

Rodin

An educator's guide
to the exhibit

Rodin: Maryhill Comes to Yakima

Adapted from:

August Rodin: His Work and Life ©1999
An Educator's Guide to the Rodin Gallery
at the Maryhill Museum of Art
by Colleen Schafroth and Mary Cooper



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Preparing for Your Museum Experience

The museum and school as partners

A museum is a special place that collects and cares for objects, as well as interpreting and exhibiting them for the public. When the students come to the museum, they have the opportunity to encounter objects in a three-dimensional space, an experience that complements their classroom and reading activities. The museum provides a visual experience and may often provide experiences for the other senses as well. Encounters with objects and artifacts provide an opportunity for a specific type of learning—size, texture, color, form, and the sensation of sharing your space with an actual historical object that you might not otherwise get from a photograph.

As a complement to your curriculum, the Yakima Valley Museum can be a partner in the learning experience. Activities in your classroom, both before and after the field trip to the museum, will help enrich the experience. You may wish to structure your study of *Rodin: Maryhill Comes to Yakima* through ideas outlined in this handbook.

Preliminary activities

This handbook has activities which can help you prepare for your visit to the museum. Classroom activities enrich your visit to the museum by providing a preliminary introduction to the exhibit students will see, enhancing their visit. Visiting the museum can also be fun over the internet; please visit our site at <http://yakimavalleymuseum.org>.

Visiting the museum

Visiting the museum will not only be an educational experience, but it can provide a fun outing for your students. Your class will explore the special exhibition *Rodin: Maryhill Comes to Yakima*, as well as touring the rest of the museum and the Children's Underground. Special arrangements can be made with the Museum Soda Fountain for a class visit.

Follow-up activities

Follow-up activities in your classroom will help reinforce your recent visit to the museum. Your students will be able to apply their field trip experience to classroom activities while you assess the value of their experience.

Evaluating your experience

Has this experience helped to meet your educational goals? How has this activity met your curriculum goals? An evaluation form has been included for you to provide valuable feedback to the museum so that we may enhance our educational activities in the future.

Plan your field trip to the museum so that you will have time to engage in preliminary classroom activities, arrange for transportation, contact the museum, and receive appropriate school and parent permissions.

- ⇒ Time: 1½ hours to visit the exhibit, tour the museum, and interact in the Children's Underground.
- ⇒ Cost: \$1.00 per student (\$15.00 minimum charge). No charge for teachers or chaperones. School purchase orders are accepted.
- ⇒ Limitations: No more than three classrooms may attend the museum at one time.
- ⇒ Parking: School buses may park and remain in the Loading Area next to the entrance walkway to the museum.

Schedule your trip with the Yakima Valley Museum:

- ✎ Decide on a date (Please decide on at least three dates in case the museum is already booked).

- ✎ Write down the number of students _____
time of day you wish to visit _____
school name _____
phone number _____
teacher name _____
- ✎ Call the Yakima Valley Museum at (509) 248-0747, and ask for the Education Department.

Check off each item as you complete it:

- ___ I have scheduled with the museum for
(date) _____ (time) _____ to _____
- ___ I have arranged for transportation.
The bus will pick us up at (time) _____
- ___ I have arranged for chaperones to accompany us on this trip, they are:

- ___ I have sent home permission slips
- ___ I have made name tags for chaperones and students
- ___ I have discussed museum etiquette with the students
- ___ I have finished preliminary activities with the students

Auguste Rodin (1840-1917)

August Rodin was born in Paris, France in 1840. Even as a young boy Rodin knew he wanted to be an artist. At the age of 14 Rodin convinced his parents to allow him to enter a government-run art school in Paris. At school Rodin drew, painted and modeled in clay. After learning a great deal at the school, Rodin learned even more about sculpting when he began working in the studio of A.E. Carrier-Belleuse, a famous sculptor in France.

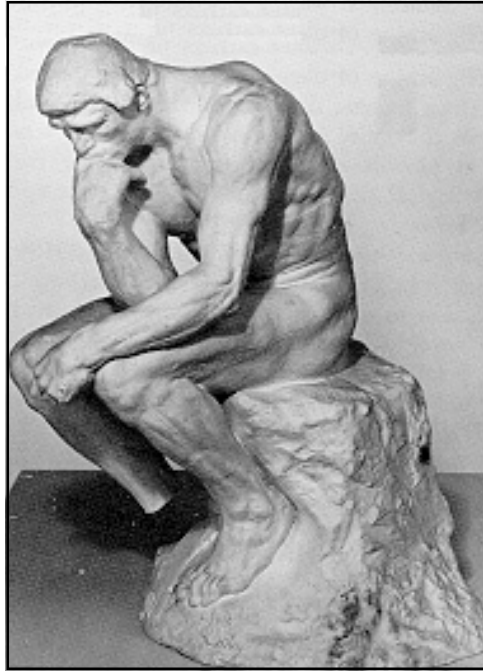
By the time he was 24 years old, Rodin was ready to become a professional artist. He sent a piece of sculpture, which he called *Man with a Broken Nose*, to the Paris Salon, an important exhibition held each year for artists in France. If an artist had a piece of work shown at the Salon, it meant that other artists and people interested in the arts believed he was very good. Rodin's *Man with a Broken Nose* was at first turned down, but then later accepted under a different name, *Portrait of a Roman*. Before long, many people wanted to buy sculptures by Rodin.

Rodin created many portraits and public monuments. Some of his most famous monuments were the *Burghers of Calais*, recognizing six heroes from the French town of Calais, and *Balzac*, honoring the great French writer, Honoré Balzac.

Rodin really liked people and wanted to know what people thought and how they felt. In his sculptures he showed us human emotions—love, hate, joy and sadness. Rodin believed that the smallest movement or gesture a person made could express feelings and emotions. That is why he was very interested in all parts of the human body.

Late in his career Rodin drew more and more, and unlike most artists, asked his models to move as he drew them so that he could better understand movement.

Rodin had become a very famous artist when he died in 1917. The work he did opened new ways of making art for artists that followed him.



Rodin's most famous sculpture was *The Thinker*. In it he wanted to express the idea that people think in order to create. *The Thinker*, shown here, is made of plaster and was sculpted in 1880. It is in the collection of the Maryhill Museum.

Auguste Rodin (1840-1917)

August Rodin was born in 1840 to a working-class family in Paris. A poor student, Rodin showed his artistic talent at an early age and was sent to the *École Impériale Spéciale de Dessin et de Mathématique* (the Petite École) where the young student learned modeling and drawing. Determined to enter the noted *Ecole des Beaux-Arts*, he applied and was rejected three times. Humiliated, Rodin began working for commercial decorators and sculptors. In 1862, after the death of his sister Maria, he gave up art and briefly entered the Order of the Fathers of Holy Sacrament. Upon leaving the monastery, he began working in the studio of the famous French sculptor, A.E. Carrier-Belleuse where he learned the business end of art.

