

SAN JOSE MUSEUM OF ART

This Is Not A Selfie : Photographic Self-Portraits from the Audrey and Sydney Irmas Collection
Friday, August 25, 2017 through Sunday, January 14, 2018



Yasumasa Morimura, *An Inner Dialogue with Frida Kahlo (Collar of Thorns)*, 2001
Dye diffusion thermal transfer print, 84 x 84 x 8 ½ inches (framed)

Los Angeles County Museum of Art, © Yasumasa Morimura; Courtesy of the artist and Luhring Augustine, New York, photo © Museum Associates/LACMA

TEACHERS' PACKET | Fall 2017

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Introduction

The information in this packet can be used before your group tour to acquaint you and your students with the exhibitions and after your visit to review your Museum experience. It is our hope that you will adapt information from this packet to your curricular needs and inform us of its value and effectiveness. At the end of this packet, we have a Museum Program Survey you can complete and return.



Lisa Anne Auerbach, Take this Knitting Machine and Shove It, 2009, Inkjet print, 20 x 40 inches
Los Angeles County Museum of Art © Lisa Anne Auerbach

Looking at Art: Our Philosophy

The San Jose Museum of Art's (SJMA) gallery program helps children build their ability to make sense of modern and contemporary art and have a broader understanding of artists and the roles they play in our society. Gallery teaching staff is trained to help students look at the world from various perspectives, learn art vocabulary that can be used in other aspects of their education, build self-esteem, and discuss how art plays a critical role in their communities.

The Museum's approach to teaching draws on museum and education-based research, which shows that children learn best in a museum context when they are encouraged to develop their own ideas, experience art through multiple senses, and actively participate in a group setting.

Through our school programs, gallery teachers play the role of facilitator and support children in their quest to thoughtfully analyze artworks and interpret them for meaning. You can expect your students to "see" many artworks during their visit, but the constraints of a one-hour tour mean that they will "look" carefully at only a handful. While gallery teachers are trained on the content of each exhibition, inquiry-based discussion strategies, rather than a lecturing approach to touring, are at the heart of our teaching methodology.

Of this approach, teachers say it "engages the students" and that students enjoy being "asked to explain what they observe." One teacher remarked, "I especially appreciated the differentiated questions and patience – this allows students to think before raising their hands."

It is our hope that through our gallery programs, children will grow creatively and strengthen their visual thinking capabilities while developing social communication and intellectual skills.

Learning Objectives

Students will prepare for their visit to the San Jose Museum of Art through the exploration of artworks and overarching concepts that are featured in the exhibitions. Programs and activities will support the California State Visual Arts Content Standards, encourage critical thinking and inquiry-based learning, and provide students with the opportunity to make connections between the skills they learn in school and the exhibitions at the Museum.

California State Content Standards: Visual Arts

The classroom activities and the museum visit are designed to support the California State Content Standards in the Visual Arts.

1.0 Artistic Perception: Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

2.0 Creative Expression: Students apply artistic processes and skills and use a variety of media to communicate meaning and intent in original works of art.

3.0 Historical and Cultural Context: Students analyze the role and development of the visual arts in past and present cultures throughout the world and note human diversity as it relates to the visual arts and artists.

4.0 Aesthetic Valuing: Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

5.0 Connections, Relationships, Applications: Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

Grade Level Suggestions

Elementary students can discuss art vocabulary such as color, shape, pattern, line, and texture when looking at artwork. They can describe the familiar imagery used by artists and connect it to similar imagery they see in their own lives.

Upper Elementary students can discuss art terms and ideas such as negative and positive space and complimentary colors. They can evaluate the content of the artworks and make interpretations through discussion, drawing, and writing.

Middle School students can analyze how the elements of art and principles of design contribute to the composition of an artwork. They can discuss the form (how the artwork looks) and content (what a work of art communicates). They can examine an image and compare it to different representations of the same image.

High School students can analyze and describe how the composition of a work of art is affected by specific elements of art and principles of design. They can articulate how cultural beliefs and social movements can influence the meaning or message in a work of art. They can compare and contrast the ways in which different media approach the same content. They can identify and understand trends in the visual arts and discuss how the issues of time, place, and cultural influence are represented in art.

Activity: Get Your Students Ready

Your museum visit will be much more enjoyable for you and your students if you prepare them with hints about what they will encounter on their field trip. At least one week prior to your visit, set aside 30 to 45 minutes for this discussion. You can find digital access to artworks from SJMA's [permanent collection](#) online. The material provided in this packet may be modified for your particular group.

