



SOCIAL & EMOTIONAL LEARNING: PART II

TEACHER RESOURCE

newarkmuseumart.org

THE
NEWARK
MUSEUM
OF
ART

WELCOME TO THE NEWARK MUSEUM OF ART!

Dear Teachers,

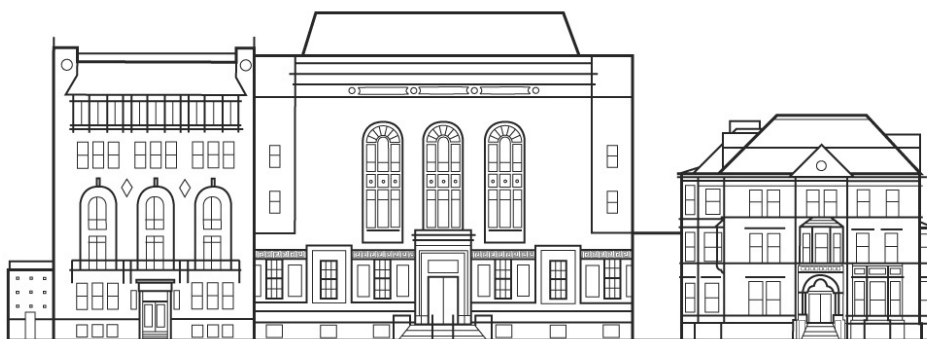
We are happy to present *Social and Emotional Learning: Part II* Teacher Resource. The goal of our school and teacher programs is to provide students an opportunity to connect museum objects with their own lives and understand how these objects connect to subject matter they are learning in their classrooms.

This teacher guide is based on our collection and provides a framework for you and your students. The discussions and activities introduce some key themes and concepts for classroom reflection and lessons.

We look forward to the conversations sparked among your students.

Thank you for choosing The Newark Museum of Art!

NMOA School Programs Team



CONTENTS



04

ABOUT THE PROGRAM

05

PRE-VISIT ACTIVITIES

06

WORKS & INFORMATION

15

POST-VISIT ACTIVITIES

21

RESOURCE LINKS

22

AT THE MUSEUM

23

ABOUT THE MUSEUM &
LEARNING STANDARDS

ABOUT THE PROGRAM

SOCIAL & EMOTIONAL LEARNING

This guide is meant to help teachers explore Social Emotional Learning using museum objects and art making to educate students on their emotions. Using art can be a great way to help students identify their own feelings, navigate their peers' emotions, and be mindful in the way that they react to specific situations. Through art observation, students can be introduced to a variety of emotions intentionally presented by visual artists. By observing and discussing an artwork as a group, facilitators can help students connect to each other, the art world, and build a trusting classroom.

For centuries, art has been a form of expression and communication. Artists have used art to document, to share personal feelings toward major historical events, and as a therapeutic remedy toward their own life experiences. The artworks chosen in this guide were intentional in the efforts to normalize the way we discuss feelings and outcomes of feelings.

This guide provides the following:

- Early childhood activity and art project
- Elementary & Middle School activity and art project
- High School activity and art project
- Special Needs guides for each activity/project

PRE-VISIT

SPARK A CONVERSATION

Exploration:

Teacher Preparation

Look through the images to familiarize yourself with the works of art and the information on the labels. Allow 10-15 minutes per conversation prior to art activity.

Activity

Each activity involves a discussion where students can engage in subjective conversation and reflect through personal experience. These activities are inclusive to all students and their backgrounds. There are no right or wrong answers and focus on connecting to museum objects through reflection and teaching students how to be mindful in their everyday lives.

Discussion Ideas

When looking at objects, teachers should always engage with the following questions:

- What do you notice about the artwork?
- What makes you say that?
- What more can we find?

These questions allow students to acknowledge what they see, use evidence to support their observations, and continue to find more in the artwork and connect to other student's observations. These questions support evidence based learning and critical thinking skills. It can help students to connect to an artwork and build their visual literacy.

More questions to ask after an observation:

- What does this work remind you of?
- How was this work made/constructed?
- What makes this work of art special?
- What questions do you have about the artwork?



