

# Photograph Analysis Worksheet

1. *Observation.* What do you see in this photograph? Study the photograph and discuss it in your group. Use the chart below to list people, objects, and activities that you can clearly observe in the photograph.

People	Objects	Activities

2. *Inference.* Make some reasonable guesses about this photograph. When, would you guess, was the photograph taken?
- \_\_\_\_\_
- Where was the photograph taken?
- \_\_\_\_\_
- Why are these people here, doing what they are doing?
- \_\_\_\_\_
- Why was the photograph taken, would you guess?
- \_\_\_\_\_
3. *Inquiry.* Write a question that is left unanswered by the photo.
- \_\_\_\_\_
4. After the teacher gives you more information about the photographs, you can answer these questions more precisely: When was the photo taken, in fact?
- \_\_\_\_\_
- Where was the photograph taken?
- \_\_\_\_\_
- Why are these people here, doing what they are doing?
- \_\_\_\_\_
5. You can also answer some questions about the creator of this image. Who was the photographer?
- \_\_\_\_\_
- For whom was the photographer working?
- \_\_\_\_\_
- Do you think that the photographer had a message beyond simply documenting the moment? \_\_\_\_\_ If so, what might that message have been?
- \_\_\_\_\_
6. Write a question that is still left unanswered about this photo.
- \_\_\_\_\_
7. After you have learned more about \_\_\_\_\_ and the FSA Photography Division, you can answer these questions. Do you think that taxpayer money was well spent in hiring the FSA photographers and showing their work to the public?
- \_\_\_\_\_
8. What would be a good title for this photo?
- \_\_\_\_\_
9. Write a question that you would like to ask the people shown in this photo, if they were still alive today.
- \_\_\_\_\_
10. Write a question that you would like to ask photographer and artist \_\_\_\_\_ if \_\_\_\_\_ were still alive today.
- \_\_\_\_\_

## Art Analysis Worksheet

### Step 1. Observation

Study the piece of art for 2 minutes. Form an overall impression of the art and then examine individual items. Next, divide the art into quadrants and study each section to see what new details become visible. Write your initial impressions below.

---

---

---

---

---

---

Use the chart below to list people, objects, and activities in the artwork.

People:	Objects:	Activities:

### Step 2: Inference

Based on what you have observed above, list three things you might infer from this piece of art.

1. \_\_\_\_\_

---

2. \_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_

**Step 3: Questions**

What questions does this piece of art raise in your mind?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Where could you find answers to those questions?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Adapted from a document designed and developed by the  
Education Staff, National Archives and Records Administration,  
Washington, DC 20408.

## Art Analysis Worksheet

---

1. Before you begin to study the artwork, take a moment to look over the entire artwork. Answer the following questions:
  - a. What category does the art fall under?
 

<input type="checkbox"/> Painting	<input type="checkbox"/> Sculpture
<input type="checkbox"/> Drawing	<input type="checkbox"/> Lithograph
<input type="checkbox"/> Mixed media	<input type="checkbox"/> Ceramic
<input type="checkbox"/> Metal work	<input type="checkbox"/> Other
  - b. Which type of art do you consider this piece?
 

<input type="checkbox"/> Fine art	<input type="checkbox"/> Corporate art
<input type="checkbox"/> Folk art	<input type="checkbox"/> Commercial art
<input type="checkbox"/> Outsider art	<input type="checkbox"/> Other
  - c. Is the piece in a frame? If so, describe the frame. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
  - d. If the art is an image, what is it printed on (paper, cardboard, metal, or glass)? \_\_\_\_\_
  - e. Are there any unusual markings or writing on the piece that are not for artistic interpretation, front or back? Describe it. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
  - f. Can you find the artist's mark or signature? A date? \_\_\_\_\_  
 \_\_\_\_\_
2. Turn your attention to the piece as a whole. Take a few minutes to look at the artwork in its entirety and answer the following questions.
  - a. Write a paragraph describing the art. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

- b. List adjectives that describe any emotions you feel while looking at the art.

---

---

3. Take a closer look at the artwork. Divide the image into equal sections of 4, 6 or 8 depending on the size of the image. Closely study each section individually and fill in the following chart one section at a time.