LOOKING AT ART WITH YOUR STUDENTS

Let your students know that you will set the next “x” minutes aside to share ideas about a selected work of art. They should listen carefully to and respect the ideas of their peers.

Start with three core questions

In the spirit of true inquiry, questions should be open-ended and you, the facilitator, should have no preconceived ideas of where the discussion may go. It's best to be open to the group's interests. After observations or comments are made, you should paraphrase all comments back to the group. Paraphrasing helps all participants hear what's been said by their peers and also acts to validate the viewer's own ideas as an integral part of the conversation. It's important to be kind to all responses. The following are the three core questions used in *Visual Thinking Strategies*, one inquiry-based teaching strategy used at the Museum.

- *What's going on in this artwork?*
- *What do you see that makes you say that? (if students make comments that don't refer directly to the artwork, this question asks them to provide evidence to support their idea)*
- *What more can you/we find?*

Object-oriented questions

You may also find the following questions, which focus on the formal art elements, work well.

- *When you look at this artwork, where does your eye go first? Why?*
- *Where does your eye go next? What did the artist do to take you from here to there?*
- *What materials did the artist use to make this?*
- *What shapes/lines/colors/patterns do you see?*
- *What do you think the artist is trying to tell us through this artwork?*
- *Do you think he/ she is successful? Why or why not?*

DRAWING ACTIVITIES

- Provide students with pencils, paper, and clipboards. Have students choose one piece of art to sketch. *At the Museum: clipboards can be reserved in advance.*
- Select an artwork in the exhibition as the subject. With a viewfinder (a rectangular piece of paper with a window cut out of it), scan the artwork to find an interesting composition. Then, draw an enlargement of the selected area. As a follow-up, you can then gather the drawings, mix them up, and see if the group can identify the artworks that inspired them.

WRITING ACTIVITY

- **Creative Writing:** Ask students to write a creative story about one work of art. Ask them to consider all the senses: if they could step into the artwork, what would they smell, hear, taste, and feel? What do they think is about to happen? Or, what may have just happened?

Activity: See What You Think

See what you think is a tagline SJMA often uses in marketing of our public programs and events, but it is also the name of one of our video series on our [YouTube channel](#). More recently, it is used as a way for our visitors to share their images on Instagram and Twitter: [#seewhatyouthink](#). The “See what you think” slogan really highlights the Museum as a place that celebrates new ideas, stimulates creativity, and inspires connections with every visit. We hope our student visitors come away from each visit with a thoughtful experience and personal connection to the work on view. Hopefully there are a few surprises along the way too. To that end, we invite you to share this activity with your students.

Vocabulary:

Speculate- To think about something and make guesses about it: to form ideas or theories about something usually when there are many things not known about it.

Materials: Pre- and Post-Activity Sheets, pencils, colored pencils, markers, or crayons

Directions:

- **Before your visit:** Share exhibition information from this packet with your class, and discuss what type of things you might find in an art Museum.
- Talk about why Museums collect art and ask if they have been to SJMA or any other art museum.
- Pass out copies of the **What will you see? Pre-Visit Activity Sheet**.
- Have your students close their eyes and take an imaginary trip to the Museum. If they have visited SJMA before, ask them to try to remember what the artwork looked like. If they haven't visited, ask them to try to make something up, or think about what they saw at another museum.
- Next, have your students write a few descriptive words that will tell us what the artwork looks like, then have them draw and color the imagined art.
- Finally, have students share their drawings and discuss why they chose to depict that particular piece.
- **After your visit:** use the **What did you see? Post-Visit Activity Sheet** to have your students reflect on their experience at SJMA.

Share:

We would love to see what your students come up with in this activity. Please click the icons below to share completed activity sheets through social media:

See What You Think | SJMA Education Programs



What will you see?

Pre-Visit Activity Sheet

What will you see when you visit the San Jose Museum of Art? *Close your eyes. Take a moment to get a mental image of yourself standing in front of an artwork at the museum. Imagine what that artwork looks like. Is it colorful, or drab? Is it a photograph, painting, drawing, video, or sculpture?*

Write a brief description of what your imagined artwork looks like.

Now draw your imagined artwork in the box below:



What did you see?

Post-Visit Activity Sheet

What did you see when you visited the San Jose Museum of Art? *Now that you have visited SJMA, think about the artwork that you saw at the museum. Is there one that you liked best? Why? Think about what that artwork looked like and complete the activities below.*

Write a brief description of your favorite piece of art from your visit to The San Jose Museum of Art.