MARK ROTHKO

UNTITLED, (BLUEGREEN, BLUE ON BLUE GROUND)

Mark Rothko, *Untitled (BlueGreen, Blue on Blue Ground)*, ca. 1968
Magna and paper on honeycomb masonite panel, 40 1/8 x 25 3/4 in (101.9 x 65.4 cm)
Gift of Clinton Wilder, 1980 80.347
Collection of The Newark Museum of Art
© the artist estate/Artist Rights Society

"I became a painter because I wanted to raise painting to the level of poignancy of music and poetry." This statement is perhaps Rothko's most quoted, and it is not difficult to understand why.

Mark Rothko (1903-1970) was an American Abstract artist of the mid-20th century. Although Rothko was a very well-educated and academic man who spoke four languages, his artistic skills were largely innate, as he had next to no training in painting or drawing. Nonetheless, he knew great fame and critical acclaim as a member of the first major American artistic movement recognized by the art world, abstract expressionism. His fame and fortune, however, sat heavily with him. A confirmed socialist, Rothko believed that art was truly an expression of emotion and social circumstance and he had a deep distrust for money and material wealth.

Anyone who visited Rothko in his studio was immersed in the sound of opera in general, and the music of Wolfgang Amadeus Mozart in particular. Rothko considered Mozart's stylistic and formal principles a direct influence on his art. For Rothko, Mozart's transparency of textures gives way to greater expressivity, where themes and musical phrases sing in a very natural way. Rothko's paintings without frame, simple pigments on canvas or paper, no varnish, no linear perspective, no title — hence no story — where the materials themselves are the story. His colors "are remarkably like Mozart's melodies, put forth without decoration, at liberty to resonate within the sonata structure of the rectangular forms. The transparency that is the hallmark of Mozart's compositional language permeates Rothko's as well, the artist thinning his oils and temperas to allow the "inner voices" of his paintings to radiate through".

ROBERT MOTHERWELL

BESIDE THE SEA WITH BULKHEAD



Robert Motherwell,
Beside the Sea with Bulkhead, 1962
Oil and acrylic on canvas,
68 1/2 × 110 × 1 1/2 in (174 ×
279.4 × 3.8 cm)
Purchase 1997 The
Alberto Burri Memorial
Fund, established by
Stanley J. Seeger 97.72
Collection of The Newark
Museum of Art
© Dedalus Foundation,
Inc./licensed by V.A.G.A.,
New York

“Robert Motherwell (1915-1991) was an American artist and seminal Abstract Expressionist painter. Influenced by the automatic writing and drawing prescribed by the Surrealists, Motherwell’s practice was characterized by an intuitive approach to painting. He is perhaps best known for his iconic *Elegy to the Spanish Republic* series, which consists of 150 variants of black forms on white backgrounds. “Painting is a medium in which the mind can actualize itself; it is a medium of thought,” he once reflected. “Thus painting, like music, tends to become its own content.”

Motherwell moved to New York to study at Columbia University with the art historian Meyer Schapiro. It was Schapiro's encouragement that initially led the artist to start making paintings. During the early 1940s, he entered a milieu of young artists that included William Baziotes, Jackson Pollock, and Willem de Kooning. Motherwell later taught Cy Twombly and Robert Rauschenberg at the famed Black Mountain College. After returning to New York, he met the painter Helen Frankenthaler in 1957, and they were married three years later. During their 13 year marriage, the two artists’ mutual interest in the poetry of abstraction fueled one another’s work.

DAVID GILHOOLY

BAGEL WITH CREAM CHEESE



David Gilhooly, *Bagel with Cream Cheese*, 1971
Earthenware, 4 ½ x 2 in (11.4 x 5.1 cm)
Gift of Rod Eddey, 2017 2017.11.4
Collection of The Newark Museum of Art

David Gilhooly (1943-2013) states that his lowbrow humor makes his work accessible so that “even my most maiden old aunt or my most drugged-out cousin can get at the meaning of the work or at least experience it!” He studied at the University of California, where he worked as an assistant to sculptor Robert Arneson. Gilhooly was a leading advocate of funk art, which challenged the seriousness of the art world by focusing on absurd images of everyday objects. He parodied ancient civilizations, religion, politics, and culture through an alternative world of ceramic frogs and other creatures until 1983, when he began to use food to satirize man-made and natural disasters.