People	Buildings & objects	Activities

4. Look at each section of art again and record any symbols you find and what you think they might mean.

Symbol	Meaning

5. List anything new that you discovered. \_\_\_\_\_

---

---

---

---



# Art Gallery Viewing and Response Worksheet

(OR... You Can be an Art Critic, No Charge!)

WELCOME TO THE DELUCE ART GALLERY! Most people cannot fully understand a work of art because no one has ever taken the time to teach them how to look at art and understand what they see. This worksheet will try to help you better understand a work of art by taking you through the same process, step by step, that an art critic goes through in looking at art.

*View the exhibit, then select one work to study using this worksheet*

1. **DESCRIPTION:** An art critic first looks carefully at the work of art, noting what is in the work discovered through an inventory of the subject matter (people, things, etc.), and an inventory of the Elements of Art (line, shape, value, texture, color, space) found in the work. He or she then describes what is seen.

List what appears to you to be the most important subject matter elements:

---

List and describe the Elements of Art that you think are most important in this work (Example: straight horizontal lines, bright happy colors):

---

---

2. **ANALYSIS:** The art critic will next analyze the art work to understand how it is organized. He or she uses the Principles of Design to make the analysis. (The Principles of Design are underline in the following questions: If you do not know what they mean, refer to the box at the end of this worksheet.) Use the following questions to help you describe the organization of the work.

How are things in this work of art balanced? Do they seem to be arranged equally about the work; more to one side or the other, or do they grow out from a certain point?

---

Are things (shapes, lines, objects, etc.) repeated in the work of art, thereby creating a sense of rhythm, or movement?

---

Which things in this work are given greater emphasis, or seem to be more important?

---

How has the artist used objects, colors, textures, etc. to achieve variety? Does the variety help or hinder the unity of the work?

---

How has the artist *contrasted* things in the work of art?

---

**3. INTERPRETATION:** After describing and analyzing the work, the art critic can now interpret the work. He or she will tell what the work of art means to him or her. The art critic will consider only the things discovered in the work, and the way in which they are organized, to see which of the following could be used in an interpretation of the work.

*Mood Language* – feelings, describable in terms such as somber, menacing, frivolous, etc.

*Dynamic States* – arousing a sense of tension, conflict, relaxation, etc.

*Idea and Ideal Language* – interpretations of social or psychological events and beliefs, and/or expressions of courage, wisdom, etc.

Take what you have learned in your description and analysis of this art work and tell what you think it means, what mood, if any, is given; what do YOU think the artist is trying to say?

---

---

**4. JUDGMENT:** Finally, the art critic makes a decision about the “artistic merit” of the work. He or she uses the facts (DESCRIPTION, ANALYSIS, AND INTERPRETATION) he or she has discovered and made to say whether or not he or she believes the artist has been successful (communicated something to him or her in this work of art).

How well has this artist “spoken” to you? Do you think, based upon what you have found in the work and your interpretation of it, that the artist communicated to you? What do YOU think the artist was trying to say?

---

---

**BALANCE:** How objects, shapes, areas of color, etc., are placed throughout the work of art. The arrangement of things.

**RHYTHM & REPETITION:** The repeating of shapes, colors, etc. to form patterns, or make the eye move through the art work.

**EMPHASIS:** Parts of art works are made more important than others.

**VARIETY WITHIN UNITY:** Variations of lines, colors, etc. produce interest without overwhelming the harmony of the work of art.

**CONTRAST:** Opposite effects are used through shape, line, color, etc., such as bright and dull colors, or rough and smooth textures.





**APPENDIX A**  
**Lyrics to "This Land Is Your Land"**

---

---

This land is your land, this land is my land  
From California to the New York Island,  
From the Redwood Forest, to the Gulf Stream waters,  
This land was made for you and me.

As I went walking that ribbon of highway,  
And saw above me that endless skyway,  
And saw below me the golden valley, I said:  
This land was made for you and me.

I roamed and rambled, and followed my footsteps  
To the sparkling sands of her diamond deserts,  
And all around me, a voice was sounding:  
This land was made for you and me.