Now draw your favorite artwork in the box below:



This is Not a Selfie: Photographic Self-Portraits from the Audrey and Sydney Irmas Collection
Friday, August 25, 2017 through Sunday, January 14, 2018



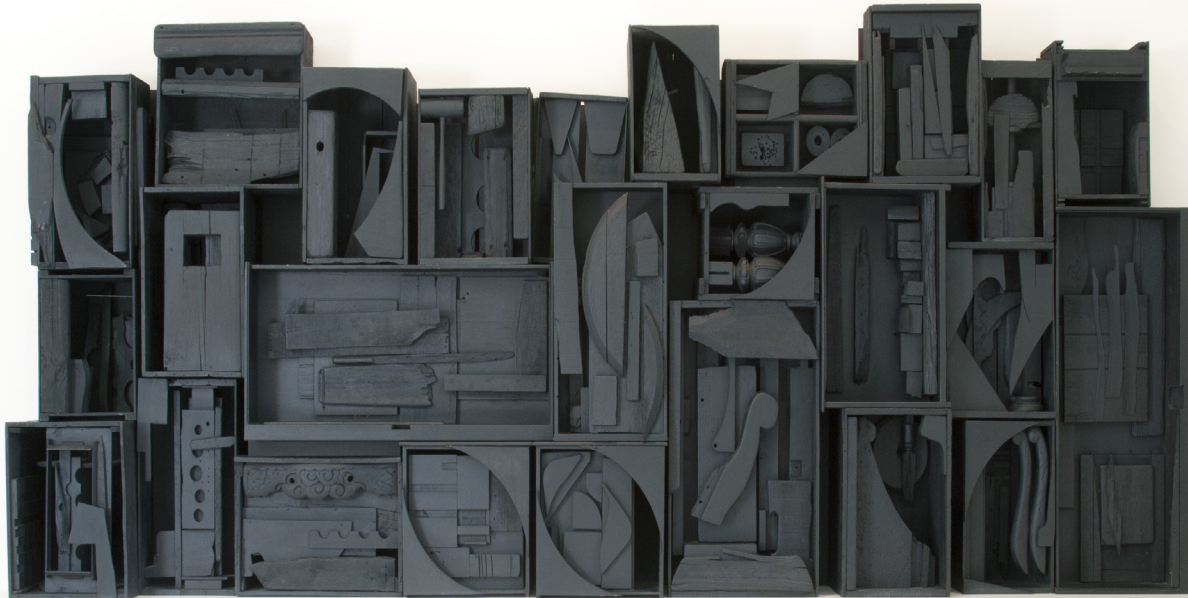
Cindy Sherman, *Untitled Film Still #5*, 1977 Gelatin silver print, 6 ¾ x 9 ½ inches
© Cindy Sherman, photo courtesy of the artist and Metro Pictures, New York

“In their self-portraits, artists evoke not only who they are as people and what ideas they are exploring, but also who we are as a culture,” writes Deborah Irmas, photography historian and guest curator of the exhibition. “By presenting themselves, these artists allow us to look beyond them, to gain a deeper understanding of what it means for people to live in a complex world of images.” With the selfie firmly in place, it is a particularly prescient moment to revisit the enduring pursuit of the photographic self.

This Is Not a Selfie includes some of the most iconic and groundbreaking images in photographic history produced by artists such as Diane Arbus, Robert Mapplethorpe, Catherine Opie, Cindy Sherman, Alfred Stieglitz, Lorna Simpson, and Andy Warhol. The exhibition traces themes of self-reflection, performance, confrontation, and memory from early nineteenth-century experiments through contemporary digital techniques in sixty-six outstanding photographic self-portraits drawn entirely from the Audrey and Sydney Irmas Collection, the most significant collection of the subject in the United States.

This Is Not a Selfie: Photographic Self-Portraits from the Audrey and Sydney Irmas Collection is organized by the Los Angeles County Museum of Art and Deborah Irmas as guest curator along with Eve Schillo, assistant curator, LACMA, with the curatorial team of the Wallis Annenberg Photography Department at LACMA. SJMA’s presentation is organized by Rory Padeken, associate curator. It is sponsored by Dr. Jan Newstrom Thompson and Paul Goldstein.