When his compulsion to sculpt returned, Rodin rented his first studio. It is during this time that Rodin sculpted *Man with a Broken Nose*. He considered it one of his most important works, returning to the subject years later to create *Little Man with a Broken Nose*.

In 1870 Rodin went to Belgium with A. E. Carrier-Belleuse to decorate the Brussels Stock Exchange. He remained in Belgium for six years, during which time he traveled to Italy to study the work of Michelangelo. His work had a major impact on Rodin's future style.

Upon his return, Rodin sculpted *Age of Bronze* and in 1877 he exhibited it at the Paris Salon amid great controversy. The Salon was an important

annual juried art exhibition. Artwork shown at the Salon signified that the artist was accomplished.



The Age of Bronze (1875-76), shown in detail, was made so that Rodin could show off his skills as an artist. Although it was initially criticized, it eventually become one of his most popular pieces. This one, a bronze, is a smaller version, and is in the collection of Maryhill Museum.

Age of Bronze was difficult for people to accept because it offered a new direction in sculpture. Rodin departed from the accepted French academic style which favored fine-lined, allegorical figures for a style which emphasized the human form as a vehicle to express movement and emotion.

Despite criticism, Rodin began to receive important commissions, including a number of public monuments. His most famous include the *Burghers of Calais*, a monument commemorating a 13th century event in French history;

The Gates of Hell, large sculptural doors for a new decorative arts museum in Paris; and *Balzac*, a monument honoring the famous French writer. In all of his work, Rodin continued to use physical movement to reflect complex human emotions.

Rodin's obsession with the study of motion also appears in his drawings, which he did by the thousands. Asking his models to move freely about his studio, Rodin drew them in rapidly executed pencil sketches. Later he added watercolor washes to heighten the sculptural effect.

Throughout his life, Rodin was both severely criticized and openly championed for his innovations in sculpture. By the dawn of the new century, Rodin was lionized as the father of modern sculpture.

The Father of Modern Sculpture

Auguste Rodin has become known as the father of modern sculpture, implying that he has instituted a break from previous sculptural styles or maybe established a new paradigm. He has achieved this in several ways...

1) **Sculpture as an artwork in itself** – When Rodin began his artistic career, sculpture was primarily used as an architectural element or as a civic monument. Sculpture was created as part of an overall architectural design or as a decorative element. Rodin removed sculpture from this environment so that it could be appreciated as an object in itself. What is interesting is that his *Gates of Hell* was designed both as an architectural element, and also as an entity in itself. Many figures within the *Gates of Hell* were later reproduced as individual works; one such figure is *The Thinker*.

2) **Sculpture for the commercial market** – Rodin initiated the practice of mass reproduction of “fine art” sculpture. The Industrial Revolution brought about an expanding middle class with a demand for “fine art.” Rodin met this need by reproducing copies of his most popular sculptures. The Barbedienne foundry, between 1898 and 1918, produced 319 bronze casts of *The Kiss*. Many sculptors at this time were interested in having their sculptures reproduced on a larger or smaller scale. *The Thinker* was originally 28 inches high when created for the *Gates of Hell*. Rodin had it reduced to around 14 inches, for sale to the general public, and also enlarged it to 79 inches, for public display. The device used to do this was called the Collas machine, invented by a French engineer named Achille Collas. The machine, which resembled a lathe, was able to trace the original sculpture and cut a copy into blank material.

3) **Naturalistic sculpture** – Rodin’s lifelike sculptural figures were greeted with mixed reactions. Rodin broke from the accepted and expected by producing sculpture in common natural poses, rather than in traditional classical poses which glorified their subject. *The Age of Bronze*, his first major work to be presented to the art world was life-size, nude, and in a relaxed natural pose. When the work was presented in Brussels in 1877, Rodin was accused of creating the sculpture by making a cast directly from a live model.

4) **Sculpture which celebrates its raw material** – Rodin’s style was not necessarily unique; in many ways it was similar to that of Michelangelo, who worked 400 years earlier. Michelangelo never completed many of his sculptures and may have been aware of the artistic appeal of the “unfinished,” but this practice may not have been his original intention. The most famous examples are his “Bound Slaves,” which appear to be struggling to escape from the block of marble from which they were sculpted. Rodin, like the Renaissance master, also created many of his works to appear as if unfinished and emerging from the raw material.



First Funeral

Lost Wax Casting Process

Plaster... Clay... Bronze.

Each of the sculptures in the exhibit at the Yakima Valley Museum is made of one of these materials—materials which represent steps taken by Rodin in the production of a finished bronze sculpture. Although each piece is a “Rodin original,” not every work is a “finished sculpture.”

Creating a bronze sculpture is neither easy nor fast. It involves countless hours of work combined with painstaking attention to material and detail to create the necessary casts that produce the finished artwork. An original model for a bronze sculpture is made from a more humble material, such as wax, plaster, or clay. This is the beginning of a process requiring ten more very complicated steps:

1. The sculptor creates a model, which is generally made of plaster, clay, marble, stone, or wood.



2. An impression of the model is made in a bed of very fine, elastic material supported by a rigid outer mold. The supportive layer is designed to withstand the pressure of melted wax running through the mold.

3. This sharply defined mold is used to create a fireproof clay model, identical to the artist's original model.



4. The surface of the clay model is scraped, reducing it by the desired thickness of the final bronze.

5. After closing the mold around the clay model, wax is poured into the space between the model and the mold. This stage is crucial in producing a perfect reproduction of the initial sculpture. The result is a wax model which is hand finished to fidelity, incorporating the artist's signature, cast number and foundry seal.



6. A network of wax conduits, called sprues and gates, are attached to the model. They act as channels through which the wax, when heated, will escape.



7. A finely granulated ceramic is gradually applied to the surface of the model and its conduits until it becomes thick and coarse. The end result is called an investment mold. The mold is then dried and heated; melted wax now flows through the mold, leaving a space between the fire resistant clay model and the investment mold. This method of losing the wax is called the “lost wax method.”

8. The investment mold is then heated to a high temperature and covered with a coating, which must be completely dry before bronze pouring begins.



9. Molten bronze is then poured into the cavity of the mold, filling the space left by the wax model. The mold is broken and the metal appears - the figure and its conduits are an exact reproduction of the wax figure in Step 6.



10. The network of conduits is then cut and worked so that no trace of them can be seen. This procedure of hand finishing the bronze to perfection is called “chasing.” Remains of the fireproof clay model left inside the bronze are now removed.



11. Upon completion of the chasing, hot or cold oxides are applied to the surface of the bronze creating a thin layer of corrosion. This layer, usually brown, green or blue in color, is called the patina.



