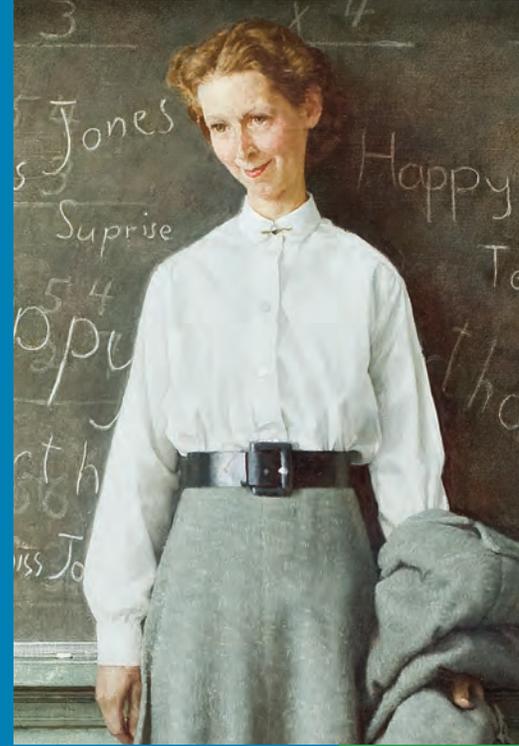


Smithsonian American Art Museum
TEACHER'S GUIDE



*Telling
Stories* Norman
ROCKWELL

from the collections of
GEORGE LUCAS and STEVEN SPIELBERG

ABOUT THIS RESOURCE

This teacher's guide was developed to accompany the exhibition *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, on view at the Smithsonian American Art Museum in Washington, D.C., from July 2, 2010 through January 2, 2011. The show explores the connections between Norman Rockwell's iconic images of American life and the movies. Two of America's best-known modern filmmakers—George Lucas and Steven Spielberg—recognized a kindred spirit in Rockwell and formed in-depth collections of his work.

Rockwell was a masterful storyteller who could distill a narrative into a single moment. His images contain characters, settings, and situations that viewers recognize immediately. However, he devised his compositional details in a painstaking process. Rockwell selected locations, lit sets, chose props and costumes, and directed his models in much the same way that moviemakers do. Rockwell's long career spanned from 1916 into the 1970s. His pictures tell stories about the adventure of growing up, of individuals persevering in the face of adversity, and the importance of civic responsibility, patriotism, and tolerance in American life. Because many of Rockwell's artworks reflect cultural values and respond to contemporary events, the content of the exhibition crosses many disciplines including visual art, theatre, language arts, and social studies.

This teacher's guide will help prepare students for a field trip to the exhibition, provide gallery-based activities, and synthesize their knowledge when they return to the classroom. It includes background information about Norman Rockwell and his art making process as well as lesson plans, worksheets, and discussion suggestions. Six artworks from the show are reproduced. Although the lessons are created with middle schoolers in mind, activities can be adapted to suit various age and ability ranges.

This guide includes:

- Booklet containing introductory material about the artist and featured artworks, suggested lesson plans, worksheets, and primary sources
- Flash drive with featured artworks and worksheets
- Six reproductions of featured artworks from the exhibition

If you have any questions or comments, please contact AmericanArtEdStaff@si.edu.

PLANNING YOUR TRIP TO THE MUSEUM

The Smithsonian American Art Museum is located at 8th and G Streets, NW, above the Gallery Place Metro stop and near the Verizon Center. The museum is open from 11:30 a.m. to 7:00 p.m. Admission is free.

Visit the exhibition online at <http://AmericanArt.si.edu/rockwell>

GUIDED SCHOOL TOURS

Tours of the exhibition with American Art Museum docents are available Tuesday through Friday from 10:00 a.m. to 11:30 a.m., September through December. To schedule a tour contact the tour scheduler at (202) 633-8550 or AmericanArtMuseumTours@si.edu.

The docent will contact you in advance of your visit. Please let the docent know if you would like to use materials from this guide or any you design yourself during the visit. You could also combine a guided tour with a self-guided activity, as long as the activity takes place after 11:30 a.m., when the museum opens.

SELF-GUIDED SCHOOL PROGRAMS

Self-guided school groups may enter the exhibition during regular museum hours, 11:30 a.m. to 7:00 p.m. We anticipate that the Norman Rockwell exhibition will be popular and cannot guarantee that your group will be able to enter in the timeframe you plan.

If the galleries are crowded, please use the Kogod Courtyard for any instruction and bring enough chaperones so that students can explore the exhibition in small groups.

We recommend that you not have more than thirty students in the exhibition at a time. If you are planning a trip for a larger group, consider alternate activities such as lunch in the Kogod Courtyard or the scavenger hunts in the Luce Foundation Center for American Art. To schedule a scavenger hunt for a large group, please contact Luce Center staff at AmericanArtLuce@si.edu.

Lunches for self-guided groups can be stored in a closet off the G Street lobby of the building. Ask the security officer on duty for assistance. We do ask that you leave coats and large bags on the bus. Individual lockers are available, but they are limited in number and they require quarters.

Additional information about planning your museum visit can be found here: <http://americanart.si.edu/education/tours/planning>



PREPARING YOUR STUDENTS

Brief orientation videos for both teachers and students are available at

<http://americanart.si.edu/education/tours/planning>

To replace or reinforce the message of the orientation videos, please discuss museum manners with your students before visiting.

SUGGESTED QUESTIONS

■ What are some of the rules that we must follow when in a museum?

Examples:

- ✓ use inside voices
- ✓ look with your eyes, not with your hands
- ✓ walk, do not run
- ✓ stay with your group

■ Why are these museum manners important to you and the artwork?