MARJORIE STRIDER LARGE BERRIES

Marjorie Strider, *Large Berries*, 1977
Bronze and paint, 51 x 17 x 23 in (129.5 x 43.2 x 58.4 cm)
Purchase 1992 The Richard A. Florsheim Art Fund 92.44
Collection of the Newark Museum of Art
© Marjorie Strider

In her fifty-year career, Marjorie Strider (1931-2014) relished in transgressing conventions and defying viewers' expectations. Her still lifes are not still at all, but deliciously animated: radishes burst from the bunch, flowers bloom from their Masonite boards, and Coca-Cola fizzes a frothy, pink foam. Her paintings (and their titles) evoke the flat color panels and crisp outlines favored by her Minimalist contemporaries, yet they tackle the Pop artists' everyday subject matter and tone. As paintings that hang on the wall, they are also sculptures that protrude from it, including carved wood and, later, foam projections.



WILLIE COLE

SOLE SITTER

Willie Cole, ***Sole Sitter***, 2013
Bronze, 72 x 27 x 42 in. (182.9 x 68.6 x 106.7 cm)
Purchase 2013 Helen McMahon Brady Cutting Fund 2013.27
Collection of The Newark Museum of Art
© Willie Cole

Willie Cole (1955-present) contemporary African American sculptor and conceptual artist, is best known for assembling and transforming ordinary domestic and everyday objects, such as irons, ironing boards, water bottles, and high-heeled shoes, into imaginative and powerful works of art and installations. Through the repetitive use of single item assemblages, Cole's sculptures acquire a transcendent, almost spiritual vibration, and a renewed metaphorical meaning that often becomes a critique of our consumer culture. Cole's work combines references ranging from African and African American imagery to Dada's readymades and Surrealism's transformed objects to icons of American pop culture.

The Sole Sitter is a large-scale bronze sculpture depicting a crouched figure composed entirely from the forms of women's high-heeled shoes (enlarged many times). The pose is meditative, with head resting in hands. Looking closely at the abstracted figure, one discerns the forms of shoes – knees and thighs are composed from a pair of clogs, the feet are Mary Janes, and several high heels, some folded, form the head – and we begin to see ordinary objects of everyday dress in new ways.

The work reflects Cole's longtime interest in African art and culture, which he was first introduced to as a child growing up in Newark and visiting The Newark Museum of Art.

GEORGE SEGAL

THE PARKING GARAGE



George Segal, *The Parking Garage*, 1968
Mixed media, 120 x 158 1/2 x 56 1/4 in. (304.8 x 402.6 x 142.9 cm)
Purchase 1968 with funds from the National Council on the Arts and Trustee contributions 68.191A-J
Collection of The Newark Museum of Art
© The George and Helen Segal Foundation/Licensed by VAGA, NY

George Segal (1924-2000) was an American sculptor of monochromatic cast plaster figures often situated in environments of mundane furnishings and objects.

Segal began his artistic career as an abstract painter. In 1958, he started creating sculptures from chicken wire and plaster and two years later turned to plaster casts, often using family members and friends as models. Though he was associated with members of the burgeoning Pop art movement in the late 1950s, Segal's sculptures, which were frequently outfitted with the bland commercial props of the Pop idiom, are distinguished from that characteristically ironic movement by a mute, ghostly anguish. His casting technique, in which the live model is wrapped in strips of plaster-soaked cheesecloth, imparts a rough texture and a minimum of surface detail to the figures, thus heightening the sense of anonymity and isolation.



SAUL BAIZERMAN LONG DISTANCE RUNNER

Saul Baizerman, **Long Distance Runner**, 2003
undated Wire, 14 1/2 x 13 in.
Bequest of Irene Worth 2003.28.2
Collection of The Newark Museum of Art

Saul Baizerman (1889-1957) is best known for hammering copper by hand to create graceful relief sculptures. The artist often represented the female form with this innovative and labor-intensive technique. With deeply-rooted sympathies for the labor movement and social causes, Baizerman also favored less common subjects including the manual worker and the urban poor.

