

ART AND THE HUMAN EXPERIENCE



Social-Emotional Learning Teacher Resource

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Introduction

We believe that art can be understood as the expression or reflection of human experience, imagination, and values.

ENGAGING WITH ART OFFERS AN OPPORTUNITY TO EXPLORE WHAT IT MEANS TO BE TRULY HUMAN.

Works of art are shaped by the personal experiences and points of view of the artists who make them. In the same vein, a viewer's interpretation of art is also affected by their own experience and point of view. When students slow down and look at an artwork together, they see how several people can look at the same object and see different things. Listening to each other's perspectives and taking the time to look closely and suspend assumptions can promote critical thinking and can encourage the ability to recognize and move beyond personal biases.

Art and the Human Experience is a curriculum resource designed to encourage students to think critically, creatively, and sensitively when looking at an artwork, a written text, and the world around them. Students will explore how the depiction of a subject is affected by the background and personal experiences of the artist, how art can help us explore identity and ideas about others, and how the meaning of artworks can change over time based on changing values and beliefs.

Here, you will find four distinct lesson plans (for Grades PK-2, Grades 3-5, Grades 6-8, and Grades 9-12), each complete with background information for educators, discussion prompts, writing and art-making activities, and lists of relevant Massachusetts standards and social-emotional learning competencies as defined by the Collaborative for Academic, Social, and Emotional Learning (CASEL) Framework. Images of featured and supplementary artworks appear throughout, along with links to view high-resolution files on the Clark's website.

We hope you'll consider extending your experience with an in-person visit to the Clark. We tailor experiences to suit grade levels, learning objectives, and curriculum standards. Please contact us at education@clarkart.edu to learn more.

Happy learning,

The Education Department

**THE
CLARK**

GRADES K-2





Hilaire-Germain-Edgar Degas, *Little Dancer Aged Fourteen*, modeled 1879–81, cast 1919–21. Bronze with gauze tutu and silk ribbon, on wooden base. Clark Art Institute, 1955.45

Behind the Scenes at the Ballet

LEARNING OBJECTIVE

Students will learn to look past first impressions and consider information that is not immediately obvious, including how other people may be feeling. Students will learn that artists often use everyday materials to make art.

BACKGROUND

This sculpture was made by the Impressionist artist Edgar Degas (1834–1917). The original *Little Dancer Aged Fourteen* was the only one of his sculptures that he exhibited publicly during his lifetime. The original sculpture is modeled from beeswax, a common modeling material for artists of the time, in combination with other discarded materials found around his home like wine corks, paintbrushes, and cotton (for filler and structure). The figure is dressed in an actual tutu and had real hair tied with a ribbon. After Degas's death, the wax sculpture was cast in bronze resulting in multiple copies, including the one in the Clark's collection. Like the wax version, the bronze versions feature a fabric tutu and hair ribbon.

The fourteen-year-old model for this sculpture, Marie von Goethem, was a student of the Ballet de l'Opéra where Degas often visited to get inspiration for his artwork. The artist was interested in capturing motion in a still image and ballerinas were one of his favorite subjects. Degas hired Marie to model for him and he made numerous drawings of her in preparation for this sculpture.

Dance students like Marie went through years of rigorous training in hopes of becoming a star ballerina, but few succeeded. As a frequent visitor to classes and rehearsals, Degas saw how hard the dancers worked at their craft. He often made sketches of the ballerinas in the middle of their dance routines which resulted in images full of energy. Here, he sculpts the dancer in relaxed fourth position, a pose that ballet students would assume during a moment of rest in class. Her eyes are half closed with exhaustion, yet she also seems at attention. Although the sculpture is now a favorite of many visitors, the original wax version was criticized for being too realistic compared to popular art at the time and many thought the sculpture was unattractive. Because of the harsh criticisms, Degas never shared his sculptural work with the public again, though we know he continued to make sculptures.