Dear Educator:

The Smithsonian American Art Museum is pleased to exhibit the works of Norman Rockwell in *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*. Two of America's best-known modern filmmakers recognized a kindred spirit in Rockwell, and each formed a significant collection of his work. Rockwell was a masterful storyteller who could distill a narrative into a single frame. The stories embedded in Rockwell's paintings—and in the films of Lucas and Spielberg—capture details of small-town life, the pleasures and growing pains of childhood, heroism of everyday men and women, and the power of the imagination.

We offer this curriculum guide to help you prepare for your visit, either actual or virtual, to the exhibition. With these activities, *Telling Stories* can help teach about citizenship, American history, drama, storytelling, and visual art. The print guide will be provided to all teachers who attend Norman Rockwell professional-development programs, to groups that have scheduled school field trips at americanart.si.edu/education/tours, and to teachers who request them by email at AmericanArtEducation@si.edu. An online version of the guide is available at americanart.si.edu/education/resources/guides.

The museum has been developing its national education program for twenty years. Under this umbrella we offer in-gallery tours, video-conferences, professional development for teachers, and a wide variety of classroom resources. *¡del Corazón! Latino Voices in American Art*, for example, highlights the museum's Latino art collection in a Web site designed for young people (AmericanArt.si.edu/education/corazon).

We hope you and your students will enjoy our resources and *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*.

Sincerely,

Elizabeth Broun
The Margaret and Terry Stent Director



Norman Rockwell, about 1950
Negatives: Publicity, Norman Rockwell Photograph
Collection, Norman Rockwell Archives, Norman
Rockwell Museum, Stockbridge, MA. Printed by
permission of the Norman Rockwell Family Agency

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TEACHER'S GUIDE

Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg

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On the covers:
Norman Rockwell
Happy Birthday Miss Jones (details)
The Saturday Evening Post, March 17, 1956
Oil on canvas, 45 ¼ × 43 ½ in.
Collection of Steven Spielberg
© 1956 SEPS: Curtis Publishing, Indianapolis, IN. Printed by permission of the Norman Rockwell Family Agency

The Smithsonian American Art Museum is home to one of the largest collections of American art in the world. Its holdings—more than 41,000 works—tell the story of America through the visual arts and represent the most inclusive collection of American art in any museum today. It is the nation's first federal art collection, predating the 1846 founding of the Smithsonian Institution. The museum celebrates the exceptional creativity of the nation's artists, whose insights into history, society, and the individual reveal the essence of the American experience. Visit the museum's Web site at AmericanArt.si.edu.

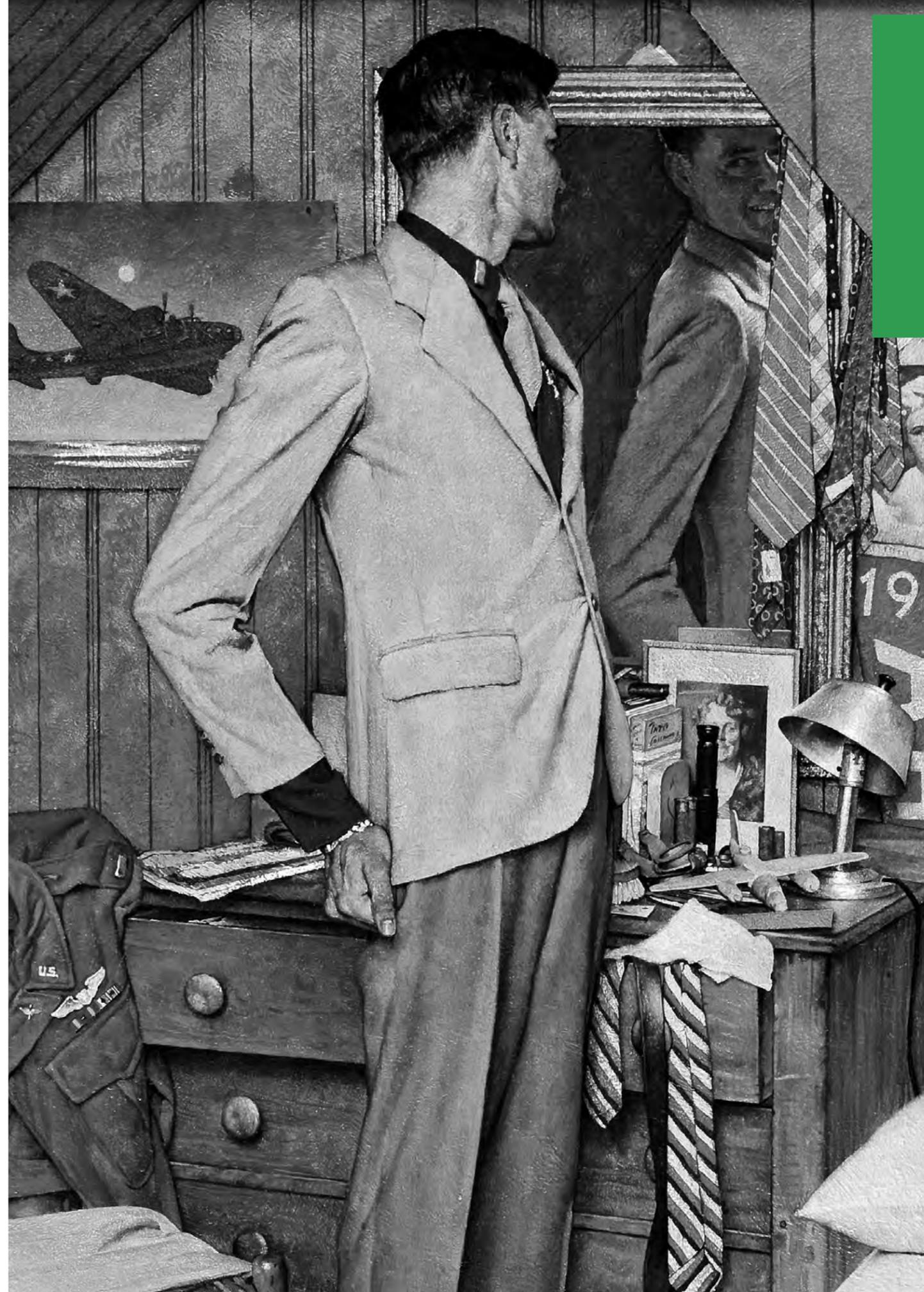
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Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg is organized by the Smithsonian American Art Museum. Booz Allen Hamilton has provided generous support as the corporate sponsor of the exhibition. The Museum also gratefully acknowledges the contributions of George Lucas and Steven Spielberg.