Text and images provided by the Iris and B. Gerald Cantor Foundation. This and other information available at: <http://www.cantorfoundation.com>



The Slide Narrative and Discussion

Slide #1: ***Portrait of August Rodin*** (Bronze, 1910)
Seraphin Soudbinine (Russian, 1870-1944)

Background: Seraphine Soudbinine, a Russian artist, was a marble cutter in Rodin's studio and created this bronze portrait of him. He greatly admired Rodin, and as a complement to Rodin, Soudbinine created a portrait of Rodin that mirrors one of Rodin's great monuments, *Balzac*.

Look: Soudbinine wanted to create an image of Rodin as a great man. Compare Rodin's *Balzac* to this portrait. Point out the sense of importance both pieces express. Artists will often borrow from other artists when they create. Borrowing (not copying) is widely accepted. Point out how Soudbinine borrowed the form and shape of Rodin's work, *Balzac*. Examine the differences.

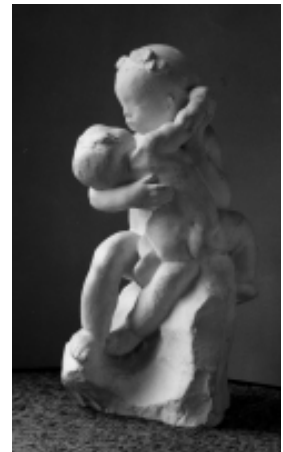
Discuss: How did Soudbinine, the sculptor, make Rodin look (alone, mysterious, monumental, imposing)? What do you think the sculptor thought of Rodin? Do you think he liked him? Do you think the sculptor has shown you how Rodin really looked? How would you sculpt Rodin?

Slide #2: ***Embracing Children*** (Plaster, 1881)

Background: Until Rodin became famous, he often had to sculpt small, showy pieces to earn a living. Small children in charming arrangements were popular.

Look: Look at how close together Rodin sculpted the children to create a feeling of closeness between them. Note how the figures wrap around each other. Look at their gestures.

Discuss: What do you think Rodin was trying to tell you about these children (love, family relationships)? Do you think they love each other? How do you think he has done this? Do you like this piece? Why?



Slide #3: ***Vase of the Titans*** (Terra-cotta, 1875)

Background: From 1864 to 1882 Rodin worked for the famous French sculptor, Albert-Ernest Carrier Belleuse (1824-1887). In 1875, he asked Rodin to create a vase based on the story of the Titans from ancient Greek legends. The Titans, the giant children of Gaea and Uranus, wanted to rule the heavens. After a great battle, Zeus (ruler of the heavens) forced them to hold up the heavens forever. Inspired by the work of the famous Italian sculptor Michelangelo (1475-1564), Rodin exaggerated the arms and legs of the Titans to better express their punishment. The vase is signed by Carrier-Belleuse because it was made in his studio.

Look: Look at how Rodin makes his figures larger and more muscular than normal (imagine the figures standing). By doing this, Rodin suggests both the strength and the defeat of the Titans. If your resources allow, compare it to examples of Michelangelo's work (such as the *Medici Tomb* figures). Point out the similarities and differences.

Discuss: How does Rodin compose the piece to suggest the strength and defeat of the Titans at the same time? The *Vase of the Titans* bears the signature of Rodin's employer and teacher, since, at the time Rodin made this piece, he was working and learning from Carrier-Belleuse. Today some artists hire other artists to make art under their name. What do you think? If your teacher signed your work of art and called it his or hers, how would you feel?

Slide#4: *Age of Bronze* (Bronze, 1875)

Background: The *Age of Bronze* was the first life-size figure exhibited by Rodin. He made it to show off his skills as an artist. When the work was first shown, Rodin called it *The Vanquished*. He wanted the sculpture to tell the story of an injured soldier. Rodin changed the title to *Age of Bronze* when he exhibited it in Paris. He renamed it because he thought that the work looked more like "one of the first inhabitants of our world, physically perfect, but in the infancy of comprehension, and beginning to awake to the world's meaning." To Rodin's surprise, people did not understand it, partly because it did not look like the sculptures people were used to seeing. Some even accused Rodin of making it from a real human body.

Look: Look at the way Rodin suggests movement with diagonal lines (the bent leg and arm). Note that he also suggests forward motion by placing the weight of the figure on one leg while the other leg raises to take a step. Point out how weight shifts from one side of the body to another while walking. Have your students experiment.

Discuss: Why do you think Rodin decided to change the name of the sculpture? Do you think the work looks like an injured soldier or one of the first humans on earth? What else could it be? Why do you think Rodin changed his mind about the piece? Why do you think people thought that Rodin had cheated and used a real human body to make his sculpture? Does it look that lifelike?



Slide #5

The Gates of Hell (Plaster, 1880)

From an historic postcard, photographed by Jacque Ernest-Bulloz (1858-1942)

Background: In August 1880 Rodin was commissioned by the French government to design a decorative door for a new museum. This commission launched Rodin's most important work. This monument was to be a set of bronze doors that would illustrate *The Divine Comedy* written by an Italian poet named Dante Alighierie (1265-1321) a long time ago. The story tells of a man whose love, Beatrice, died. In order to speak with her again, he journeys through hell into heaven.

Over the next twenty years, Rodin added, extracted, and modified figures until *The Gates of Hell* evolved, conceptually and sculpturally, to include some 186 figures depicting the depth and bleakness of the human condition. Rodin called the *Gates* his "Noah's Ark" of ideas and he frequently used figures from the *Gates* as independent works of art. Some of these include *The Thinker* and the *Fallen Caryatid Bearing Her Stone*.

The Museum of Decorative Arts was never built. Instead, the Gare d'Orsay railroad station was erected on the proposed site in 1900, the same year the Rodin exhibited his plaster *Gates* to the public. Therefore, the French government did not have the *Gates* cast in bronze. Nevertheless, *The Gates of Hell* was destined for its intended site. The Gare d'Orsay station has been renovated into the Musée d'Orsay, the Louvre's showcase for 19th century French art. Rodin's 1917 plaster model of *The Gates of Hell* is now exhibited there.

Five bronze casts have been made of **The Gates of Hell**. These are in Tokyo, Zurich, Paris, Philadelphia and Stanford.

Look: *The Gates of Hell* is quite large (24 1/2 x 13 feet). Explore the idea of size by marking the height and width on the walls of the classroom. Point out how the physical size of a work of art can be impressive. Point out the figure of *The Thinker* over the portal.

Discuss: Rodin sculpted 186 figures for *The Gates of Hell* over twenty years. Why would he want so many different figures or stories? Why do you think Rodin called the *Gates* his "Noah's Ark" of ideas? What would happen if Rodin made the *Gates* small? Would there be smaller figures? Fewer figures? Would all the figures be seen easily? Some of the figures became independent works of art. Why?