DISCUSSION

At first glance, you might not notice the dancer's eyes are half closed. Why do you think her eyes are half closed? Dance students had long, hard days and were often very tired, and modeling for an artist—which meant standing in one pose for a long time—was not easy. How do you imagine she is feeling here? How do you know when your friends are tired or having a hard day? What are some specific signs you might notice? What are some ways that you might react or help them if you notice that they are having a hard time?

Can you think of a time when you were very tired or sad? Were there things that others did or said that helped you feel better? Were there things that you wished others had done? Were there any things that you could do for yourself to feel better?

Get up and take the pose of the dancer. How does it feel? Set a timer and encourage students to hold the pose for two minutes without moving. Imagine holding this pose for hours and hours while someone made your portrait. How do you think it would feel to model like this?

Why do you think Degas chose to sculpt the dancer standing, rather than in a more active pose like in his other depictions of dancers (see Image 1 on page 7)? How does her pose impact us, as the viewers, as we think about this sculpture?

Art-Making Activity

Have students create a sculpture depicting their favorite activity out of reused and discarded materials. Older students can work with a partner to create a shared sculpture to encourage teamwork and collaborative problem-solving skills.

Tell your students that the interior structure (or skeleton) of Degas' original wax sculpture was made using random household items that the artist had likely previously discarded. Encourage them to find materials around their homes or in the classroom that they could use to make art and repurpose what others might call "trash" into a work of art.

Afterwards, ask each student to briefly share their sculpture with the class. Encourage classmates to give positive feedback to the presenter. Ask students to share what it is like to give and receive positive feedback. How does it feel?

Acting Activity

FOR PRESCHOOL AND KINDERGARTEN STUDENTS

Based on the class' conversation, pretend you are feeling tired or sad. What does your body language look like? Have a classmate come over and try to make you feel better by using one of the suggestions discussed earlier. How does it feel to have a friend help you out? Then, switch places. Try to cheer up your classmate. How does it feel to make a good decision to be a supportive friend to someone in need?

FOR GRADES 1-2

Put students in pairs and assign one student as the role of the dancer and the other as a sitter from another portrait (see Image 2 on page 8). Have the students discuss what each person might be like and what they might be thinking or feeling, supporting their ideas with evidence from the works of art. Then ask them to imagine how the two figures might talk to each other, and what they might say. Encourage the students to have a conversation as if they were each one of the the characters. When finished, come together as a group and talk about what they learned by considering each figure beyond a first impression, and how it felt to be them.

Glossary

IMPRESSIONISM

A movement or style of painting that originated in the 1860s in France, characterized by the use of unmixed colors and small brushstrokes to capture the effects of light and create an 'impression' of the subject matter at a given moment.

BRONZE CASTING

A process in which a ceramic cast is made from a wax model. The mold is baked, the wax melts out of the mold, and heated liquid bronze is poured into it. When the bronze cools and hardens, the mold is broken away and the bronze is filed down and polished.