Smithsonian American Art Museum

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About Norman Rockwell

This selection is excerpted from the exhibition catalogue by Virginia M. Mecklenburg, Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg (New York and Washington, D.C.: Abrams in association with the Smithsonian American Art Museum), 2010.



Norman Rockwell (right) with a friend holding frogs in the country, 1905

Reference Photography, Norman Rockwell Archives, Norman Rockwell Museum, Stockbridge, MA. Printed by permission of the Norman Rockwell Family Agency.

A DAD PUZZLING OVER HIS SON'S HOMEWORK, a terrified boy clinging to the edge of a twenty-foot-high diving board, a little girl's first trip to the beauty shop—Norman Rockwell (1894–1978) conjures moments of delight, discovery, and the memory of youthful realizations that mark the transition from childhood to adult life. Rockwell was a keen observer of the world who captured the realities of individual lives as well as the mores that society held dear. And he did so in personal terms. His motifs—children, families, a truck driver winking at a pretty girl—were and are facts of ordinary life. But his pictures are much more than quick vignettes of fleeting memories or constructions that project the ideal onto the quotidian. Within them he embedded ideas about responsibility, heroism, patriotism, gender equity, and, later, racial integration, that tapped into the foundations of American culture as well as the evanescent beliefs of an ever-changing society. As filmmaker and art collector George Lucas remarked, Rockwell recorded our fantasies and ideals and gave us a sense of what was in our heads and hearts.¹

Rockwell was also a master humorist with an infallible sense of the dramatic moment. Like a movie director, he determined the pose and facial expression of each character, positioned each prop, and lighted his sets for maximum scenic effect. His early magazine covers resemble frames from silent movies, in which sight gags, pratfalls, and stereotypes prompt the laughter of sudden recognition. But, as Lucas aptly recognizes, Rockwell's work was constantly evolving. His pictures during the 1910s and 1920s are simpler than those of the 1940s and 1950s in the depth and breadth of their emotional content as well as in the complexity of their compositions and the nature of their narratives. By the 1940s, his single-image stories represented climactic episodes in ongoing plots that implied prior and succeeding moments and played out in increasingly elaborate scenarios.

A gangly boy who constantly compared his own scrawny frame with that of his athletic, older brother, Jarvis, Rockwell avoided sports and instead constantly drew. "Art," remarked one commentator, "was Rockwell's path to self-esteem."² By the time he was fourteen, he had determined to become an illustrator. He dropped out of high school after his sophomore year and traveled daily into New York City to study art, first at the National Academy of Design and then at the Art Students League.³

Rockwell is best known for the *Saturday Evening Post* covers he painted from 1916 until 1963. Rockwell is one of many artists who designed magazine covers, advertisements, and book and story illustrations for the

Norman Rockwell, **Back to Civvies** (detail)
The Saturday Evening Post, December 15, 1945
 Oil on canvas, 39 x 30 in.
 Collection of Steven Spielberg
 © 1945 SEPS: Curtis Publishing, Indianapolis, IN.
 Printed by permission of the Norman Rockwell Family Agency



Norman Rockwell and his dog Butch
 Negatives: Publicity, Norman Rockwell Photograph
 Collection, Norman Rockwell Archives, Norman Rockwell
 Museum, Stockbridge, MA. Printed by permission of the
 Norman Rockwell Family Agency

American print media during the early and middle years of the twentieth century. J. C. Leyendecker, Howard Pyle, and N. C. Wyeth were famous by the turn of the twentieth century; John Falter, Mead Schaeffer, Steven Dohanos, and many others became well known in the 1940s and 1950s. Among them Rockwell stands out. His name became synonymous with the *Saturday Evening Post* and is now a household word, familiar to baby boomers who, as children, rushed home from school to pore over the cover of the latest issue, as well as to people born long after he left the magazine. The adjective “Rockwellian” is now part

of the popular jargon, used to describe movies, pictures, and stories that depict traditional values, simple pleasures, and ordinary people with wit and warmth.

Rockwell has been called a painter of nostalgia, a Pollyanna who avoided dealing with the hardships of the depression in the 1930s, the anxieties of the cold war years in the 1950s, and the trauma of racial conflict during the civil rights era.⁴ But unlike earlier painters, Rockwell rarely used art as social instrument until he began working for *Look* magazine in 1963. Even so, his pictures acknowledged that values associated with American life were changing, as were concepts of childhood and family. Steven Spielberg noted that Rockwell “pushed a benign but important agenda of a kind of community . . . a kind of civic responsibility to patriotism—understanding our nation by embracing our neighbor—tolerance of the community, of each other, of parents, of Presidents, of Boy Scouts of America, of our veterans and soldiers fighting abroad. . . . He was really one of the greatest Americans that this country has produced.”⁵

At the same time, Rockwell’s themes are universal. Images of scampish boys playing childhood pranks, little girls determined to outdo little boys, or the emotional bonds between grandparents and grandchildren speak not only to the middle-class, mostly white, people depicted in his work, they embody memories and emotions that people share the world over.