Slide #6: **Despair** (Bronze, 1880)

Background: This figure holds her raised left foot with her left hand. A similar work by Rodin is titled *The Little Dancer*. It reminds us of Rodin's drawings and sculptures of dance. In *Despair*, it looks as if the dancer is stretching her leg to warm her muscles before dancing. Rodin was always interested in movement, and for that reason he was interested in dance. In fact, he drew and sculpted some of the greatest dancers of his time. This figure appears on *The Gates of Hell* three different times.

Look: Diagonal lines in a work of art suggest movement. Point out the strong diagonal line of the leg as it is carried toward the sky.

Discuss: Many people think that this little figure suggests dance movement. What do you think? Does it look like the figure is dancing? If you were going to depict someone dancing, how might you do it? Why do you think Rodin put *Despair* onto *The Gates of Hell* three times?

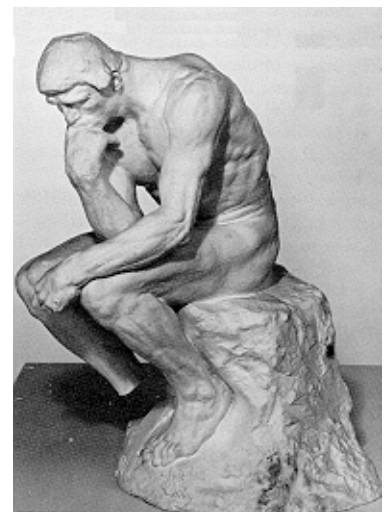
Slide #7 **The Thinker** (Plaster, 1880)

Background: Since the end of the 19th century *The Thinker* has symbolized Rodin and his art, and even thinking itself. Today it is very famous. However, Rodin did not consider it his best work. He originally thought of **The Thinker** as the center of interest in another monumental work, *The Gates of Hell*. Rodin wrote:

"The Thinker has a story. In the days long gone by, I conceived the idea of The Gates of Hell. Before the door, seated on a rock, Dante, thinking of the plan of his poem. Behind him, Ugolino, Francesca, Paolo, all the characters of 'The Divine Comedy.' This project was not realized. Thin, ascetic, Dante separated from the whole would have been without meaning. Guided by my first inspiration I conceived another thinker, a naked man, seated upon a rock, his feet drawn under him, his fist against his teeth, he dreams. The fertile thought slowly elaborates itself within his brain. He is no longer a dreamer, he is creator."

Look: Often artists exaggerate gestures in order to express a particular idea or image. People "think" in many different ways, but in this piece Rodin slightly exaggerates the act of thinking by creating a figure which leans and hold his head upon his chin.

Discuss: How do people think? What do they look like when they think? What are they doing? Do you think Rodin has captured the idea of what people look like when they are thinking? Would you do it differently? Why do you think *The Thinker* is so famous today?



Slide #8 ***Fallen Caryatid Bearing Her Stone*** (Terra-cotta, 1881)

Background: To the ancient Greeks, standing caryatids were columns in the shape of women that supported a building. Rodin's *Caryatid* is one of Dante's characters who carries the weight of her troubles on her back in the shape of a stone. The stone symbolizes her suffering. The *Caryatid* was originally placed in the upper left corner of ***The Gates of Hell***. Considered by Rodin to be one of his best sculptures, it was the first figure from the *Gates* to become a freestanding work of art.



Look: Look at the way the *Caryatid* is bent over close to the ground as if the stone will not let her rise. Artists often use such symbols to help them express ideas. The stone on Rodin's *Caryatid* represents the sorrows and injuries (physical and mental) that can hurt people. Compare the *Caryatid* with the *Vase of the Titans*. Point out that both works have figures holding heavy weights on their backs.

Discuss: How does Rodin make us feel that the figure in this work is suffering? What kind of problems do you think this figure might have? Why? Do you ever feel this way? Rodin believed that the ***Fallen Caryatid Bearing Her Stone*** was one of his best works. Compare it to ***The Thinker***. Which work looks better to you?

Slide #9 ***Danaid*** (Bronze, c 1885)

Background: The classical subject of the Danaids, the condemned water carriers of Hades, was merely a pretext for Rodin to create a daring image of deep despair. Rodin placed the ***Danaid*** in relief in ***The Gates of Hell*** (thus emphasizing her unhappy fate) and lent the full statue, as seen here, to exhibitions in Venice and Oslo, where it was entitled ***Spring***.

Look: Is the figure in a natural or artificial pose? Think about what the artist, Rodin, was hoping to express in this sculpture with the use of texture and position of the figure.

Discuss: How has Rodin complemented or contrasted textures in this piece? Does the smooth form of the texture of the figure emerge or melt into the rough texture of the base?



Slides #10&11 *Je suis belle* [I am Beautiful, The Abductor, Carnal Love] (c1882)

Background: This figure employed two figures from the Gates of Hell: the *Fallen Man* from the lintel holds the *Crouching Woman*.

Look: Rodin has maintained a sense of balance in a situation that seems precarious when applied to actual human figures. The result is an amazing composition with the precariously perched woman balanced by the strength of the man's widespread legs and arched back.

Discuss: How has Rodin maintained a balance in the sculpture, or do you gather a sense of impending collapse? How has Rodin's sense of movement carried into this piece?



Slide #12

Minotaur (Bronze, c1886)

Background: In the throes of passion, the excited bearded creature, half-human, half-beast, seems to attack an unwilling young victim.

Look: Do the two figures demonstrate real violence? On the contrary, he cradles the female figure, his right hand holding her thigh; though trying to pull her fingers away, she does not struggle but, inwardly recoiling, becomes rigid.

Discuss: What impressions do you get from this piece? Is there a mixture of emotions? Do they contrast or complement each other?

Slide #13 *Jean de Fiennes* (Plaster, 1885-1886)
Study for *The Burghers of Calais*

Background: Rodin decided that Jean de Fiennes was the youngest of the burghers and he sculpted him with a youthful body and long wavy hair. Of all the figures in the monument, it is Jean de Fiennes that seems to be looking back toward the city of Calais and the family and friends he may never see again. He appears to be questioning his fate.

Look: Rodin created *Jean de Fiennes* with outstretched hands, a haunted face, and a twisted body. Look at the hands and head in this figure. Notice how large they are compared to the rest of the body. Rodin emphasizes the gesture of the hands by making them larger. Point out the triangular composition running from one hand over to the other, then up to the face and back down to the other hand. By doing this, Rodin makes the hands and face very important. The hands and face gestures are what you notice first. Look at how the figure appears to be looking behind him.

Discuss: How do you think Jean de Fiennes feels? Sad? Lonely? Why? Why do you think Rodin made him look so sad, and how did he express this in the sculpture?



Slide #14 *Study for Head of Balzac* (Bronze, 1897)

Background: Honoré Balzac (1799-1850) was a very famous French writer, now considered a genius. In 1891 Rodin was asked to create a monument to honor him. Rodin researched Balzac's life, read his books, looked at photographs of the author, even visiting Balzac's native town, Tours, to get a sense of where he lived and to sculpt the features of the people living there. When Rodin finished *Balzac* in 1898 no one liked it and the sculpture was rejected by the people who had commissioned his work. Rodin placed it in an open meadow in his home in Meudon.