BALLET

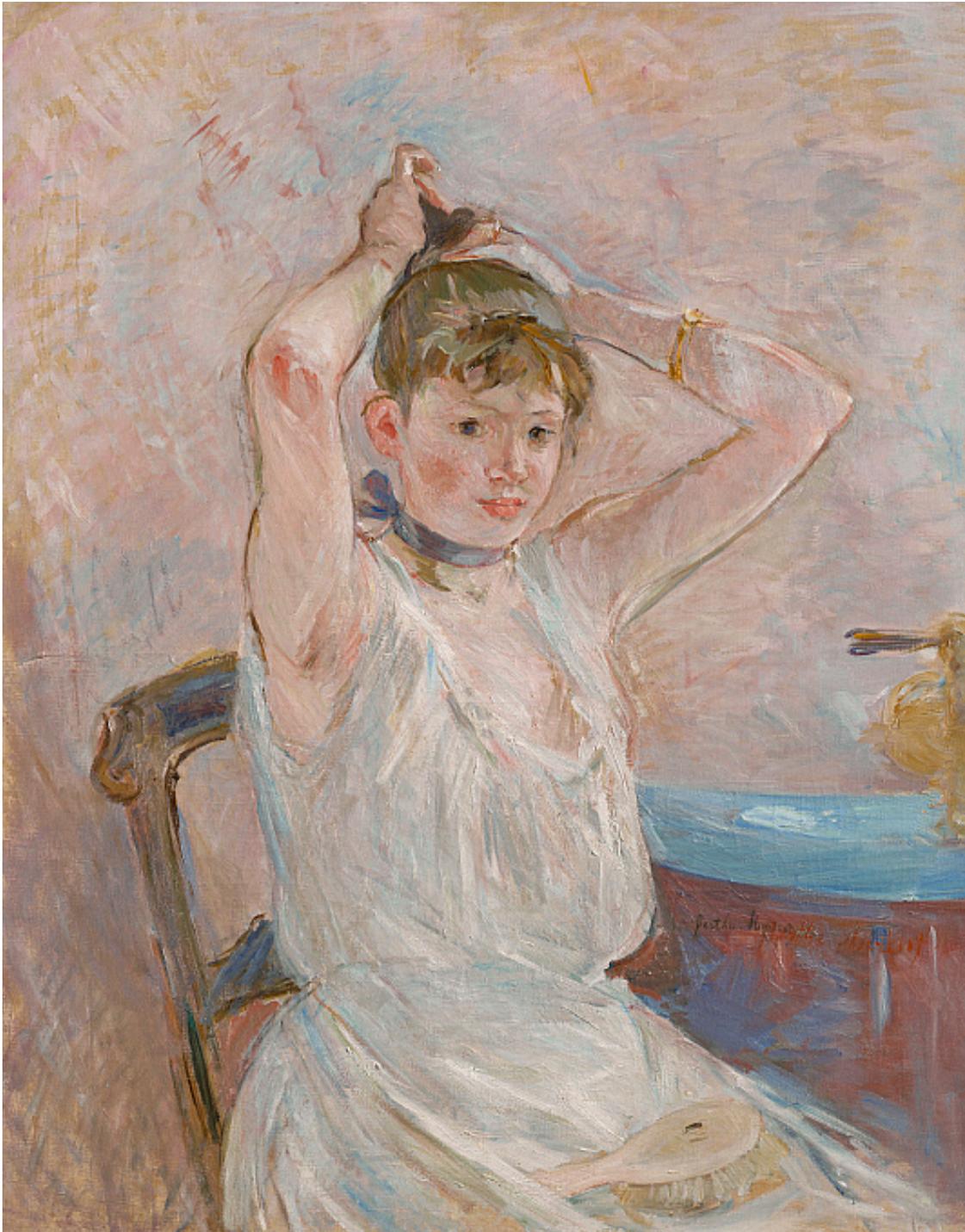
A theatrical dance in which a formal technique is combined with costumes, music, and stage scenery. Ballet originated in the Italian Renaissance but was centered in France beginning in the 16th century, and developed a wider audience in the 19th century.

Image 1



Hilaire-Germain-Edgar Degas, *Fourth Position Front, on the Left Leg*, modeled c. 1880s, cast 1919–21. Bronze. Clark Art Institute, 1955.49

Image 2



Berthe Morisot, *The Bath*, 1885–86. Oil on canvas. Clark Art Institute, 1955.926

Standards

MASSACHUSETTS ARTS FRAMEWORK

Pre-Kindergarten–Kindergarten Visual Arts

1. Generate and conceptualize artistic ideas and work. Experiment with a wide variety of both two- and three-dimensional materials, including recycled/repurposed ones after looking at images from several artists who use those materials. (PK–K.V.Cr.01)
8. Interpret intent and meaning in artistic work. Describe what is seen in an artwork, interpret a possible meaning, and explain why the meaning makes sense. (PK–K.V.R.08)