Many writers on Rockwell have accepted the image he projected of himself as a modest artist with a wry sense of humor who painted life as he would like it to be. This view presents the painter and his pictures without considering the broader context of editorial policies at the magazines he worked for, issues that caught the public psyche at a given moment, or his personal growth as an artist and individual. Rockwell may have led a simple lifestyle, but he was not a simple man. Across more than five decades, he carefully constructed images to create the appearance of simplicity and to convey narratives that had widespread appeal. As an illustrator for commercial publications, he constantly juggled the demands of editors, art directors,

Rockwell with model Hank Bergmans examining the painting *Can’t Wait*, about 1970

Negatives: Publicity, Norman Rockwell Photograph
 Collection, Norman Rockwell Archives, Norman Rockwell
 Museum, Stockbridge, MA. Printed by permission of the
 Norman Rockwell Family Agency



and shifting editorial policies, and he accommodated advertising agencies charged with satisfying client requirements. He was also acutely aware of the need to stay current. He captured passing fancies and momentous events—the jazz craze and the stock market crash in 1929, the one-hundredth anniversary of baseball in 1939, and the vogue for hitchhiking in 1940—as well as larger social issues faced by a country negotiating the changing circumstances of twentieth-century life.⁶

It is a tribute to, not a criticism of, his highly developed intellect and social sensibilities to acknowledge that Rockwell calculated his pictures for maximum and particular impact.

Initially for children’s magazines, in ads for the products of more than 150 companies, and on the covers of the *Saturday Evening Post* from 1916 through the early 1960s, Rockwell’s images touched millions of Americans. His pictures, like the writings of Sinclair Lewis, the poetry of Robert Frost, and the movies of Frank Capra and William Wyler in the 1930s and 1940s—and George Lucas and Steven Spielberg since the 1970s—captured the hopes and dreams, and also the anxieties, of life in twentieth-century America.

¹ This statement by George Lucas was made during an interview with Laurent Bouzereau and Virginia Mecklenburg at Skywalker Ranch on Sept. 12, 2008.

² Hellmut Wohl, “A Master of His Craft: Reflections on Norman Rockwell,” *Bostonia* (July–Aug. 1991): 26.

³ Corry Kanzenberg, curator of Archival Collections at the Norman Rockwell Museum, reports that few documents remain that reveal the specifics of Rockwell’s art school attendance. He studied at the Chase School (also called

the New York School of Art) on Wednesdays and Saturdays during his sophomore year of high school (1909–10) and subsequently attended the National Academy of Design for a short period. Records at the Art Students League indicate that he took courses there from sometime in 1911 through at least February 1912. Corry Kanzenberg email to Ann Wagner, June 26, 2009.

⁴ See, for example, William Graebner, “Norman Rockwell and American Mass Culture: The Crisis of Representation in the Great Depression,” *Prospects* 22 (1997): 232–56.

⁵ This statement by Steven Spielberg was made during an interview with Laurent Bouzereau commissioned by the Smithsonian American Art Museum that took place at the Amblin Entertainment offices on Aug. 6, 2008.

⁶ Rockwell acknowledged that he kept up with current issues to mine subjects for his work. See Norman Rockwell, as told to Tom Rockwell, *Norman Rockwell: My Adventures as an Illustrator* (Stockbridge, MA: Norman Rockwell Museum in assoc. with Abrams, 1994), 201.

The Art of Process: How Rockwell Tells Stories



Rockwell and photographer reflected in the mirror on the set of *Back to Civvies*

Reference Photography, Norman Rockwell Archives, Norman Rockwell Museum, Stockbridge, MA. Printed by permission of the Norman Rockwell Family Agency. Book Rights Copyright © 2010 The Norman Rockwell Family Entities. Reference photograph for *Saturday Evening Post* cover. © SEPS

NORMAN ROCKWELL DESIGNED COMPOSITIONS that could tell a story in a single image. His use of detail, sense of humor, and immediately recognizable characters and situations made his illustrations accessible and popular with both advertisers and the American public. In his autobiography and other books, Rockwell wrote about his creative process and the challenge of appealing to mass audiences.

Rockwell said, “I love to do a picture which shows a progression of action, a sequence of ideas at a glance.”⁷

Making single-frame stories that would have an immediate impact was difficult. Rockwell devised an exacting creative process to achieve his artistic vision.

STEP 1: INSPIRATION

The first step was developing the idea, or **theme**; Rockwell recalled this step as the most important and hardest element of any illustration.

“One of the most difficult problems in painting magazine covers is thinking up ideas which a majority of the readers will understand. The farmer worries about the price of milk; the housewife fusses over the

drapes for the dining room; the gossip gossips about Mrs. Purdy and her highfalutin airs. You have to think of an idea that will mean something to all of them. And it’s darned hard to be universal, to find some situation which will strike the farmer, the housewife, the gossip, and Mrs. Purdy.”⁸

Rockwell continued, “In wartime the problem vanishes. Everyone in the country is thinking along the same lines, the war penetrates into everyone’s life.”⁹

Rockwell also wrote, “There was one kind of idea which I didn’t have to struggle over—the timely idea. I’d just keep my ear to the wind and, when I heard of a craze or fad or anything which everyone was talking about, I’d do a cover of it: the Ouija board, the first radios, crossword puzzles, the movies. . . . After I’ve become aware of a craze or public interest I still have to translate it into a cover, think up a scene which people will recognize and enjoy. Still, I have a start, I know the general subject.”¹⁰