The work in the collection at Maryhill is a study for Balzac's head.

Look: Rodin wanted to emphasize the genius of this great French writer so he sculpted him with heavy masses of hair, implying a wild disorder often associated with genius. Point out that Rodin used rough textures to emphasize the hair, suggesting the creative spirit of Balzac.

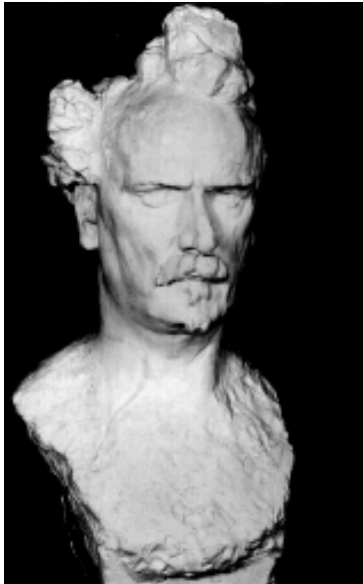
How does this image compare with that of the *Portrait of Rodin* by Seraphin Soudibinine?

Discuss: What do you think Rodin is trying to tell you about Balzac? Why do you think the sculpture was rejected? Do you like it? Why do you think Rodin's friend, Soudibinine, wanted his *Portrait of Rodin* to look like Rodin's Balzac?



Slide #15 *Henri de Rochefort-Luçay* (Plaster, 1891)

Background: Rodin became so famous that many people wanted him to do their portrait, and Rodin was very interested in capturing the sense of the person in a portrait. This is a portrait of the famous French writer and journalist, The Marquis Henri de Rochefort-Luçay (1831-1913). Rochefort-Luçay unfortunately did not like the portrait.



Look: Notice that here Rodin created a portrait of a man who looks serious and important. Compare the way Rodin modeled the hair to the face. The hair is rough with lots of texture while the face is smooth.

Discuss: What do you think Rodin was trying to tell you about Henri de Rochefort-Luçay? Is he happy? Serious? Although Henri de Rochefort-Luçay thought that the portrait that Rodin did of him was a great work of art, he did not like it and stored it away in his attic. Why do you think Henri didn't want to see it? Do you think it is good? If Rodin had done your portrait, do you think you would have liked it? Or would you have wanted to hide it also?



Slide #16 ***Christ and the Magdalene*** [Christ on the Cross Embraced by Mary Magdalene, Prometheus]
(Plaster, 1894)

Background: Rodin combined a small version of a Christ from 1886 (now lost) with a female figure from *The Gates of Hell* in a sculpture which is neither a freestanding group nor a relief. The background is an absolutely integral part—the devouring nothing from which the martyred body of the Saviour emerges. Rodin gives emphasis to the Magdalene, who transcends her traditional gesture of grief to express a mystical unity.

Look: How has Rodin captured a moment when Magdalene is involved in the crucifixion of Christ? Look carefully at each point of contact between Magdalene and Christ. How do the body positions and movements help convey the experience?

Discuss: How do the rough and smooth textures complement or contrast each other? What emotions or feelings are expressed in this piece, and how is this represented in the sculpture?

Slide #17 ***Kneeling Woman in a Dress*** (Watercolor and pencil, after 1900)

Background: While Rodin drew throughout his career, it was not until the 1890s that he began to sketch the human figure in the style seen at Maryhill Museum of Art. Always interested in the study of the human form in motion, Rodin hired people to move freely around the studio, striking natural poses at will. Rodin would record their movements in rapidly executed pencil contour sketches. Later—even weeks or years later—Rodin would add watercolor washes to the drawings to add an elusive charm or a heightened sculptural effect.

Look: Rodin was always interested in drawing just enough to express what he wanted to express. Note how simple his lines are and that he used a very limited amount of color.

Discuss: What do you think Rodin wanted to express in this drawing? Does the woman look quiet? Sad? Happy? Or was Rodin just creating a picture of a woman kneeling in a blue dress? What about his use of line? Do the lines make the picture more or less interesting?



Slide #18,19 & 20 Rodin Exhibit, Yakima Valley Museum

Classroom Activities

1. Explore the expressiveness of the human body – the way it can communicate feelings and ideas –by asking your students to act out the following human emotions:

Sorrow	Fear	Sneakiness	Happiness	Sadness	Surprise
Meanness	Gentleness	Anger	Distress	Caution	Bravery

Have them act out the following activities:

Thinking	Twisting	Sitting	Walking	Gesturing
Standing	Creating	Dancing	Dreaming	

2. Use one of the images in this packet and show it on the screen. Ask your students to write five to ten words down about the piece. Then ask them to write a poem or piece of prose with those words. Share some of these works with the whole class.
3. Ask your students to pick one of Rodin's works of art to write about. Encourage them to first describe the work as accurately as they can. Then have them write about what they think Rodin was trying to do in creating the piece, and finally asked them to express an opinion on whether Rodin accomplished his goal.
4. The following is a list of famous sculptors. Have your students look up one of these artists and compare their work with the work of Rodin. Is it different? What is the subject matter? What is the material? Is the artist expressive (like Rodin)? Or is the artist more reserved? What about the texture, space and size of the pieces? Do they like Rodin's work better?

Marcel Duchamp (1887-1968)	Jean-Antoine Houdon (1742-1828)
Andrea del Verrocchio (1435-1488)	Antonio Canova (1757-1822)
Horatio Greenough (1805-1852)	Ernst Barlach (1870-1938)
Umberto Boccioni (1882-1916)	Alexander Calder (1898-1976)
François Rude (1784-1855)	Claus Sluter (Active 1380-1405/6)
Gianlorenzo Bernini (1598-1680)	Constantin Brancusi (1876-1957)
Henry Moore (1898-1986)	Lorenzo Ghiberti (1378-1455)
Luca della Robbia (1400-1482)	Donatello (c. 1386-1466)
Michelangelo Buonarroti (1475-1564)	Antoine-Louis Barye (1796-1875)
Camille Claudel (1864-1943)	Anne Whitney (1821-1915)
Deborah Butterfield (b. 1949)	Louise Nevelson (1899-1988)

5. Look for and research public monuments that exist in your community. Take pictures, collect information, interview the artists (if still living), and create a catalog of the work. This could be deposited in local libraries, city offices, or community art centers.
6. Choose one (or all five) of the discipline-based art lesson plans included in this packet.

Discipline-Based Art Lesson Plan

Big Idea/Unit: Group Sculpture

Objectives (for each of the four disciplines):

Grade Level: K-12

<i>Aesthetics</i>	<i>Art Criticism</i>	<i>Art History</i>	<i>Production</i>
Student will value sculpture as an abstract art form used to convey feeling	Student will identify line, texture, form, balance, and movement in a Rodin sculpture	Student will gain historical and biographical information about Auguste Rodin.	Student will create a simple abstract sculpture showing action.

