iku’s staff and scepter, traditional symbols of authority, are commonly seen on male figures in the area to reinforce power and prominence.

The wealth and position of the couple is further highlighted by the intricately beaded wigs, jeweled collars, armlets, and anklets.

**ACTIVITY 1  Walk Like an Egyptian**

Have your students stand like the Egyptians in the artwork with torso facing front, but both feet turned to one side. Is it hard to keep your balance? The Egyptians had yet to be able to make free-standing statues so most people depicted in Egyptian art were depicted in profile.

**ACTIVITY 2  Make Your Own Relief**

Have students experiment with creating their own relief by carving into a piece of Styrofoam (or produce trays) with a dull pencil. They can practice making designs or hieroglyphic symbols by using the following alphabet:
Egyptian Hieroglyphs
RESOURCES

Reading Resources:
- *When Sophie Gets Angry – Really, Really Angry . . .*, Molly Garrett Bang
- *The Ugly Duckling*, Hans Christian Andersen
- *The Rough Face Girl*, Rafe Martin
- *Today I Feel Silly & Other Moods That Make My Day*, Jamie Lee Curtis
- Books, Tomie dePaola
- *Annie Oakley (First Biographies)*, Jan Gleiter
- *Aunt Clara Brown: Official Biography*, Linda Lowery
- *The Flying Horse: The Story of Pegasus*, Jane B. Mason
- *King Midas: A Golden Tale*, Omar Rayyan

Music Resources:
- *Peter and the Wolf*, Serge Prokofiev
- *A Child’s Celebration of Song: Music for Little People*
- *Fantasia 2000, An Original Walt Disney Records Soundtrack*
- *Carnival of the Animals*, Camille Saint-Saëns
- *A Baroque Festival (1600-1750)*, Camerata Academica

Visual Resources:
- *Queen Maria Luisa of Spain*, Francisco Goya
- *Mere Gregoire*, Gustave Courbet
- *Young Lady in White - Miss Elsie Palmer*, John Singer Sargent
- Various portraits of mothers and children, Mary Cassatt
- Various portraits and self-portraits, Vincent Van Gogh or Rembrandt
- *American Gothic*, Grant Wood

Internet Resources:
- National Portrait Gallery of the Smithsonian - [www.npg.si.edu](http://www.npg.si.edu)
- Cultural Arts Resource for Teachers and Students - [www.carts.org](http://www.carts.org)
- Egypt for Kids Video - [www.youtube.com/watch?v=PEMbPLR1vrA](http://www.youtube.com/watch?v=PEMbPLR1vrA)
- 100 Most Famous Portraits Video - [www.youtube.com/watch?v=MSBI-VQJOP8&t=74s](http://www.youtube.com/watch?v=MSBI-VQJOP8&t=74s)
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