1st–2nd Grade Visual Arts

1. Generate and conceptualize artistic ideas and work. Use a wide variety of two- and three-dimensional media that communicates a teacher directed idea after looking at images made by artists who use similar materials. (e.g., students use repurposed materials to create a musical instrument or make a collage). (1–2.V.Cr.01)
8. Interpret intent and meaning in artistic work. Categorize artwork by subject matter and mood. (1–2.V.R.08)

Pre-Kindergarten–Kindergarten Theatre

6. Convey meaning through the presentation of artistic work. Portray simple characters in dramatic play. (PK–K.T.P.06)

1st–2nd Grade Theatre

5. Develop and refine artistic techniques and work for presentation. Contribute to the adaptation of dialogue and plot in a guided drama experience. (1–2.T.P.05)

Standards

MASSACHUSETTS SOCIAL AND EMOTIONAL LEARNING, AND APPROACHES TO PLAY AND LEARNING STANDARDS FOR PRESCHOOL AND KINDERGARTEN

Self-Awareness: Standard SEL1: The child will be able to recognize, identify, and express his/her emotions.

Social Awareness: Standard SEL5: The child will display empathetic characteristics.

Responsible Decision Making: Standard SEL12: The child will demonstrate the ability to reflect on and evaluate the results of his or her actions and decisions.

CASEL CORE COMPETENCIES

Self-awareness: Understand one's own emotions, thoughts, and values and how they influence behavior across contexts.

This includes identifying one's emotions and linking feelings, values, and thoughts.

Social awareness: Understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts.

This includes taking others' perspectives, demonstrating empathy and compassion, and showing concern for the feelings of others.

Relationship skills: Establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.

This includes listening actively and seeking or offering support and help when needed

GRADES 3-5





Frederic Remington, *Friends or Foes? (The Scout)*, 1902–05. Oil on canvas.
Clark Art Institute, 1955.12

A Stranger in a Strange Land

LEARNING OBJECTIVE

Students will become more aware of how an artist's own identity and life experiences may impact the narrative in their artwork.

BACKGROUND

The artist Frederic Remington (1861–1909) is known for his paintings, sculptures, and illustrations of the American west. He began his career as an illustrator and worked for different newspapers and magazines to capture images during the height of Westward expansion and the Indian Wars. Remington's illustrations celebrated the cowboys and cavalymen that he met along the way, shaping the public's support for U.S. policies.

Remington's illustrations celebrated the "American cause," but they also depicted Indigenous peoples in unflattering ways, often suggesting an uncivilized, wild nature. These images incorrectly shaped the public's understanding of Indigenous and Native communities and ways of life.

Friends or Foes offers a view of a Native American that is very different from Remington's earlier work. By 1902, when he began the painting, he had been commissioned to write a novel from the perspective of the Cheyenne people, titled *The Way of an Indian*. In preparation for his book, he spent time living with the tribe and getting to know different people as individuals. This experience seems to have changed Remington's perspective.

In this wintry night scene, we see a solitary Blackfoot Indian and his horse staring out towards the tiny yellow lights of a distant encampment. Snow covers the landscape, muffling the horse's footsteps, and the horse's breath is visible as a puff of steam in the cold, night air. It is unclear whether the figure will be welcome at the camp whose lights could signal warmth and food, or danger. There is a tense stillness and quiet to the barren landscape and restrained color palette of blues and whites. The figure's next move is left to the viewer's imagination—his action is left unseen—he leans forward on his horse, forever frozen at a moment of decision.

To support students in the discussion and writing activity below, we recommend visiting and discussing the information found on the following websites:

- [Siksika Nation's official website](#)
- The National Museum of the American Indian's [Native Knowledge 360° Education Initiative](#)
- The National Museum of the American Indian's [Framework for Essential Understandings about American Indians](#).

DISCUSSION

How would you describe the mood of this painting? How does the composition affect your perspective on the scene? Where has the artist placed the figure in relation to you (the viewer) and the camp? Which seems closer and how does it affect your sense of the painting? What else do you see that affects the mood of the painting—colors, pose of the figure, weather?