In the 1920s, Baizerman began shaping copper by hand. He would forcefully hammer both sides of a cold copper sheet until a cocoon-like image appeared in relief. This arduous process allowed Baizerman to align his artistic practice with the daily toil of the manual laborer to whom he remained profoundly sympathetic. In addition to producing copper pieces, Baizerman created an ambitious series of small-scale statuettes in bronze and plaster as an homage to the urban worker.

POST-VISIT ACTIVITIES

Early Childhood: Coloring to Music

Discuss emotions: how we are connected by feeling and how we can convey emotions through color? Many artists listened to music to help them be creative. Music can emotionally guide us through lyrics, tempos, volume, and citation. We can move our bodies to the rhythms created by musicians much like the way a painter dances their brush along a canvas. At times, we see long, flowing brush strokes; and other times we may see hundreds of splotches or dots. We can imagine the way the artist created the work when viewing these marks. Was the artist happy and dancing around? Or upset and angry, aggressively throwing or slapping the paint on? Or maybe they were calm and patient, meticulously painting clean, detailed marks. Color also helps us interpret emotions. Red may convey the feeling of anger or maybe love for some and blue can be viewed as calming or sad. The intent is from the artist and then can be interpreted by the observer.

Introduction:

1. Before the project, play some music and have a dance party. Show how we can move our bodies to different kinds of music.
2. Ask them how the music makes them feel. Make a word bank of the emotions we feel when listening to music.
3. Have students listen again and just make marks with a pencil on paper. You can demonstrate first by playing something with staccato rhythm and then with a legato rhythm.
 - a. **Legato** means to play the notes as smoothly connected as possible.
 - b. **Staccato** means to play the notes as short and crisp and detached as possible.
 - c. A great example to play is *Peter and the Wolf*. <https://www.youtube.com/watch?v=mirmlyk-l0>
4. After students dance and make marks on paper without color, discuss what colors connect to the emotion words in their word bank. Then have them share how the songs they listened to made them feel.

Materials:

- Paper (any size) each student should receive 4 sheets
- Crayons, Oil Pastels, or Chalk Pastels-anything to create color.
- 4 different genres of music (Classical, Jazz, Rock and Roll, Country, R&B)

Instructions:

1. Provide each student with 4 sheets of paper and drawing materials (crayons, oil pastels, or chalk pastels).
2. Starting with one sheet at a time listen to one genre of music and have students dance along and create an artwork at the same time. Remind them about choosing colors that connect to the emotion they are feeling as they listen to songs and the marks that they make as the song plays. Have them create until the song is over.

POST-VISIT ACTIVITIES

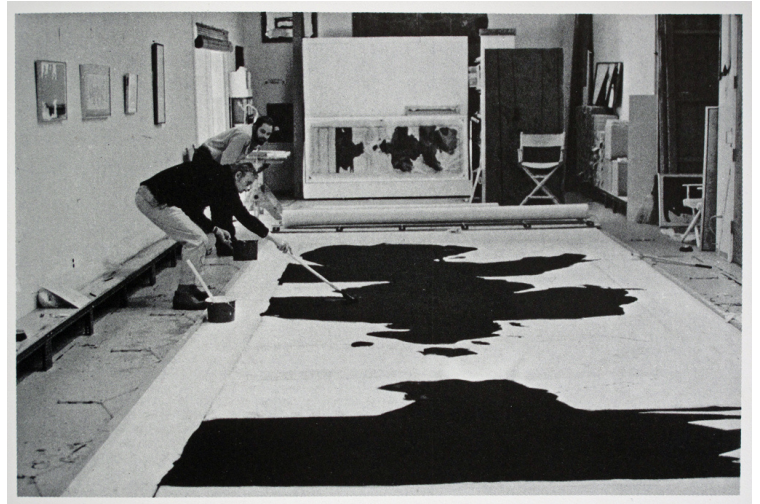
MODIFICATIONS

Project: Coloring to Music

Images: Robert Motherwell



Robert Motherwell, *Beside the Sea with Bulkhead*, 1962
Oil and acrylic on canvas, 68 1/2 × 110 × 1 1/2 in (174 × 279.4 × 3.8 cm)
Purchase 1997 The Alberto Burri Memorial Fund,
established by Stanley J. Seeger 97.72
Collection of The Newark Museum of Art
© Dedalus Foundation, Inc./licensed by V.A.G.A., New York



Robert Motherwell in studio working on one of his elegies. Photo by John Everett Scofield.