Louise Nevelson: The Fourth Dimension
Friday, September 15, 2017–Sunday, March 18, 2018



Louise Nevelson, *Sky Cathedral*, 1957, Painted wood, 57 x 149 x 16 inches
San Jose Museum of Art Gift of Beverly and Peter Lipman

A New Yorker for most of her life, Louise Nevelson created dramatic and monumental sculptures often made from found objects and discarded pieces of wood gathered from city streets. Like the artist herself, Nevelson's work seems to possess the irresistible energy of the city, at once taciturn yet teeming with life. Nevelson came to prominence in the 1950s with a body of work called *Sky Cathedral*, sculptural environments of stacked, wooden boxes filled with assemblages and spray painted black. This exhibition will focus on one of the earliest of these large, monochromatic wall reliefs, *Sky Cathedral* (1957 – 58) which is in SJMA's collection. Nevelson originally made this long, horizontal piece to go over the bar in her brother's Thorndike Hotel in Rockland, Maine.

Sponsored by Doris and Alan Burgess. Additional support provided by Cornelia and Nathan Pendleton.

Crossroads: American Scene Prints from Thomas Hart Benton to Grant Wood
Friday, November 17, 2017–Sunday, July 8, 2018



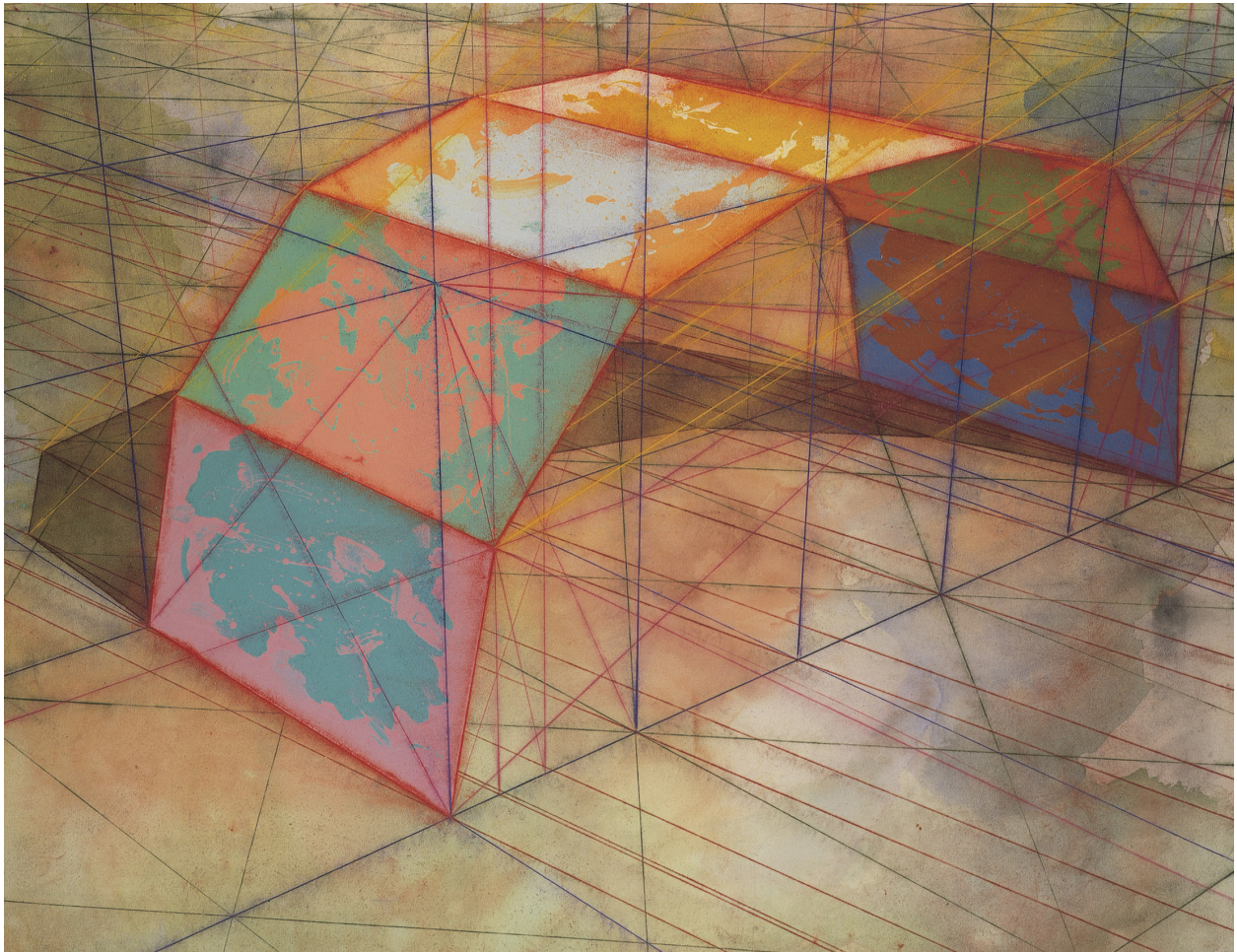
Hart Benton, *Cradling Wheat*, 1939, Lithograph and ink
9 ½ × 12 inches, Gift of Josephine Chandler, San José