In the beginning of his career, Remington's personal allegiances were primarily with the U.S. calvary and cowboys, those fighting against Native Americans. Remington painted this picture near the end of his career, when his feelings and viewpoints about Native Americans had begun to change. Why do you think Remington chose to paint this scene? What do you think is his intended message?

Writing Activity

Have students write a sequence of questions for an interview with the figure in Remington's painting. What would they ask him? Then, encourage students to put themselves in the place of the figure and think about how he (they) would answer each question.

Invite students to share their writing with the class. Encourage the writer to select a partner to read aloud one of the voices (either that of the Interviewer or of the figure) so that the class can fully make sense of the interview process. Afterwards, ask the class to share their thoughts—what did they like about the interview? How does it compare to the interviews of other classmates? Why isn't everyone's writing the same?

Glossary

INDIAN WARS

Also known as the American Indian Wars or the American Frontier Wars. The Indian wars were fought by European governments and colonists, and later by the U.S. government and American settlers, against various Indigenous tribes. These conflicts occurred in the U.S. from the time of the earliest colonial settlements in the 17th century until the early 20th century.

COMPOSITION

The overall arrangement of the different parts and elements of an artwork.

BLACKFOOT NATION

In the early 19th century, the Blackfoot tribe—also known as the Siksika—held a vast territory in what is now Montana and Canada, where the tribe continues to live today. They were buffalo hunters until the extermination of the herds following the U.S. expansion into the West, which forced them to take up farming in the 1880s.

Standards

MASSACHUSETTS ARTS FRAMEWORK

3rd–4th Grade Visual Arts

7. Perceive and analyze artistic work. Analyze how aesthetic elements (e.g., color, form, line, shape, texture) are used to demonstrate intent. (3–4.V.R.07)
8. Interpret intent and meaning in artistic work. Describe contrasting interpretations of an artwork to identify multiple perspectives and diverse community ideas. (3–4.V.R.08)

5th–6th Grade Visual Arts

8. Interpret intent and meaning in artistic work. Use domain-specific vocabulary to identify details about an artistic work. (5–6.V.R.08)

CASEL CORE COMPETENCIES

Social awareness: Understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts.

This includes taking others' perspectives, demonstrating empathy and compassion, identifying diverse social norms, including unjust ones, and understanding the influences of organizations and systems on behavior.

Self-awareness: The abilities to understand one's own emotions, thoughts, and values and how they influence behavior across contexts.

This includes identifying personal, cultural, and linguistic assets, linking feelings, values, and thoughts, and examining prejudices and biases.

GRADES 6-8





Constant Troyon, *Going to Market on a Misty Morning*, 1851. Oil on panel. Clark Art Institute, 1955.880

Different Perspectives

LEARNING OBJECTIVE

Students will explore the difference between objective and subjective information. Students will consider how their own life experiences and personal context affect how they view art and the world around them.

BACKGROUND

Specializing first in landscape painting and then branching out into paintings of animals, Constant Troyon (1810–1865) became one of the most prominent European painters of the mid-19th century. Known for depicting farm animals in rural landscapes, Troyon often worked in unusually large formats, which were traditionally reserved for history paintings and portraits according to the rules set by the national institution, the French Royal Academy of Painting and Sculpture. This choice elevated his work beyond ordinary landscape and genre paintings and garnered more attention for his humble subjects. His paintings of animals glorified picturesque scenes of rural life and were so popular with the French public that his studio was described as a “factory for pictures”.

In this painting, a shepherdess leads a flock of sheep and a single cow down a country road on her way to a farmer’s market in town. Behind her we see the outline of a man on horseback, silhouetted against the light of the misty morning. There are two other figures in the painting, on the far right, somewhat obscured by the mist.

DISCUSSION

Engage students in a looking exercise that seeks to distinguish objective observations—what is in the picture and not subject to debate—from subjective observations—our interpretations and judgments—to avoid jumping to conclusions based only on first impressions.