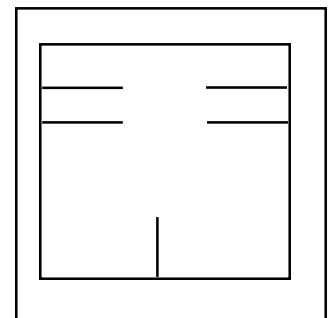
The Lesson:

<i>Visual Resources</i>	<i>Production Materials</i>	<i>Lesson Criteria</i>	<i>Vocabulary</i>
August Rodin sculpture showing action: <i>Jean de Fiennes</i> , <i>Embracing Children</i> , or <i>Despair</i>	heavy-duty foil: 15"x18" scissors staplers 5"x5" cardboard	1. Create an abstract action figure from cut foil. 2. Arrange figure to show action.	sculpture simplify abstract action figure

Procedure:

Visual Analysis: Scan sculptures (or images of sculptures) by Rodin for line, form, balance, and action.

Demonstration: Show five cuts into the sides of a large rectangle of heavy foil as diagramed. Leave foil flat on the table. First crumple the sides in at the top to form the head. Then crumple and squeeze the arm sections. Then crumple and squeeze the right side to form the body and right leg. Repeat on the left to form the left side of the body and the left leg. Continue squeezing and manipulating the foil until you have formed a rather firm and solid figure. Then bend the knees, elbows, waist and neck to show whether your figure is running, jumping, throwing a ball, etc. Mount on a square of cardboard with a stapler.



cuts in foil

Evaluation and Critical Analysis: Evaluate student production using lesson criteria.

Historical/Cultural Reference: Auguste Rodin (1840-1917) was intensely interested in expressing movement in his sculptures. Many of his sculptures twist and move in space.

Extension: Students can use foil figures to practice drawing figures in action. Try to give the drawing gesture and movement. Use pencils, felt pens, or oil pastels. Add clothing and environmental details. Create multiple figures which relate to each other. Students could also write stories about their figures.

Discipline-Based Art Lesson Plan

Big Idea/Unit: Group Sculpture

Objectives (for each of the four disciplines):

Grade Level: K-12

<i>Aesthetics</i>	<i>Art Criticism</i>	<i>Art History</i>	<i>Production</i>
Student will explore the use of sculpture to express social concern.	Student will compare form, balance, and expressive qualities in sculptures and student production.	Student will gain historical and biographical information about Auguste Rodin.	Student will sculpt a clay figure to be a part of a group sculpture that makes a social statement.

The Lesson:

<i>Visual Resources</i>	<i>Production Materials</i>	<i>Lesson Criteria</i>	<i>Vocabulary</i>
August Rodin sculpture showing groups: <i>The Vase of the Titans</i>	clay brown paper bag found "tools" (ice cream sticks or plastic knives) damp paper towel	1. Sculpt a clay figure to be combined with other figures as a group sculpture. 2. Arrange figures with the group sculpture to show balance and/or dominance. 3. Express emotion and depict a social cause.	sculpture modeling bronze carving three-dimensional subtractive additive

Procedure:

Visual Analysis: Scan sculptures by Rodin for line, form, balance, and emotion. Talk about the stories or social causes each composite sculpture expresses.

Demonstration: Show setup of work space for clay. Manipulate clay to show modeling and carving techniques. Show combining separate clay figures on a flattened platform or base to make a group sculpture piece. Show procedure for scoring and use of slip to adhere clay pieces.

Production/Activity: Divide class into groups of five or six. Review vocabulary and criteria. Students will each sculpt a figure to be combined with other figures as a group sculpture. Each group should choose an emotion or cause to depict together. Establish distribution of clay and materials, cleanup, and storage procedures. Beginning with a clay block, students will model and carve to create an individual figure. With other members, they will arrange figures together to form a group sculpture.

Evaluation and Critical Analysis: Evaluate student production using lesson criteria. Talk about arrangements and social cause or statement.

Historical/Cultural Reference: Auguste Rodin (1840-1917) competed with other artists to win this important commission by researching the story, developing drawings and studies, and creating a maquette or model of the finished work for review.

Extension: Students could choose people or historical events they have been studying to portray. Like Rodin, they could research their topic and write a persuasive argument to the "City Council" as to why their artistic interpretation should be purchased.

Discipline-Based Art Lesson Plan

Big Idea/Unit: Sculpture of People

Objectives (for each of the four disciplines):

Grade Level: K-12

<i>Aesthetics</i>	<i>Art Criticism</i>	<i>Art History</i>	<i>Production</i>
Student will consider the differences in two and three dimensional art forms.	Student will talk about figures in art while scanning for shape and form.	Student will gain historical and biographical information about August Rodin.	Student will model a clay figure in a sitting or resting position.

The Lesson:

<i>Visual Resources</i>	<i>Production Materials</i>	<i>Lesson Criteria</i>	<i>Vocabulary</i>
August Rodin sculpture showing people: <i>Age of Bronze</i> , <i>Vase of the Titans</i> , <i>The Thinker</i> , <i>Jeanne de Fiennes</i> , and <i>Embracing Children</i> .	clay brown paper bag found “tools” (ice cream sticks or plastic knives) damp paper towel	1. Make a clay sculpture of a person: -by modeling clay -squeezing and pulling out forms -adding texture. 2. Make the figures standing, sitting or resting.	sculpture modeling form model three-dimensional portrait cylinder texture

Procedure:

Visual Analysis: Scan a Rodin sculpture of a figure for shape, form, texture, three-dimensions, and expressive qualities.

Demonstration: Show modeling from a cylindrical form. Show cutting, squeezing and pulling clay to form legs, arms, and head. Show turning and working from all sides. Show adding texture. Show positioning figure to stand, sit, or rest.

Production/Activity: Review vocabulary and criteria. Distribute materials. Students start with long cylinder form. Cut one end to form legs. Make cuts on each side to begin arms. Pinch and model clay to form neck and head. Add features and textures by carving, incising or adding. Clean up.

Evaluation and Critical Analysis: Evaluate student work using lesson criteria. Appreciate student work for form, texture and expressive qualities

Historical/Cultural Reference: Auguste Rodin (1840-1917) exhibited *The Age of Bronze* at the Paris Salon where it drew the accusation that it was a direct cast of a living model. Rodin preferred to sculpt people because he was interested in expressing human emotions.

Extension: Students could hold their own exhibition. They could design the exhibit, write the labels, install the exhibit, create announcements, hold an “opening,” and invite parents to visit the exhibition.