Crossroads: American Scene Prints from Thomas Hart Benton to Grant Wood focuses on early twentieth-century American culture and society through lithographs, etchings, and wood engravings. The fifty-seven prints in this exhibition, produced between 1905 and 1955, encompass a broad range of art styles collectively known as “American Scene.” Artists explored changes in urban life; conveyed a romantic vision of the American countryside; examined the grim realities of the Great Depression; and responded to European ideals and conflict with American morals and beliefs.

Printmaking flourished during the 1930s. Through the Federal Art Project, a unit of the US Government’s Works Progress Administration, artists were paid a weekly stipend and given access to expensive government printing presses. With the founding of Associated American Artists in 1934, even more artists could produce prints for relatively low prices—an art for the people—to be offered for sale in department stores and via mail order catalogues. Federal sponsorship and public support gave American artists an unprecedented sense of purpose and acknowledged the important contributions artists make to society.

Donated to SJMA in the late 1970s and early 1980s, the prints in this exhibition will be on view together for the first time since 1985. Artists featured include Peggy Bacon, George Bellows, Thomas Hart Benton, Phillip Cheney, Don Freeman, Leon Gilmour, Edward Hopper, Yasuo Kuniyoshi, Clare Leighton, Louis Lozowick, Luigi Lucioni, Reginald Marsh, John Sloan, Charles Surendorf, Diane Thorne, and Grant Wood, among others.

Show Your Work: Art and Math
Wednesday, June 14, 2017–Sunday, May 20, 2018



Ron Davis, *Seven Part Arch*, 1977, Acrylic on canvas
Gift of Ruth and Alan L. Stein

The interactive learning labs in the Koret Family Gallery are a place to make observations, ask questions, and participate in creative experimentation. This installation reflects the math-focused curriculum of SJMA's award-winning education program *Sowing Creativity* and includes artworks by Ron Davis, David Pace, Clare Rojas, Lordy Rodriguez, and Shirley Shor.



Antique Earth Satellite, 2016, Tracwood and jackfruit wood 207 × 50 × 40 inches
Courtesy of the artists and James Cohan Gallery, New York.

The Propeller Group anchors its ambitious projects in Vietnam's history and its paradoxical present. Based in Vietnam and Los Angeles, the art collective extends its reach to address global phenomena, from street culture to international commerce to traditions shared across cultures. In multifaceted projects, The Propeller Group blurs the lines between modes of cultural production and embraces the formats of branding campaigns, television commercials, Hollywood movies, and music videos to explore the complex ideologies that drive global commerce, war, and cultural and historical memory. One highlight of the exhibition is *The Living Need Light, the Dead Need Music* (2014), a visually lush film that follows funerary traditions of the Mekong Delta. It combines documentary footage, staged reenactments, and fantastical scenes to explore slippages between real and imagined rituals shared across cultures. The film is accompanied by sculptures inspired by traditional Vietnamese funerary objects: a carved jackfruit wood snake with gold fangs and an adorned water buffalo skull.

Vocabulary: Words and Concepts to Know

Compiled with a little help from Webster's, www.artlex.com, and www.wikipedia.com

Abstract Art

Art that does not attempt to represent external reality, but seeks to achieve its effect using shapes, forms, colors, and textures.

Collage

An art work made of various materials (such as paper, cloth, or wood) glued on a surface.

Composition

The placement or arrangement of visual elements, such as lines and shapes, in a work of art, that guide the eye and support the main subject or intended meaning.

Dimension

A measurable extent of some kind, such as length, breadth, depth, or height.

Environment

The natural world, as a whole or in a particular geographical area, especially as affected by human activity.

Figureative

A form or shape, as determined by outlines or exterior surfaces; a bodily form or shape.

Inquiry-Based Learning

Active participation in one's learning, which includes acquiring skills and attitudes that encourage one to develop questions and make discoveries that lead to the construction of new knowledge.

Installation Art

A type of art that is created or constructed at a specific exhibition site. It is often three-dimensional and designed to transform the viewer's perception of a space.

Monochromatic

having or consisting of one color or hue

Narrative

The representation in art of an event or story.

Portrait, Self Portrait

A picture representing a person, usually showing the face. A self portrait is a portrait of an artist produced or created by that artist.