We recommend leading students through this looking exercise before giving them background information on the painting. Students can use the *See, Think, Wonder* Worksheet on page 20 to record their observations, ideas, and questions.

See, Think, Wonder

DISCUSSION EXERCISE

- **SEE:** First, ask students to spend 3–5 minutes looking at the painting in silence. Then describe the details they notice in the most basic terms without interpretation. Encourage them to be concrete (for example: I see...four people, animals, trees, etc.). Tell students that this is objective information.
- **THINK:** Now, ask students what do you think is going on in this picture? What do you think the figures are thinking? Where do you think they are going? Have students share their interpretations with each other. Make sure they explain why they have come to these conclusions/hypotheses and connect their observations to details in the artwork. Tell students that this is subjective information, and ask students to notice that not everyone's opinions about the painting are the same.
- **WONDER:** After discussing the picture and hearing different interpretations, ask your students to write down what questions they have about this painting and the artist. How would they go about answering those questions and learning more?

Discuss if and how their interpretations changed throughout this process. What did they learn? When it came to discussing the subjective information, why do you think you and your classmates may have had different ideas about the painting? Do you think original viewers who saw the picture when it was painted in 1851 would have the same interpretations as you and your classmates? Why or why not?

Encourage students to consider and discuss how they can apply this process of slowing down, gathering different perspectives, carefully interpreting, and distinguishing between subjective and objective information in their own lives while reading, watching tv, or browsing the web. Have students share some concrete examples.

See, Think, Wonder

WORKSHEET

SEE	THINK	WONDER
<p><i>What do you see?</i></p>	<p><i>What do you think is going on?</i></p>	<p><i>What does this work of art make you wonder?</i></p>

Writing Activity

Invite students to imagine that they have become one of the figures in the painting, and to write a poem about what they are doing, thinking and feeling at that moment in time. Student should start the poem with the phrase “I am...” and continue with the phrases “I feel...,” “I think...,” and “I hope...”

Support students with the poetry activity by sharing examples of “I am” poems. Do an internet search to find suitable samples. Also, visit the [National Council of Teachers of English](#) website and search “I am poem.” Encourage students to include elements of poetry, such imagery, alliteration, and repetition.

Ask students to find a classmate who picked the same figure in the painting that they did. Have them share their poems with each other. In what ways were their poems the same and how were they different? Next, challenge each pair of students to write a new “I am” poem together that merges both of their ideas. Students should problem-solve to edit and revise the poem until they achieve a coherent final product.

Ask the student pairs to share their final poem with the class, and encourage creative ways of reading it aloud, such as alternating voices, speaking simultaneously, and experimenting with pacing and intonation. Ask the pairs to discuss their process and share how they collaborated to get to one final product. What was challenging? How did they work through conflicts? Do they feel the collaborative poem is stronger than their own poems? Why or why not?

Glossary

GENRE PAINTING

Genre paintings depict aspects of everyday life by portraying ordinary people (and animals) engaged in common activities. Alternately, genres of painting can refer to five types each of which was considered with varying degrees of importance by the art establishment and the Royal Academy of Painting and Sculpture. The types, in order of decreasing status are, history painting, portrait painting, landscape painting, genre painting, and still life painting.

Standards

MASSACHUSETTS ARTS FRAMEWORK

5th–6th Grade Visual Arts

8. Interpret intent and meaning in artistic work. Use domain-specific vocabulary to identify details about an artistic work. (5–6.V.R.08)

7th–8th Grade Visual Arts

7. Perceive and analyze artistic work. Analyze elements of a work that are indicative of the historical or cultural context in which it was created. (7–8.V.R.07)

8. Interpret intent and meaning in artistic work. Explain how an artistic work was influenced by the culture or historical context in which it was created. (7–8.V.R.08)

CASEL CORE COMPETENCIES

Self-awareness: The abilities to understand one’s own emotions, thoughts, and values and how they influence behavior across contexts.