Discipline-Based Art Lesson Plan

Big Idea/Unit: Sketching Sculptural Forms

Objectives (for each of the four disciplines):

Grade Level: K-12

<i>Aesthetics</i>	<i>Art Criticism</i>	<i>Art History</i>	<i>Production</i>
Student will define and discuss scale as it relates to sculptural forms.	Student will scan sculpture for line, form, texture, space, and expression.	Student will gain historical and biographical information about Auguste Rodin.	Student will sketch a sculpture of their choice from three different distances.

The Lesson:

<i>Visual Resources</i>	<i>Production Materials</i>	<i>Lesson Criteria</i>	<i>Vocabulary</i>
Auguste Rodin sculptures at the museum. (Commercially produced copies would work as well.)	white drawing paper pencils view finders	1. Sketch a sculpture of your choice from three different distances, including extremely close and far away. 2. Use different lines. 3. Show texture, form and space.	line form texture space scale

Procedure:

Visual Analysis: Students will individually scan their chosen sculpture for line, form, texture, space, and expressive qualities.

Demonstration: Discuss observing a sculpture from different angles and distances. Show use of a cardboard viewfinder. Show drawing a sketch.

Production/Activity: Review vocabulary and lesson criteria. Students choose a sculpture and select a spot from which to view it (after first looking at it from all angles). Students will do three sketches of the sculpture from varying distances, including very close and far away. Students should be observant but work fairly quickly. Encourage students to really look and record what they are seeing.

Evaluation and Critical Analysis: Evaluate student production using lesson criteria.

Historical/Cultural Reference: Auguste Rodin (1840-1917) sketched extensively throughout his career. In addition to sketching from live models moving about his studio, he would sketch ideas for a sculpture to solve design problems in a work.

Extension: Following the above activity, students should choose a sculpture and distance (or point of view) for a larger mixed media drawing. Include the setting or add to the composition to strengthen the sculptural form. Have available a variety of colored paper for collages, crayons, pastels, etc. Students could take turns sketching each other.

Discipline-Based Art Lesson Plan

Big Idea/Unit: Portraits in Clay

Objectives (for each of the four disciplines):

Grade Level: K-12

<i>Aesthetics</i>	<i>Art Criticism</i>	<i>Art History</i>	<i>Production</i>
Student will consider the uniqueness of sculpture as an art form.	Student will compare visual and expressive qualities in sculptures.	Student will gain historical and biographical information about Auguste Rodin.	Student will render portraits (busts) in clay while developing skills in sculptural production.

The Lesson:

<i>Visual Resources</i>	<i>Production Materials</i>	<i>Lesson Criteria</i>	<i>Vocabulary</i>
Auguste Rodin portraits: <i>Henri de Rochefort de Luçay</i> , and <i>Head of Balzac</i>	clay brown paper bag found “tools” (ice cream sticks or plastic knives) damp paper towel	Make a three-dimensional portrait (bust: -add features -show details and texture -express ideas or feelings	sculpture modeling bronze carving three-dimensional bronze additive portrait subtractive

Procedure:

Visual Analysis: Scan sculptures by Rodin for form, technique and emotion.

Demonstration: Show setup of workspace for clay. Manipulate clay to show modeling and carving techniques. Show adding features and textures.

Production/Activity: Review vocabulary and criteria. Establish distribution, cleanup and storage procedures. Begin with a cylindrical clay form. Stand the cylinder up and pinch in near the bottom to form the neck and shoulders. Make the neck thick and the shoulders wide to hold up the head. Shape the head using modeling and carving techniques. Pinch the clay to form hair and nose. Be sure to turn the sculpture so that you see all the sides as you work. Add details and texture. Express emotion. Allow for cleanup.

Evaluation and Critical Analysis: Evaluate student production using lesson criteria.

Historical/Cultural Reference: Auguste Rodin (1840-1917) was born in Paris where he was educated in the arts as well as literature and history. His early sculpture was met with rejection. But by the end of Rodin’s career, he had become so admired that many rich and famous people began to ask Rodin to do their portraits..

Extension: Students could write a description of another person, using descriptive words. Students might also enjoy collecting political cartoons to study how cartoonists exaggerate the physical features of prominent people to create a cartoon.

Talking to Kids about the Nude

Auguste Rodin was interested in capturing the essence of the human soul and felt that was best expressed through the natural movements of the body. Because of this, Rodin's work relies heavily on human figures. Rodin, in his search for the truth usually sculpted his figures as nudes.

Students are certainly no different from the rest of us in their responses to the nude. The nude image invokes a variety of emotional responses including embarrassment and feelings of vulnerability. Uncertain as how to respond, students might express their emotions in giggles, snickers, jokes, and whispers to their peers or they may chose to ignore it altogether.

In order to understand Rodin's work, students need to get beyond their initial, emotional reactions. Talk about the idea of the nude as a traditional subject matter for artists. Once past this barrier to understanding, students will be better able to understand the art of Rodin. The essay which begins on the following page discusses the nude as a traditional subject matter in art. It should help your students grasp the difference between naked and nude, and allow them to see Rodin's work as art rather than a series of surprising images.



Youth Triumphant c. 1894

The Nude in Art

Being confronted by the nude, is for most of us, if we are honest, an initially uncomfortable experience. After all, the nude is an expression of being naked—of being without clothes, and that produces a variety of emotional responses that are not always pleasant. However, there is a vast difference between the idea of being naked and the concept of the nude in art.

The dictionary defines naked as “without clothing on the body; nude” and nude as “without clothing, naked.” Although it appears that both words express the same content, it is worth noting that the dictionary adds that the word nude, used as a noun, has a specific association in artistic representation. Thus the dictionary has distinguished the word nude by referring to it as an artistic form whereas the word naked has no such distinction.

In art, the word nude is rich with associations. Among other things, it can imply balance, beauty and confidence as well as despair and pathos. Artists often see the nude to help them interpret human emotions and actions enabling them to better express their ideas about what it means to be human.

Although examples of the nude as subject matter can be traced back into prehistory, it was the Greeks who first created the idea of the nude as a symbol for truth. The Greeks believed that truth could be found in something they called the harmony of nature. This idea was the basis for a complex philosophy which relied on the proper rules of proportion and mathematics to create a natural order and balance in the world. Truth was harmony, and harmony was created through the balance of extremes; order and chaos, geometry and the organic, body and soul.

The nude offered the ideal subject matter with which to express this sense of harmony in the universe. It was an obvious and natural choice as a symbol for humanity. For the Greeks, the unclothed human body came to symbolize the balance between the worldly and the unworldly and, therefore, a kind of idealized truth.

With the advent of Christianity, the nude became associated with creation. God created Adam and Eve, and he created them without clothes. Indeed, for many artists clothes have come to represent the secular, everyday world—the very same world of sin into which Adam and Eve were expelled from the Garden of Eden. The unclothed body, with its ability to express physical and emotional states, offers the careful observer a window into the soul. Clothes could obscure this window, hiding the truth from the artist’s observing eye.