Realism

Realism is the precise, detailed and accurate representation of the visual appearance of scenes and objects. Realism in this sense is also called naturalism, mimesis or illusionism.

Sculpture

the art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster.

Symbolism

Something that represents an idea, belief, action, or entity.

Field Trip Checklist

- Chaperone Contract**
Include final student count and school information.
- Name tag for each student**
This helps us identify our students, especially for grades K-6.
- Breakdown**
Divide students into groups of approximately 10 - 15 prior to arrival time. Please assign chaperones for each group. (Two-Part Art groups will need to be split into two equal halves before divided into the smaller groups of approximately 10 - 15 students.)
- Parking Information and Directions to the Museum**
Buses may drop off and pick up students in front of the Museum on Market Street.
- Photography**
Non-flash photography for personal use only is permitted in some galleries. Please talk to one of our Gallery Teachers or Museum Experience Representatives if you'd like to take a photograph.
- Lunch**
Lunches may be stored at the Museum's parcel check during your program. Unfortunately, the Museum cannot offer a facility for groups to eat lunch inside the Museum. Alternative options include the stairs along the Museum's facade as well as Plaza de Cesar Chaves across Market Street.
- Museum Store**
Students may bring a small amount of money if they wish to make a purchase in our gift shop. Please, no more than five students accompanied by a chaperone in the store at one time. Note that the store is open during normal Museum business hours, 11 AM - 5 PM.
- Activities or Assignments**
If your students have an art-related assignment to complete, they may bring it to the Museum. We ask that guided tour participants complete the assignments before or after the tour. For self-guided tours, feel free to ask for clipboards and pencils at the front desk if needed.
- Payment**
If you have not paid for your tour, please do so upon arrival unless other arrangements have been made. Reference your confirmation email or invoice for your confirmation number.
- [Museum Visit Survey](#)
Thank you for participating in SJMA School Programs. We rely on continual evaluation to maintain the quality and relevance of our programs and appreciate your candid responses to the survey located on the last page of this packet and available [online](#).

Applied Materials, Bank of America, Barclays Bank, Christie's, Cisco Systems, Inc., City of San Jose, DAG Modern, Deloitte Consulting LLP, Heritage Bank of Commerce, JPMorgan Securities, KPMG LLP, Latham & Watkins LLP, McKinsey & Co., McManis Faulkner, NEC Display Solutions, SanDisk, San Jose Sharks Foundation, San Jose Water, Sothebys, Sprout by HP, Tech CU, Umpqua Bank, Wells Fargo Foundation, Wilson Sonsini Goodrich & Rosati, Xilinx, Inc.

Directions and Parking Information

The Museum's address is:
110 South Market Street
San Jose, CA 95113

Parking

Parking is available at open pay lots on San Fernando between Market Street and First Street, First and Second Streets, and Second and Third Streets. Visit www.sjdowntownparking.com for detailed information. Free parking is available weekends and evenings at some locations. The museum's cafe will validate up to 40 minutes with a minimum purchase of \$5. (Look for parking lots displaying the "Pv" symbol.)

Public Transportation Directions

Directions for VTA Bus and Light Rail: Call Santa Clara Valley Transportation Authority at (408) 321-2300 or visit www.vta.org for route and schedule information.



Name of School: _____
Teacher: _____
of Students: _____ # of Chaperones: _____

Dear Chaperones,
Teachers and Chaperones have an enormous role in making your visit to the San Jose Museum of Art the best it can be. We count on you, the adults accompanying student groups, to be proactively responsible for student conduct during your visit. The Museum requires at least one adult chaperone per (10) students at all times. Bring this sheet with you on your visit and submit to a staff member so they know you are aware of your role as Chaperone.

As a Chaperone I will:

1. Stay attentive to my group's activity throughout their visit.
2. Refrain from talking with other chaperones in the galleries, in a manner that may distract my group.
3. Keep students' eyes on, and hands off, the artwork.
4. Address any disciplinary issues that may arise.
5. Avoid using my cell phone for personal purposes during the visit.
6. Stay with my group at all times, until the tour is over and the students have left the Museum.
7. Allow no more than 5 students at a time in the Museum Store.

I understand my role as Chaperone and I am here to help! In return I am entitled to an engaging, positive Museum experience.