Modifying materials used with painting can help students with sensory sensitivities. The feeling of paint can be an uncomfortable experience for these students. Using long and larger brushes can be a great tool to introduce paint. In this activity, students can listen to music (if they do not want music that is okay) and paint on large sheets of paper that are on the floor. Get creative and use non traditional materials to make the gestures.

1. Cover floor with brown paper or tarp
2. Place large sheets of paper (thick paper) on covered floor
3. Pour paint into cups (choose 3 colors max-include white or black) think about the colors being used-complimentary colors mixed can create a muddy brownish color
4. Pour some paint slowly onto the paper
5. Use a broom or push broom to create large gestural marks

Take it further by trying other tools to make gestural paintings

POST-VISIT ACTIVITIES

Elementary & Middle School: Food Sculptures and the 5 Senses

Being Mindful is about being present in the moment. Teaching students to slow down and become aware of their surroundings can help them to reflect on the physical to eventually teach them to reflect on the emotional. By observing something and focusing on the senses, students can use this tool to help them calm down when feeling overwhelmed.

Introduction:

Observe the works by David Gilhooly, Marjorie Strider, or Blaise Batko and discuss it through the 5 senses:

1. Group class into 4 groups and have them observe the work of art. Take breath and look closely and quietly. Ask them as they look to only think about what they **See...**
2. Take another breath and look closely and quietly. Ask them as they look to only think about what they might **Smell...**
3. Take another breath and look closely and quietly. Ask them as they look to only think about how it **Tastes...**
4. Take another breath and look closely and quietly. Ask them as they look to only think about how it may **Feel...**
5. Take another breath and look closely and quietly. Ask them as they look to only think about what they might **Hear...**(is this a bakery that they are in, someone's kitchen, a school cafeteria, a grocery store?)

Project: Creating Food Sculptures

Materials:

- Model Magic or play dough
- Watercolors or markers
- Plate or bowl to display food

Instructions:

1. Using Model Magic have students decide on foods that they like. Have them discuss them through the 5 senses.
2. Once they discuss their chosen food, pass out model magic or play dough and have them mold their food of choice.
3. If using white model magic, students can paint with water color paint or markers to add color.

POST-VISIT ACTIVITIES

MODIFICATIONS

Project: Making Scented Play Dough and Food Sculptures

All students can benefit from mindful activities. This added modification to creating food sculptures can help students with fine motor skills as well as help with communication and critical thinking by making their own dough and adding identifiable smells.

Ingredients:

- 1 cup of flour (normal cake flour)
- $\frac{1}{4}$ cup of table salt
- 1 Tbsp cream of tartar
- $\frac{1}{2}$ cup of warm water
- Optional: familiar smells-add lemon extract, vanilla extract, cinnamon, mint extract



Mix together the flour, salt and cream of tartar.
Mix together the $\frac{1}{2}$ cup of warm water
Slowly pour the water into the flour mixture.
Stir continuously until combined.



Knead with your hands until the flour is completely absorbed. If the dough is too sticky, add more flour until it doesn't stick at all.



Optional: add familiar scents; lemon, cinnamon, vanilla, mint.



Add color and mold into sculptures.

POST-VISIT ACTIVITIES

High School: Gesture, Body Language and Emotion Sculptures

People communicate in ways beyond language. Our bodies convey emotion through gesture and communicate how we are feeling by the way we move and stay still. Have students observe the works from the Newark Museum of Art and discuss the feeling that each subject is meant to be feeling. Have them stand and pose like the subjects. By physically doing the pose, students will be able to connect to that specific feeling and understand how body language is a form of communication.