Sometimes he suffered from “artist’s block” and was unable to think of any ideas. When this happened, he would “sharpen twenty pencils, lay out

ten or twelve pads of paper on the dining-room table, and pull up a chair.” Then he would begin with a simple drawing of a lamppost. Using the lamppost as a catalyst for ideas, he would generate and sketch a story around the lamppost, and from that story he would sketch another story, and so on, until he found the idea that worked.¹¹

Most importantly, when Rockwell was blocked, he continued working six, sometimes seven days a week. “I painted, stuck to my easel like a leech. Whether I liked what I turned out or not. Every morning I went out to the studio at eight o’clock. I worked stubbornly until noon and, after lunch, until five or six o’clock in the evening. . . . And in the end, after months of badly painted, out-of-drawing, lackluster [magazine] covers, done one after another in a sort of dogged despair, I worked myself out of it. . . . Since then I’ve had other difficult periods. Each time, as I reached the point where I felt I was finished, at the end of my rope, I’ve managed to right myself. Always by simply sticking to it, continuing to work though everything seemed hopeless and I was scared silly.”¹²



Rockwell arranging props for *Back to Civvies*

Reference Photography, Norman Rockwell Archives, Norman Rockwell Museum, Stockbridge, MA. Printed by permission of the Norman Rockwell Family Agency. Book Rights Copyright © 2010 The Norman Rockwell Family Entities. Reference photograph for *Saturday Evening Post* cover. © SEPS

Rockwell demonstrating pose for *Back to Civvies*

Reference Photography, Norman Rockwell Archives, Norman Rockwell Museum, Stockbridge, MA. Printed by permission of the Norman Rockwell Family Agency. Book Rights Copyright © 2010 The Norman Rockwell Family Entities. Reference photograph for *Saturday Evening Post* cover. © SEPS



STEP 2: SETTING THE SCENE

Once Rockwell had formed his idea, he chose **models**—sometimes professional ones but also family and friends—to suit the characters he had in mind. He also chose the setting, costumes, and **props** to form a **tableau**. When all the details were ready, Rockwell directed the **scene** as if it were a movie. He often demonstrated the poses and facial expressions he wanted the models to use.

Rockwell believed details were an important part of effectively communicating his ideas. Props often provided context for the situation and biographical detail about the characters. Rockwell explained that, “every single object shown in a picture should contribute directly to the central theme. All other things should be ruthlessly discarded.”¹³ Between sketches and final paintings he often simplified compositions and removed props. Some details can help date images. When Rockwell was creating a historical or period piece, he would research the clothing, the technology, and other details to make his image more authentic. Rockwell was also conscientious about reproducing uniforms—whether Boy Scout or military—with precision.

Rockwell also liked to use actual places—such as classrooms, sports fields, train cars, and cafes—as sets for his scenes. Again, he believed the “real thing” contributed to the authenticity of the image. For example, when he was commissioned to illustrate new editions of *Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer*, Rockwell traveled to Hannibal, Missouri, to be sure his paintings were accurate.

STEP 3: SKETCHING

Once he was satisfied that the details were just right, Rockwell completed several sketches of a composition and selected his favorite as the final composition.

In the 1930s, Rockwell began to hire photographers to take pictures of the tableaux in order to speed up the process. Rockwell would direct the models, while the photographer would shoot—sometimes more than one hundred photographs of different compositions involving different arrangements of props and various poses. He combined many different elements from these photos to create a finished work. For example, the seated figure in *River Pilot*, a story illustration, combines the older face of one model with the body of a younger one.

STEP 4: FINAL VERSION

Once satisfied with the composition, Rockwell completed the final painting and sent it off to be reproduced for its intended purpose—magazine cover, story illustration, poster, holiday card, calendar, or advertisement.

Preliminary sketch for *Back to Civvies*
Reference Photography, Norman Rockwell Archives,
Norman Rockwell Museum, Stockbridge, MA. Printed
by permission of the Norman Rockwell Family Agency.
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Family Entities. Reference photograph for *Saturday
Evening Post* cover. © SEPS



To learn more about Norman Rockwell's creative process, see:

Rockwell, Norman. *Rockwell on Rockwell: How I Make a Picture*. New York: Watson-Guption Publications, 1979.

Rockwell, Norman, as told to Thomas Rockwell. *My Adventures as an Illustrator*. Stockbridge, MA: Norman Rockwell Museum in association with Harry N. Abrams, 1994.

⁷ Norman Rockwell, *Rockwell on Rockwell: How I Make a Picture* (New York: Watson-Guption, 1979), 103.

⁸ Norman Rockwell, as told to Thomas Rockwell, *My Adventures as an Illustrator* (Stockbridge, MA: Norman Rockwell Museum in association with Harry N. Abrams, 1994), 114.

⁹ Ibid.

¹⁰ Ibid., 201.

¹¹ Ibid., 200.

¹² Ibid., 270.

¹³ Rockwell, *Rockwell on Rockwell*, 82.

Timeline: Norman Rockwell and U.S. History

This timeline provides historical context for the life and works of Norman Rockwell. All artworks in the show are also listed.