This includes linking feelings, values, and thoughts, and examining prejudices and biases.

Social awareness: Understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts.

This includes taking others’ perspectives, recognizing strengths in others, demonstrating empathy and compassion, and understanding the influences of organizations and systems on behavior.

Relationship Skills: Establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.

This includes practicing teamwork and collaborative problem-solving, resolving conflicts constructively, and showing leadership in groups.

GRADES 9-12





Sarah Bernhardt, *Self-portrait as a Chimera, inkwell*, c. 1879. Bronze, dark-brown patina. Acquired by the Clark, 2020.4a-d

A Creature of Her Own Creation

LEARNING OBJECTIVE

Students will create a self-portrait, inspired by Bernhardt's example and their own personal experiences, that communicates what they choose to project to their classmates and to the world.

BACKGROUND

French actress Sarah Bernhardt (1844–1923) is widely acknowledged as the first international stage star. During her career, she played over 70 roles in 125 stage productions all across the globe. Bernhardt was cast in a wide variety of roles; she played a 19-year-old Joan of Arc when she was 46, the male role of Hamlet when she was 56, and a 30-year-old man when she was 75 (and had recently lost her leg to amputation).

Bernhardt is also often considered the first modern celebrity, dubbed “Divine Sarah” by the press, not only because of her extreme talent and success but also because her life and career coincided with the development of both photography and pop culture magazines. Like many stars today, Bernhardt used the press to build her reputation and promote her fame, and like many celebrities today, the press both revered and reviled her.

Bernhardt did not conform to many of her time's social norms. To begin with, she was born to a single, Jewish mother at a time of great antisemitism and when women were expected to be married before having children. Rather than feeling less-than,

Bernhardt seemed to embrace both of these truths of her identity, even if French society was critical. Baptized a Catholic, Bernhardt was proud of her Jewish heritage and stood up against antisemitism throughout her life. Like her own mother, she proudly had a child as an unmarried woman.

In addition, Bernhardt cultivated an unconventional public lifestyle, boldly attracting attention in ways that both shocked and delighted the public. She enjoyed a unique fashion sense which was impossible to ignore—wearing extremely bedazzled outfits made out of luxurious fabrics, often designed to look like famous works of art come-to-life. She travelled with a collection of unusual animals including a cheetah, a monkey, a boa constrictor, and an alligator. Bernhardt even invited the press to photograph her sleeping in a coffin, though it is unclear if she actually slept in the coffin as a habit or if it was only for the photo-op. Bernhardt's life was a source of endless fascination to the public and fans avidly collected her memorabilia, including publicity photographs and posters from her theater productions.

Despite Bernhardt’s fame and popularity, she was often considered an “outsider” by established society during her lifetime. Still, she became a venerated symbol in France and in 1945, 22 years after her death, she was the first woman to appear by herself on a French postage stamp.

In addition to acting, Bernhardt directed plays, supervised both theater sets and costumes, wrote, painted, and even had some success as a sculptor. Here, she depicts herself in bronze as a chimera—a mythical animal—placing her head on the body of a griffin, with the wings of a bat, and the tale of a fish. The masks of comedy and tragedy—symbols of the theater—rest on her shoulders. Her wide eyes and long nose are framed above by her curly hair and from below by a high collar tied with a bow, a potent representation of her ability to transform herself in her roles and write her own story. The sculpture is also a functional inkwell, with a reservoir for ink in one of the books on her lap and a space for a feather pen in her hair. Bernhardt displayed her self-portrait in the lobby of the theaters where she was performing on her 1880 tour of North America.

DISCUSSION

How would you describe Sarah Bernhardt as seen in this sculpture? What do you think she was trying to show the viewer about herself? Why do you think she made her self portrait as a functioning inkwell?

Compare this inkwell to another bronze sculpture in the Clark’s collection, Degas’s *Little Dancer Aged Fourteen* (see Image 3 on page 28). What are some of the differences and similarities? How is making your own self-portrait different from another person making a portrait of you? Do you think an artist’s personal identity, beliefs, and values shape how they depict their subject?