Chaperone Name: _____ Date: _____
Chaperone Signature: _____

Chaperone Name: _____ Date: _____
Chaperone Signature: _____

Chaperone Name: _____ Date: _____
Chaperone Signature: _____

Chaperone Name: _____ Date: _____
Chaperone Signature: _____

Chaperone Name: _____ Date: _____
Chaperone Signature: _____

****Please submit signed contract on scheduled tour day. Thank You !**

Museum Guidelines and FAQs

BEFORE THE VISIT

FREE PREVIEW	Previewing the exhibition is highly recommended. The Museum is open Tuesday-Sunday 11AM-5PM. Bring your confirmation email to SJMA before your field trip for a FREE visit.
PRE VISIT PACKET MATERIALS	Read through this packet and lead your students through one of the pre-visit activities.
MUSEUM RULES	Review guidelines for Museum Rules with your students. See below.
NAME TAGS	Provide name tags for each student (for K-12 groups).
RESERVATION CHANGES/ UPDATE	If there are any changes, please contact the Education Department as soon as possible at (408) 291-5393 .

AT THE MUSEUM

ARRIVAL	Please arrive 15 minutes before the scheduled start of program (allow time for traffic and parking).
	Buses may drop students off in front of the Museum on Market Street.
BEFORE THE TOUR	Wait outside to the right of the main entrance.
	Divide your students into groups of equal size with approximately 15 students per group.
	A Museum staff member will come out and greet you.
PARCEL CHECK	If possible, please leave backpacks, water bottles, etc. at school or in the bus. Otherwise, they can be checked at the self-service coat and baggage area. SJMA is not responsible for items damaged, lost, or stolen.
LUNCH	If you are purchasing lunch, local eateries located within a short walking distance are: Johnny Rockets, Crema, and Subway.
	We regret that the Museum does not have lunch facilities for school groups. If you bring lunches, they can be stored during your program at the parcel-check area located in the lobby. Lunch can be eaten at Caesar Chavez Park just across the street or in the Plaza next to the Museum.
CHAPERONES	The Museum requires at least <u>one</u> adult chaperone per every <u>ten</u> students.
	Enclosed is a Chaperone Contract to ensure understanding of chaperone's active role and participation during the Museum visit. Please present this to the Museum staff before your tour.
	Chaperones must remain with group during the entire Museum visit and accept responsibility for monitoring the group's behavior.
	Chaperone and teacher admission is FREE as part of the group tour fee.

MUSEUM RULES

MUSEUM ETIQUETTE	Experience art with your eyes and minds, not your hands. Your hands have natural oils on them, which can damage artwork.
	Walk, do not run, in the Museum.
	Stay with your group or chaperone at all times.
MUSEUM STORE	Students can enter the Museum Store five at one time, on a rotating basis, and must be with a chaperone. Please leave enough time at the end of your visit so you are not in a rush.
NOTE TAKING	Use only pencils for writing or sketching. Use clipboards, not pedestals or walls for support. If you would like clipboards for your group please notify the Education Department at (408) 291-5393 of the amount you will need.
PHOTOGRAPHY	Non-flash photography for personal use only is permitted in some galleries. Please talk to one of our Gallery Teachers or Museum Experience Representatives if you'd like to take a photograph.
RULE COMPLIANCE	Groups that do not respect SJMA's rules may be prohibited from booking further tours.