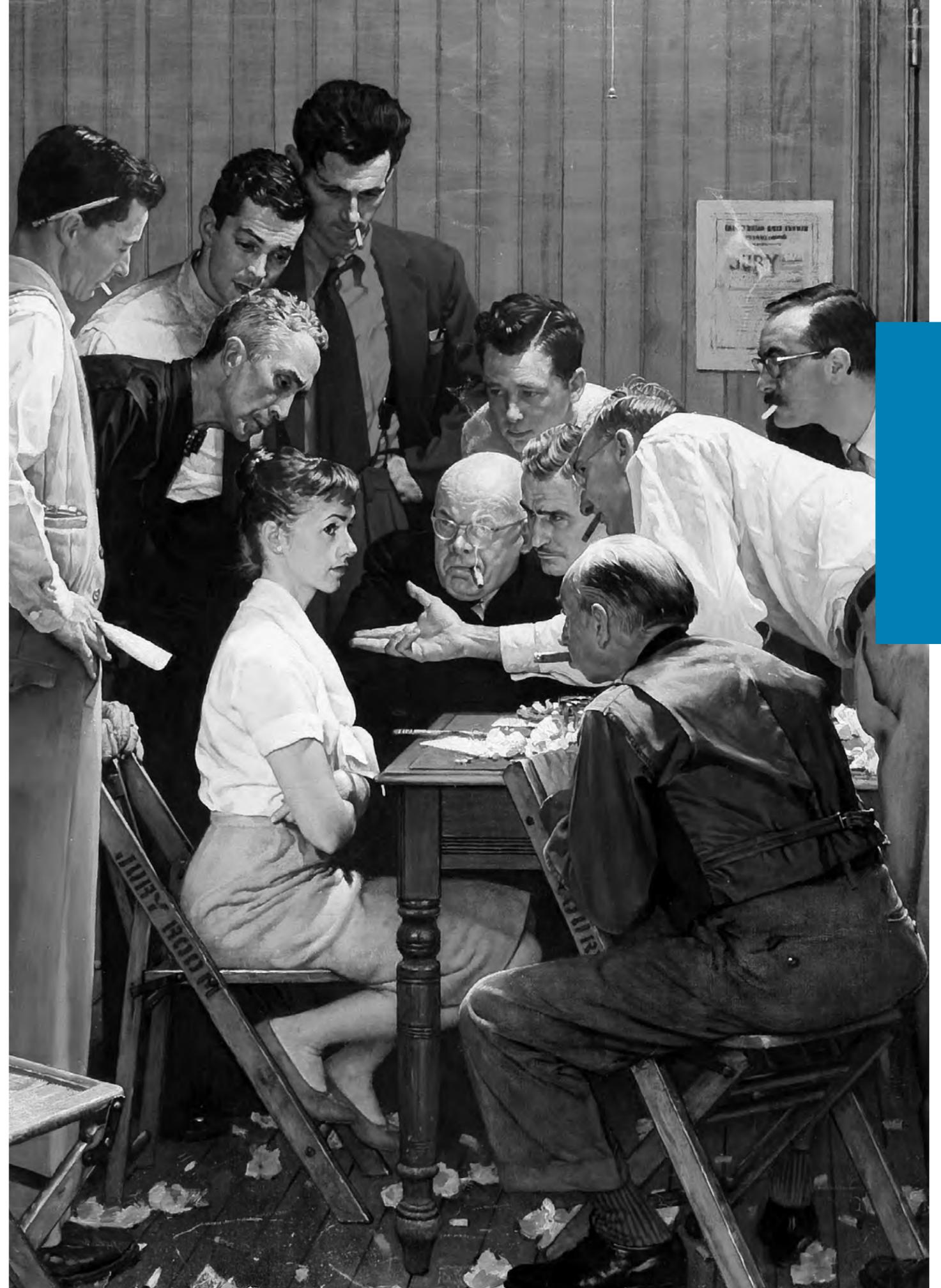
Entries are color coded. Black corresponds with events in U.S. history; green, with Rockwell's biography; and blue, with artworks in the show. Red entries relate to Steven Spielberg and George Lucas.

- 1894** Norman Percevel Rockwell is born in New York City, February 3.
- 1903** Orville and Wilbur Wright make first powered airplane flight.
- 1908** Rockwell enrolls in the New York School of Art (also called the Chase School) at age 14.
- 1909** National Association for the Advancement of Colored People founded to fight discrimination.
Rockwell receives his first commission: Christmas cards
- 1910** Rockwell leaves New York School of Art to go to the National Academy of Design and soon after transfers to the Art Students League, where he studies under Thomas Fogarty and George Bridgman.
- 1913** Henry Ford invents the moving assembly line, making automobiles affordable for more Americans.
Rockwell becomes the art director for *Boys' Life* magazine, published by the Boy Scouts of America.
- 1914** Assassination of Archduke Franz Ferdinand of Austria, June 28, triggers World War I, the “war to end all wars.”
- 1915** *The Lusitania*, a British ocean liner, is sunk by a German U-Boat. There are 1,959 passengers on board; 128 were American. Only 761 passengers survive.
Rockwell moves to New Rochelle, NY.
- 1916** Rockwell illustrates his first cover for the *Saturday Evening Post*. He marries Irene O'Connor.
- 1917** The United States enters World War I by declaring war on Germany and Austria-Hungary on April 6.
Rockwell registers for the draft (see page 55). He serves for four months, doing illustrations for the base magazine, *Afloat and Ashore*.
Polley Voos Fransay (Soldier Speaking to Little French Girl)
- 1918** World War I ends with armistice on November 11. The Treaty of Versailles is signed on June 28, 1919.
Children Dancing at Party (Pardon Me)

