

Learning to Look:

Introduce the painting to the students, guiding their looking and using open-ended questions to elicit their personal responses.

- ▶ *This is not the time to focus on the background information; save it until the students have shown interest in the information, generated some questions and tried to answer their questions through looking!*



“Take a few minutes to look quietly at the image.”

Older students could write down their thoughts while looking.

“What do you see?”

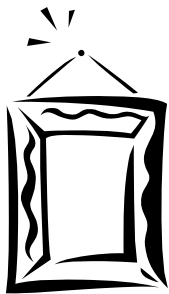
This is an opportunity for everyone to offer an idea, as each new thought enables everyone to see new things. Precise verbal descriptions help to clarify and identify details and usually allow for “correction” of any unsubstantiated ideas.

- ▶ *Teacher facilitates the discussion but should not be an expert on what “should” be seen, or how the painting “should” be interpreted!*

“How does the artist help us to see that?”

Colors used, placement of objects in the composition, use of light and shadow to highlight details, use of strong or dynamic lines, size of objects, and other decisions made by the artist can help us to “read” the painting.

“What questions do you wish you could ask the artist?”



Looking to Learn:

The suggested activities are strategies to enhance student observation and analysis skills while having fun looking and learning.

Make copies of the worksheets for use by individuals or groups of students.

Project the image and outline selected features on blackboard or large paper.

Students can then add appropriate details or “continue the story” in mural-form.

Create a museum-in-the-classroom (or hallway) so students can see each other's work and share their ideas.

Art Alive! – Lessons for the Primary Classroom

Sunday Morning, 1907
Jerome Myers, American, 1867-1940
Oil on canvas
98.74



LET'S LOOK: What do you see?
What in the painting makes you say that?
How does the artist help you to see that?
What questions do you have?

STUDENT ACTIVITIES:

Five Senses

Ask students to imagine and describe textures, smells, sounds, and tastes they “see” in the artwork. What specific details are they “reading?”

Using the line drawing of the painting, students can fill in the missing details that they think are important.

Then What Happened?

Introduce the artwork as if it were a scene from a storyboard. Ask the students to imagine how the story might continue (group activity).

Using the storyboard worksheet, the students can draw additional or alternate scenes using details gleaned from the brainstorm session.

Art in Action

Translate the painting into theater: students can take turns in the role of the characters, creating a few moments of dialogue or action.

Experiment with still poses and action scenes.

Photograph the students in their poses and compare with the painting.

TARGETED SKILLS:

description, details, vocabulary,
point of view

story structure, details, sequencing

description, inference, prediction,
point of view

Art Alive! – Lessons for the Elementary Classroom

Sunday Morning, 1907
Jerome Myers, American, 1867-1940
Oil on canvas
98.74



LET'S LOOK: What do you see?
What in the painting makes you say that?
How does the artist help you to see that?
What questions do you have?

STUDENT ACTIVITIES:

Yesterday & Today

Ask students to imagine the painting as a scene from the past. What clues or details indicate that it is an historical scene? How might the scene have changed since it was painted?

Use the line drawing worksheet to create a 21st century version of the scene. Students can draw in the details or use pictures from magazines.

What's in a Name?

Introduce the name of the painting and ask students to find all the details that fit the title.

Ask students to rename the painting and explain their choice.

Divide the class into groups and ask each to create a new title based on a different characteristic of the painting: color, location, action, time, etc.

Then What Happened?

Introduce the artwork as if it were a scene from a storyboard. Ask the students to imagine how the story might continue (group activity).

Using the storyboard worksheet, the students can draw additional or alternate scenes using details gleaned from the brainstorm session.

TARGETED SKILLS:

details, description,
vocabulary, inference
compare / contrast

inference, details,
prioritizing, description,
point of view

story structure, details, sequencing

***Sunday Morning*, 1907**
Jerome Myers, American, 1867-1940
Oil on canvas
98.74



About the Painting:

Jerome Myers's *Sunday Morning* is a glimpse at a New York City immigrant neighborhood in the early 20th century. Horizontal row houses form the background for hanging clothes, children's street play, women's bright clothing, flourishing plants and decorative façades of the buildings. Myers's careful attention to details suggests a realistic portrayal of the neighborhood, but there are no dark corners, no dirt or disarray, no strangers on the street. Myers wrote at the end of his career, "Others saw ugliness and degradation there, I saw poetry and beauty..."

About the Artist:

Jerome Myers was known as the "gentle poet of the slums." Like the New York realists of the Ashcan School, he depicted the people and places of everyday urban life. Myers's view of New York was not the sweatshop and dangerous street world; instead Myers painted the parks, religious festivals and vibrant street life of Little Italy, which flourished in New York's Lower East Side. The light colors, clean streets, playful children and charming row houses convey his optimism and pleasure in the life of the Lower East Side neighborhoods. Myers was at the height of his career when he painted *Sunday Morning* in 1907.

Additional Information:

New York City was the destination of generations of immigrants to America; between 1900 and 1920, 14.5 million persons immigrated to the United States seeking a better life: good jobs, homes of their own, religious freedom and personal happiness. They all brought their traditional languages, foods, clothing, festivals and holidays to their new home. America was not a melting pot so much as a collection of tightly-knit ethnic neighborhoods.

While Myers chose to portray the many positive qualities of urban life, other artists, photographers and writers chose to document the world of crowded tenements, child labor, grinding poverty, dangerous streets and unsafe factory working conditions. In 1911 the New York Triangle Shirtwaist Factory fire drew national attention to city living and working conditions and helped usher in the Progressive Era, the Age of Reform.

Name _____

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Jerome Myers, American, 1867-1940
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Name _____

***Then What Happened?* A Storyboard Worksheet**

Sketch out your story scene by scene, just as movie makers do.

Develop your story idea by placing the painting in as a beginning, middle or ending scene, and then draw two other scenes that fill in the story.

JEROME MYERS
Sunday Morning, 1907

Story Title: _____