Was a big high wall there that tried to stop me;  
A sign was painted said "Private Property."  
But on the back side it didn't say nothing—  
That side was made for you and me.

When the sun come shining, then I was strolling  
In wheat fields waving, and dust clouds rolling;  
The voice was chanting as the fog was lifting:  
This land was made for you and me.

One bright sunny morning in the shadow of the steeple  
By the Relief office I saw my people—  
As they stood hungry, I stood there wondering if  
This land was made for you and me.

Nobody living can ever stop me,  
As I go walking my freedom highway.  
Nobody living can make me turn back.  
This land was made for you and me.

---

Words and music by Woody Guthrie. TRO © 1956 (renewed), 1958 (renewed), 1970 (renewed). Ludlow Music, Inc. As qtd. in Christensen 2001.

**APPENDIX C**  
**Background Information on the Artists of the Songs and Visual Works of Art**

---

---

**Woody Guthrie, 1912–67 (“This Land Is Your Land”)**

Woody Guthrie was born in 1912 in Okemah, Oklahoma. He grew up in the time of the Dust Bowl and Great Depression. His father held several jobs. His family experienced many human tragedies, including poverty, which affected his perceptions of life. Guthrie wrote over a thousand songs about children, laborers, and the homeless—all taken from real life. “This Land is Your Land” was written in 1940 in response to Irving Berlin’s “God Bless America.” Guthrie believed that Berlin’s song was blatantly patriotic, chauvinistic, exclusive, unrealistic, and complacent. (See <http://www.woodyguthrie.org>.)

**George Segal, 1924– (*The Breadline*)**

George Segal was born in New York City in 1924. Studying art in the late 1940s, Segal learned from the top abstractionists of the day. He gained fame in the late 1960s with his life-sized sculptures of white, plaster human figures cast from life and set among ordinary objects and real, everyday environments. Today, he is best known for his bronzes. Segal’s *The Breadline* is part of the FDR Memorial in Washington, D.C. It is one of three groups of sculptures depicting the Great Depression. This artist’s subject matter features and honors the common man and commonplace happenings. His ultimate aim is to uncover philosophical and/or psychological truths about his true-to-life human figures, their behaviors, and their contexts (time and place). Through his use of simple, subtle gestures and specific, familiar environments, he conveys multiple levels of meaning. (See <http://www.segalfoundation.org> and <http://www.nps.gov/fdrm/memorial/segal.htm>.)

**Robert Lamm, 1944- , and John Van Eps (“Sacrificial Culture”)**

Robert Lamm was born in Brooklyn in 1944 and was a member of the Brooklyn Heights Choir. He studied music and theory at Roosevelt University in Chicago, where he was influenced by classical composers and made composition his focus. He became an original member of the pop band Chicago in 1967. He has written a number of the band’s social-awareness songs (e.g., “Free” and “Dialogue”). John Van Eps has produced or co-produced two of Lamm’s CD’s: *Life is Good in My Neighborhood* and *In My Head*. Lamm and Van Eps’s “Sacrificial Culture,” with its hip-hop and trip-hop rhythms, was written when the band was not producing new music and Lamm was developing his own material. Open to all kinds of music, Lamm writes songs that are very personal expressions of the human condition or the conditions of his own heart. He has been referred to as a “social conscience” because of the nature of his song writing and its content/concepts. (See <http://www.robertlamm.org>.)

**Francis Bacon, 1909–92 (*Reclining Figure*)**

Born in Ireland in 1909, Francis Bacon was a self-taught painter. His work was Expressionist in style. From the 1950s until his death in the early 1990s, a major, repeated theme in his work (including *Reclining Figure*) was the misery of individuals who are isolated from/by society, as depicted by single human figures trapped and suffering in claustrophobic, windowless rooms. His subjects included fellow artists, friends, and himself. Bacon used improvisation and expressive deformations and contortions of face and body to bring out different shades of emotion and nervous strain. In addition to the traditional artist’s paint and brush, his painting method featured the use of rags, his own hands, and whorls of dust. (See <http://www.francis-bacon.com> and <http://www.notablebiographies.com/Ba-Bc/Bacon-Francis.html>.)