- 1920** Congress passes the Nineteenth Amendment, guaranteeing women the right to vote.
Shadow Artist and *The Toymaker*
- 1922** *Christmas: Santa with Elves* and *The Stuff of Which Memories are Made*
- 1923** —*And Daniel Boone Comes to Life on the Underwood Portable* and *Boy Reading Adventure Story*
- 1926** *Boy with Teacher (Young Scholar; Graduation)*
- 1927** Charles Lindbergh completes the first transatlantic flight.
Pioneer of the Air (Portrait of Charles Lindbergh) and *The Apple Peeler*
- 1929** The stock market crashes, marking the start of the Great Depression.
Spirit of America and *The Gossips*
- 1930** Rockwell divorces Irene and marries Mary Barstow. The Rockwells' subsequent visits to Mary's family in California result in illustration and advertising work for Hollywood movie studios.
Gary Cooper as the Texan
- 1933** Franklin Delano Roosevelt is inaugurated as president of the United States and begins New Deal legislation in his first one-hundred days.
Woman at Vanity
- 1935** *Peach Crop* and *Couple in Rumbleseat*
- 1936** *Movie Starlet and Reporters*
- 1937** *The Most Beloved American Writer*
- 1939** Germany invades Poland.
The Rockwell family leaves New Rochelle, NY, and moves to Arlington, VT.
Marble Champion
- 1940** *Proud Possessor* and *River Pilot*
- 1941** Franklin Delano Roosevelt enumerates the Four Freedoms in his State of the Union address on January 6.
<http://www.ourdocuments.gov/doc.php?doc=70>
The Japanese attack the U.S. naval base at Pearl Harbor on December 7, eleven months after FDR's speech. The United States declares war on Japan and Germany. World War II brings an end to the Great Depression.
Rockwell designs his first Hollywood movie poster for *The Magnificent Ambersons*.
Let Nothing You Dismay, The Flirts, and The Convention (Hat Check Girl)
- 1942** Frank Capra directs the first of the seven films in the "Why We Fight" series to explain to American soldiers the importance of World War II.

- 1943** Norman Rockwell's "Four Freedoms" paintings translate Roosevelt's speech into terms everyday Americans could understand. (**Freedom of Speech**, *Freedom from Want*, *Freedom to Worship*, and *Freedom from Fear*)
- 1944** *Little Girl Observing Lovers on a Train*
George Lucas is born.
- 1945** World War II ends. Germany surrenders on May 7; Japan, on August 14. The cold war begins, lasting until the fall of the Soviet Union in 1991.
Back to Civvies
- 1946** *Charwomen in Theater*
Steven Spielberg is born.
- 1947** *Going and Coming* and **Boy on High Dive**
- 1948** *Grandpa and Me: Raking Leaves*
- 1949** The United States and western Europe form the North Atlantic Treaty Organization (NATO) to fight communism.
- 1950** The Korean War begins.
"Merry Christmas, Grandma... We Came in Our New Plymouth!"
- 1951** *Four Sporting Boys: Golf and Good Boy (Little Orphan at the Train)*
- 1952** *Forsaken* and *Boy in Veterinarian's Office*
- 1953** The Korean War ends.
Rockwell family moves to Stockbridge, MA.
- 1954** In the *Brown v. Board of Education* decision, the Supreme Court rules that segregation of public schools is unconstitutional.
- 1955** *Mermaid*
- 1956** **Happy Birthday Miss Jones**
- 1957** The first artificial satellite, *Sputnik*, is launched into space.
The Civil Rights Act of 1957 is passed. While largely an ineffective voting rights measure, it was the first piece of civil rights legislation passed by Congress since Reconstruction.
Tender Years: New Calendar, Girl Missing Tooth (The Checkup), and Red Sox Locker Room (The Rookie)
- 1958** *Elect Casey* and *The Runaway*
Steven Spielberg fulfills the requirements of the Boy Scout's Photography Merit Badge by making a nine-minute film entitled *The Last Gunfight*.
- 1959** Mary Rockwell dies.
The Jury

- 1960** John Fitzgerald Kennedy is elected president of the United States.
Rockwell and his son, Thomas, publish the artist's autobiography, *My Adventures as an Illustrator*.
Triple Self-Portrait and *Window Washer*
- 1961** Conflict erupts between the United States and the communist country of Cuba.
Rockwell marries Molly Punderson.
- 1962** *The Connoisseur*, *Boy and Father: Baseball Dispute*, and *Boy and Father: Homework*
- 1963** President John F. Kennedy is assassinated.
Rockwell ends his forty-seven year relationship with the *Saturday Evening Post* and begins working for *Look* magazine.
- 1964** The Civil Rights Act of 1964 makes segregation illegal in public places and restores tribal law to reservations.
A Time for Greatness and *Little Girl Looking Downstairs at Christmas Party*
- 1965** President Lyndon Johnson sends American ground troops into the conflict in Vietnam.
- 1966** Rockwell appears in the remake of *Stagecoach*, his only film appearance. The movie poster he creates for the film becomes his best-known work for Hollywood.
- 1968** Martin Luther King Jr. is assassinated.
- 1969** NASA's *Apollo 11* takes the first humans to the moon.
- 1971** George Lucas makes his first feature length film *THX 1138*, based on a short film he created as a student.
- 1972** *First Trip to the Beauty Shop* and *Can't Wait*
- 1975** The Vietnam War ends.
Jaws, directed by Steven Spielberg, is released.
- 1977** Rockwell receives the highest civilian honor, the Presidential Medal of Freedom.
Star Wars, written and directed by George Lucas, is released.
Close Encounters of the Third Kind, written and directed by Steven Spielberg, is released.
- 1978** Norman Rockwell dies at age eighty-four.



ABOUT THE FEATURED ARTWORKS

Six artworks from the exhibition *Telling Stories* are reproduced in this guide for classroom use. The information about each artwork is excerpted from the exhibition catalogue by Virginia M. Mecklenburg (*Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*. New York and Washington, D.C.: Abrams in association with the Smithsonian American Art Museum, 2010).

To learn historical and biographical context for more of the paintings in the exhibition, consult the catalogue and the exhibition podcast at <http://AmericanArt.si.edu/rockwell>.