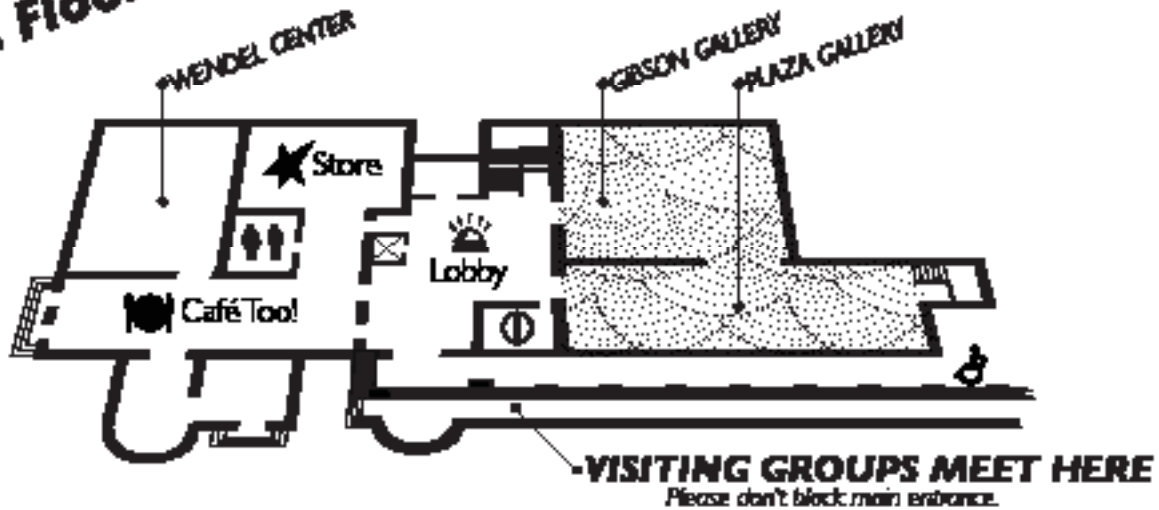
AFTER YOUR VISIT

EVALUATION	Evaluations serve as helpful tools in assessing and improving our programs and we appreciate your candid feedback. We request that you please fill out an evaluation form after the program.
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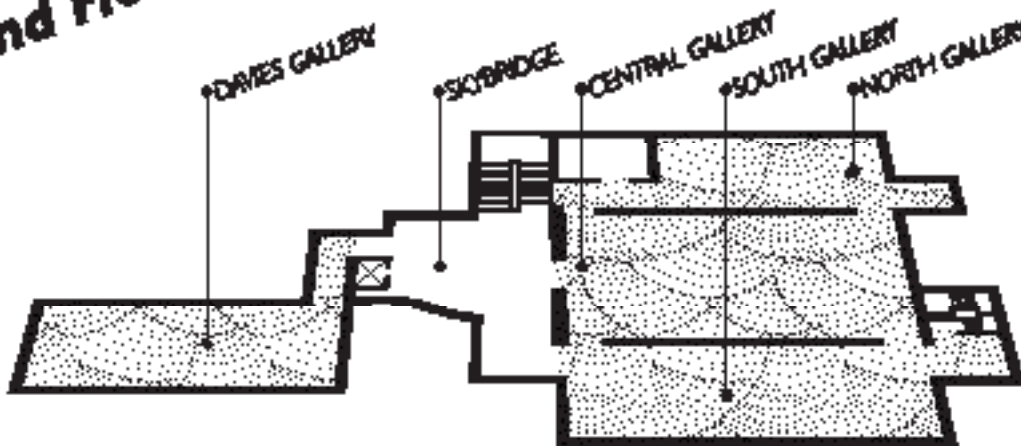
San Jose Museum of Art

visiting group map

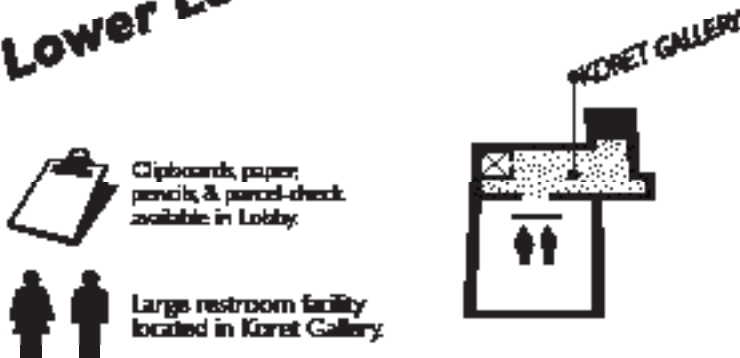
First Floor



Second Floor



Lower Level



Clipboards, paper, pencils, & pencil-check available in Lobby.

Large restroom facility located in Koret Gallery.



Caring for the Art together.
While visiting the galleries, please do not drink, eat, take flash photography, or touch the artwork.

SAN JOSE MUSEUM OF ART

Museum Visit Program

Please tell us what you think.

Thank you for your participation in the SJMA Museum Visit Program. We rely on continual evaluation to maintain the quality and relevance of our program. Please return the completed form today or by mail:
San Jose Museum of Art, School Programs, 110 South Market Street, San Jose, CA 95113.

Fax: 408-288-6588

Name _____ Title _____

School/Organization _____ Student Grade Level _____

Date of Visit _____ Exhibition _____

Email _____ Your groups Gallery Teacher/s _____

	Excellent	Good	Okay	Poor
Scheduling Process	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pre-visit Materials	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Age appropriateness of the Gallery visit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Age appropriateness of the Art Activity (if applicable)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students' level of engagement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall Quality of Program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Your comments (if you rated any of the above less than "excellent," we're especially interested in your thoughts...)

More comments? Continue on the back...

What did your students **most enjoy** about their visit?

Did your students do anything today that surprised you?

Do you plan to visit us again? YES NO If no, please explain.

How do you know about SJMA Education Programs?

Newsletter Previous Visit Website Teacher Workshop Other _____

Please share **why you chose SJMA** as a field trip destination.