Expanding upon the Greek idea of truth, harmony and balance and the Christian concept that God created a perfect image for man, artists for centuries have used the nude to express their ideas about humanity in their work. Some artists represent truth through idealized beauty, often symbolized by the perfect image of the human form. For others, truth can be found by creating images based on an everyday reality that can be brutal or ugly as well as beautiful. For all artists, it seems, the nude remains a subject matter which can be used to express a vast range of ideas about human nature.

On a more practical level, the nude has been seen as a learning tool to help artists develop technical skills. Because the human form is considered difficult to represent, it has been used to teach mastery over those elements of art—drawing, volume, light and dark, proportion, perspective and color—so necessary for an artist’s work. For many artists, the nude remains a tool towards the development of good skills.

In the final analysis, the nude has an honored place in the history of art because it encompasses a host of associations which has allowed artists throughout the centuries to express their ideas about the human condition in all its varied forms. Artists have used it as subject matter to search out the truth of representation, as they see fit. After all, as Kenneth Clark, a well known art historian, writes, “it was not an artist who said the word was made flesh, and dwelt among us...full of grace and truth.”

The Nude in Art:Notes

1. *The American Heritage Dictionary*. Second College Edition. Boston, Mass.; Houghton Mifflin Co.,; 1985. It is worth putting the full definitions here to show the range and variety of associations that both nude, and especially naked, have.

Naked: 1. Without clothing on the body; nude. 2. Without covering, especially the usual covering; a naked sword. 3. Devoid of vegetation, trees or foliage; stripped or bare. 4. Without addition, concealment, disguise or embellishment; the naked facts. 5. Devoid of something specified; naked of all pretense. 6. Defenseless; vulnerable. 7. Botany: a. Not encased in ovaries: naked seeds. b. Unprotected by scales: naked buds. c. Lacking a perianth: naked flowers. d. Without leaves or pubescence: naked stalks. 8. Lacking protective covering such as scales, fur, feathers, or a shell. 9. Law: Unsupported or uncorroborated by authority, evidence or proof.

Nude: 1. Without clothing; naked. 2. Lacking any of the various legal requisites, such as evidence. -n.
1. The nude human figure especially in artistic representation. 2. The condition of being unclothed; in the nude.

2. Kenneth Clark. *The Nude: A Study in Ideal Form*. Princeton, N.J.: Princeton University Press, 1956. pg. 29.



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* The most recent scholarship which is well written.

** This is an excellent book which can be quickly read.

*** This is a very good article on Rodin and his work that should be easily understood by older students.

Abstract: An abstract piece of art is usually nonrepresentational but based on the real world.

Additive: Some sculptures are created by adding material to a basic core of material to build up the form. A method usually used with clay.

Atelier: An artist's workshop or studio where young artists can work and learn more about their art form.

Balance: The achievement of equilibrium among the various parts of a composition.

Bronze: An alloy of copper and tin which is used by artists to create sculpture. Often a sculpture made of bronze is referred to as a "bronze."

Carving: A sculpture which has material, such as marble or wood, cut or carved away to create something. It is a subtractive process.

Composition: The arrangement of shapes and forms in a work of art.

Contour: The outline of a shape which suggests volume or mass. A good example might be a page from a coloring book in which the image has been sharply delineated by dark black lines.

Form: The three-dimensional external appearance of a surface. It can be geometric, free-form, organic, or angular. Generally it is an outline of a thing, animal, or person.

Frieze: A decorative, horizontal band.

Line: A mark or stroke, long in proportion to its width. Line can be straight, curved, horizontal, vertical, diagonal, zigzag, thick or thin, etc. Line can be obvious or implied in a work of art.

Modeling: The creation of an artwork by building up a soft material, like clay or *papier mâché*, to create something. It is an additive process.

Negative Space: The space or appearance of space which surrounds or pierces an object in a work of art. In a sculpture the open area is the negative space.

Positive space: The space or appearance of space taken up by an object in a work of art. In sculpture, the solid form is the positive space.

Portrait: A likeness of a person.

Public monument: A monument, such as a sculpture, building or architectural element, erected as a memorial to recognize an important person or an event.

Relief: A sculpture which is carved so that the design is raised from or sunk into the surface of the material from which it is made. A coin is a good example of a raised relief.

Retrospective: A retrospective exhibition that exhibits all of the major work created in one artist's lifetime.

Rococo: A style which originated in France during the 18th century characterized by fanciful asymmetric ornamentation.

Scale: A proportion used to establish a relationship between objects.

Sculpture: A three-dimensional object, realistic or abstract, which has been carved, modeled or constructed either in the round or in relief. It has height, width, and depth and exists in real space.

Sculpture in-the-round: An object which is made to be looked at from all sides.

Space: The distance or area between shapes. Shapes can be arranged in space many different ways: overlapping, rows, size, etc.

Study: The preliminary work by an artist as a kind of outline or blueprint for the final work of art. Also an experimental interpretation.

Subtractive: Some sculptures are created by subtracting material from a core to create a work of art. Also an experimental interpretation.

Terra-cotta: A hard, semi-fired, waterproof ceramic clay used in pottery. It is usually reddish in color.

Texture: The surface of a piece of sculpture which has been made to be distinct from the color or form.

Three-dimensional: Either existing or appearing to have extension or space.

Titans: The children of Uranus and Gaea, giants, who sought to rule the heavens and were overthrown by Zeus.

A special thanks to the following for their assistance:

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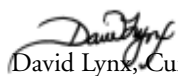
Betty Long, Registrar, Maryhill Museum of Art

Collen Schafroth, Curator of Education, Maryhill Museum of Art

John A. Baule, Director, Yakima Valley Museum

Andy Granitto, Curator of Exhibits and Programs, Yakima Valley Museum

Vicki Schluneger, Yakima Valley Museum



David Lynx, Curator of Education, Yakima Valley Museum

Evaluation

To help us create better educational materials for future exhibits, we would like your input about this publication and the exhibit *Rodin: Maryhill comes to Yakima*.

1) Did you use this teacher's guide, and would you like to receive other guides for exhibits at the museum?

2) What aspects of this guide did you find most useful?

3) What aspects of this guide could be improved or eliminated?

4) What other subjects in your curriculum that are covered under Yakima natural or cultural history would you like to see covered at the Yakima Valley Museum?

5) Did you visit the exhibit with your classroom?

6) Did you find the pre-visit materials helpful?

7) Did you use the site materials?

8) How did the students respond to the visit? Have you evaluated learning outcomes?

9) Did you find the exhibit useful? What aspects did you find helpful, or would like improved?

10) Were aspects of the exhibit and guidebook applicable to your grade level? Why or why not?

Thank you for your input. Please mail this form to:

Yakima Valley Museum
Attn.: Education Department
2105 Tieton Drive
Yakima, Washington 98902