Activity 1: Observe, Pose, Discuss

Hold up images of words that evoke an emotion. Have students pose to show how emotion is presented through body language. Some emotions to use:

Angry | Worried | Excited | Joy | Sadness | Silly

Activity 2: Create a Mind Map

Using the theme Emotions, create a mind map to explore how to develop a theme for a project. Creating a mind map can help develop a specific emotion and understand what the sculpture will do and look like. Together do a mind map where each emotion becomes attached to a specific gesture.

For example:

Emotion--- happy---sculpture jumping in air

Or

Emotion---sadness---hands by face

Project: Wire action sculptures

Materials:

- Wire (gauge 14-20) or pipe cleaners
- Pliers if using wire
- Scissors if using pipe cleaners
- Paper to sketch
- Pencil

Instructions:

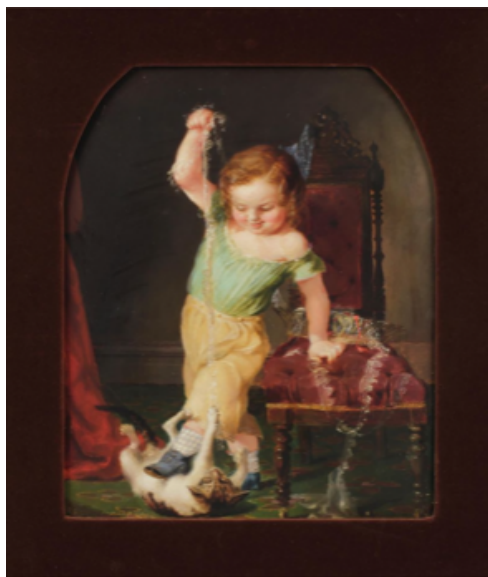
1. Have students sketch out their ideas.
2. Demonstrate bending wire and connecting each piece by twisting. Make sure students are using their sketches to guide their sculpture.
3. If using wire watch this video: <https://www.youtube.com/watch?v=K8E0E96HTEg> and practice using pipe cleaners.

POST-VISIT ACTIVITIES

MODIFICATIONS

Project: Gesture, Body Language and Emotion Sculptures

Social and Communication disabilities can affect the way students identify and respond to emotions and emotional cues. This activity can help students to understand emotions through body language and facial expression. After matching emotion to specific works of art from the Newark Museum of Art, they can reflect on what they do feel a specific way.



Match the words below to the images. You can use the same word more than once and some not at all:

HAPPY, SAD, WORRIED, BORED, JOY, ANGRY, EXCITED, PLAYFUL, CURIOUS, UNSURE, SCARED

George Segal, *The Parking Garage*, 1968
Mixed media, 120 x 158 1/2 x 56 1/4 in. (304.8 x 402.6 x 142.9 cm)
Purchase 1968 with funds from the National Council on the Arts and Trustee contributions 68.191A-J
Collection of The Newark Museum of Art

Willie Cole, *Sole Sitter*, 2013
Bronze, 72 x 27 x 42 in. (182.9 x 68.6 x 106.7 cm)
Purchase 2013 Helen McMahon Brady Cutting Fund 2013.27
Collection of The Newark Museum of Art
© Willie Cole

Lily Martin Spencer, *Child Playing with Cat*, 1856,
Oil on composition board, 14 x 11 1/2 in.
Gift of Mrs. George L. Cohen, 1966 66.33
Collection of The Newark Museum of Art

Marion Post Wolcott, *Jitterbugging in a Negro "Juke Joint" on Saturday Night*, 1939
Selenium-toned gelatin silver print, 11 x 13 1/2 in. (21.6 x 27.5 cm)
Gift of George A. Tice, 2002 2002.46.3
Collection of The Newark Museum of Art

Isaac Soyer, *The Letter*, 1937
Lithograph on ivory paper, 40 x 29 in.
Courtesy of the Fine Arts Program, Public Buildings Service, U.S. General Services Administration, Commissioner through the New Deal art projects 45.1464
Collection of The Newark Museum of Art

Unrecorded artist, *Portrait of a Beauty*, late 19th century India
Colors and gold on ivory, 2 1/2 x 2 in.
Gift of Dr. J. Ackerman Coles, 1920 20.1008A,B
Collection of The Newark Museum of Art