Compare Bernhardt’s self-portrait with those of Edgar Degas (see Image 4 on page 29) and Pierre-Auguste Renoir (see Image 5 on page 30), in the Clark’s collection. What similarities do you see? How do their self-portraits differ? What do you think each artist is trying to communicate to the viewer? What might it tell you about their background and sense of self?

Art-Making Activity

Have students create a self-portrait, keeping in mind the following questions:

- What do you think people see or assume about you when they look at you?
- How would you like to be perceived by others and why?
- How can you project these values and characteristics in your portrait?

Remind students, they can choose a realistic or more abstract style for their self-portrait and encourage them to think about the type of materials they might use.

In the midst of the creation of their self-portraits, ask students to pause and gather in small groups with peers for an in-process critique. Invite students to take turns explaining what they've created so far, the reasons behind their creative choices, and what they hope to achieve with their artwork in the end. If they are stuck on how to execute or communicate something, encourage them to ask the group for feedback and to listen attentively to their classmates' constructive criticism.

Suggestions for critiquing each other's artworks include:

- Stating which elements of art (line, shape, forms, space, color, texture) are working well in the self-portrait and why.
- Suggesting to add or omit components to strengthen the artwork.
- Suggesting an artistic technique to help communicate intent.

Remind students, they do not need to take all of the suggestions offered by their classmates, but to keep an open mind to decide whether their peers' ideas will improve their self-portrait.

When the portraits are complete, have students present their self-portrait to the class. Ask them to discuss and explain their intent. Afterwards, take a moment to reflect. Is the piece successful in communicating what you have chosen to project? What have you learned about yourself and your classmates through this process? How was the in-process critique with peers helpful or hindering? Discuss what kinds of control we do or do not have in terms of how others perceive or see us.

Glossary

INKWELL

A small container for ink. An artist or writer dips his or her brush, quill, or dip pen into the inkwell as needed.

CHIMERA

From Greek mythology, a fire-breathing female monster with a lion's head, a goat's body, and a serpent's tail.

ANTISEMITISM

Hostility to, prejudice towards, or discrimination against Jewish people.

Image 3



Hilaire-Germain-Edgar Degas, *Little Dancer Aged Fourteen*, modeled 1879–81, cast 1919–21. Bronze with gauze tutu and silk ribbon, on wooden base. Clark Art Institute, 1955.45

Image 4



Hilaire-Germain-Edgar Degas, [*Self-Portrait*](#), c. 1857–58. Oil on paper, mounted on canvas. Clark Art Institute, 1955.544

Image 5



Pierre-Auguste Renoir, *Self-Portrait*, c. 1875. Oil on canvas. Clark Art Institute, 1955.584

Standards

MASSACHUSETTS ARTS FRAMEWORK

9th–12th Grade Foundations Visual Arts

6. Convey meaning through the presentation of artistic work. Describe how decisions about how an artwork is presented are connected to what the student wants to express, evoke, or communicate. (F.V.P.06)

7. Perceive and analyze artistic work. Analyze the style of an artist, and how it manifests itself in a given artwork. (e.g., examine influences on the artist). (F.V.R.07)

CASEL CORE COMPETENCIES

Self-awareness: Understand one’s own emotions, thoughts, and values and how they influence behavior across contexts.

This includes integrating personal and social identities, identifying personal, cultural, and linguistic assets, identifying one’s emotions, linking feelings, values, and thoughts, experiencing self-efficacy, and developing interests and a sense of purpose.

Social awareness: Understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts.

This includes taking others’ perspectives, recognizing strengths in others, demonstrating empathy and compassion, identifying diverse social norms, including unjust ones, and understanding the influences of organizations and systems on behavior.

Relationship skills: Establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.

This includes communicating effectively, practicing teamwork and collaborative problem-solving, resolving conflicts constructively, showing leadership in groups, seeking or offering support and help when needed.