LINKS

Mark Rothko

<https://www.nga.gov/features/mark-rothko.html>

<https://www.theartnewspaper.com/2016/01/01/my-father-and-music-how-mark-rothkos-love-of-mozart-made-his-paintings-sing>

<https://www.markrothko.org/>

Robert Motherwell

<http://www.artnet.com/artists/robert-motherwell/>

David Gilhooly

<https://americanart.si.edu/artist/david-gilhooly-1805>

Marjorie Strider

<https://www.nytimes.com/2014/09/07/arts/design/marjorie-strider-sly-pop-artist-is-dead-at-83.html>

<https://www.hollistaggart.com/artists/157-marjorie-strider/>

Willie Cole

<https://www.metmuseum.org/art/collection/search/495572>

<http://artistproject.metmuseum.org/2/willie-cole/>

<https://www.moma.org/artists/7057>

George Segal

<https://www.britannica.com/biography/George-Segal-American-sculptor>

<https://www.theartstory.org/artist/segal-george/>

http://segalfoundation.org/about_bio.html

Saul Baizerman

<https://www.getty.edu/art/collection/person/103M3B>

AT THE MUSEUM

The Museum supports teachers, administrators, and parents through an array of programs carefully designed to connect different levels of curricula to the Museum collections.

For more, visit: <https://newarkmuseumart.org/learn/school-programs/>

Field Trips

Field trips are available to students, educators, and parents. Designed to include our permanent collection, Planetarium, and special exhibitions, our programs provide curriculum connection in all subject areas.

Professional Development

The Museum provides professional development opportunities for educators, administrators, and parents.

Residencies

For art and STEM residencies, the Museum partners with schools with teaching artists to create projects that connect to Museum objects.

Scout Programs

Each onsite experience is a fun and educational way to earn badges while connecting with the global offerings of the Museum.

Birthday Parties

With the magic of the Museum as a backdrop, our educators lead a one-of-a-kind activity for your child and your guests.

Camp NMOA

Summer begins here! Join us for six weeks of building community through project-based learning where campers can develop their skills in art and science.

ABOUT THE MUSEUM

We welcome everyone with inclusive experiences that spark curiosity and foster community.

The Newark Museum of Art, in Newark, Essex County, New Jersey, is the state's largest museum. It holds fine collections of American art, decorative arts, contemporary art, and arts of Asia, Africa, the Americas, and the ancient world. Its extensive collections of American art include works by Hiram Powers, Thomas Cole, John Singer Sargent, Albert Bierstadt, Frederick Church, Childe Hassam, Mary Cassatt, Edward Hopper, Georgia O'Keeffe, Joseph Stella, Tony Smith and Frank Stella.

Founding Director John Cotton Dana believed that museums were established to promote the appreciation, understanding, and enjoyment of the arts and sciences. Together with a group of public officials, prominent businessmen, and local collectors, he established the Museum in 1909 at the Newark Public Library. He provided the intellectual leadership that made it one of the most progressive cultural institutions in the country.

LEARNING STANDARDS

81.5.12acc.Cr1b, 1.5.12adv.Cr1a, 1.5.12adv.Cr1b;, 1.5.12prof.Cr2b;, 1.5.12adv.Cr2c, 1.5.12prof.Cr3a, 1.5.12adv.Cr3a, 1.5.12prof.Pr6a, 1.5.12acc.Pr6a, 1.5.12prof.Re7a, 1.5.12acc.Re7b, 1.5.12adv.Re7b, 1.5.12adv.Re7a, 1.5.12prof.Re8a, 9.1.2.FP.1, 9.1.5.CR.1, 9.1.8.CR.2, 9.4.2.Cl.1, • 9.4.2.Cl.2, 9.4.2.CT.2, 9.4.2.CT.3, 9.4.2.GCA:1,

IMAGE CITATIONS

Willie Cole

<https://bombmagazine.org/articles/willie-cole/>

Play Dough Photo by Julietta Watson on Unsplash

Oils Photo by Kelly Sikkema on Unsplash

[Cover Photography by Mike Peters](#)