Norman Rockwell, **The Jury** (detail)
The Saturday Evening Post, February 14, 1959
 Oil on canvas, 46 ¼ x 44 in.
 Collection of Steven Spielberg
 © 1959 SEPS: Curtis Publishing, Indianapolis, IN.
 Printed by permission of the Norman Rockwell Family Agency

Freedom of Speech

(preliminary version)



Norman Rockwell
Freedom of Speech (preliminary version)
The Saturday Evening Post, February 20, 1943
 Oil on posterboard, 21 ½ x 16 ½ in.
 Collection of Steven Spielberg

© 1943 SEPS: Curtis Publishing, Indianapolis, IN. Printed by permission of the Norman Rockwell Family Agency

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SUGGESTED QUESTIONS

- Why might these people have gathered together? Where could they be?
- What could they have in common? What makes them different from one another?
- How does the title relate to the action in the picture? What is going on?
- Who is the main character? How do you know? What might he be saying?
- How are the people in the audience reacting to the main character?

This town meeting scene is an early version of *Freedom of Speech*, one of Rockwell's "Four Freedoms" paintings that were inspired by President Roosevelt's 1941 State of the Union Address. Roosevelt articulated freedoms that he believed were essential for everyone in the world: freedom of speech, freedom from want, freedom to worship, and freedom from fear.

Rockwell said, "I wanted to do something bigger than a war poster, make some statement about why the country was fighting the war."¹⁴ He had read the Four Freedoms proclamation, he said, but the language was "so noble . . . that it stuck in my throat." So he carried on with life as usual. One night, unable to sleep, he had a flash of inspiration. A neighbor, Jim Edgerton, had expressed views in the town meeting that everyone else disagreed with. "But they had let him have his say. No one had shouted him down. My gosh, I thought, that's it. There it is. Freedom of Speech. I'll illustrate the Four Freedoms using my Vermont neighbors as models. I'll express the ideas in simple, everyday scenes. Freedom of Speech—a New England town meeting. Freedom from Want—a Thanksgiving dinner. Take them out of the noble language of the proclamation and put them in terms everybody can understand."¹⁵

Rockwell spent the next six months working on the four paintings. For an artist who routinely completed six to ten *Post* covers a year in addition to illustrations for stories and advertisements, painting the Four Freedoms proved difficult. He chose Carl Hess, owner of a local gas station, to be the model for the first painting, *Freedom of Speech*, but he struggled with the composition, painting several versions before arriving at the final image.

Each adaptation portrays a man addressing his neighbors in a public forum, but they vary in spatial configuration and viewpoint.

From the beginning *Freedom of Speech* resonated with people all over the country, not because they lived in places governed by town meetings but because the scene was common wherever Americans gathered to discuss the business of their communities.

Finally finished, in January 1943, Rockwell sent the paintings off to the *Post*, which published one each week beginning with the February 20, 1943, issue. President Roosevelt sent a congratulatory letter, as did Treasury Secretary Henry Morgenthau Jr., who announced a new “Four Freedoms” war bond drive.¹⁶

The *Post* worked with the U.S. Treasury Department to organize a national tour of the paintings as the centerpiece for Secretary Morgenthau’s war-bond drive. Results far exceeded expectations. During a year-long tour around the country, more than \$132 million worth of bonds had been sold. Rockwell’s paintings had sparked a vision of individual and collective freedom that unified Americans in a moral cause. These images, and the *Post*’s elaborate campaign, confirmed Rockwell’s reputation as “America’s Artist.” His ability to encapsulate patriotism and pride in America’s traditions spoke to the whole country.

Back to Civvies



Norman Rockwell
Back to Civvies
The Saturday Evening Post, December 15, 1945
Oil on canvas, 39 × 30 in.
Collection of Steven Spielberg
© 1945 SEPS: Curtis Publishing, Indianapolis, IN.
Printed by permission of the Norman Rockwell Family Agency

SUGGESTED QUESTIONS

- What is going on in this picture?
- What objects in this room did the boy have before going to war? Which objects were part of his war experience?
- What clues does Rockwell give us about the boy’s interest in the military as a college student? What part of the service did he join?
- How has his time at war changed him?
- What is his mood? What might he be thinking?

The war changed everyone, but not all showed emotional scars. *Back to Civvies* is filled with information about a young second lieutenant who has returned from the war. The narrow bed, school banner, fishing rod, and baseball bat behind the chair where he has hung his uniform blouse are left-overs from his youth. The banner tells us he used to be a student, and we surmise from the profusion of neckties hanging from the mirror and drooping from the half-open drawer that he enjoyed an active social life before the war. A poster of a Boeing B-17 Flying Fortress hangs on the wall and a small model of a Martin B-26 Marauder on top of the messy dresser signal a teenage dream of flying and his duties as an Army Air Force pilot. Spielberg, who brought the realities of war to life in *Saving Private Ryan* (1998), observed, “When he went off to war, time stood still. It probably stood still for as long as the hearts of his father and mother stood still, waiting and praying for his safe return. The bedroom represents suspended animation, when young boys go off to war and come back men. In [*Back to Civvies*], he came back from war and he still was a boy. He was just a bigger boy. He’s tall, none of the clothes fit, but everything in the room is exactly as he left it.”¹⁷

Rockwell identified the pilot—his name is on his duffel bag—and traced his military career through the insignia on the bag and his uniform. Lt. Becktoft could be justifiably proud of his record. The wings on the left breast pocket of his blouse are those of a pilot. The blue and yellow ribbon reveals that he was awarded the Air Medal twice (it has a tiny oakleaf cluster), which is given for either an act of heroism or meritorious achievement; the brown and green campaign ribbon with two small oakleaf clusters indicates that he participated in multiple aerial campaigns in Europe, Africa, or the Middle East.

¹⁴ Norman Rockwell, as told to Tom Rockwell, *Norman Rockwell: My Adventures as an Illustrator* (Stockbridge, MA: Norman Rockwell Museum in assoc. with Abrams, 1994), 312, 313.

¹⁵ *Ibid.*, 313.

¹⁶ “Keeping Posted,” *Saturday Evening Post*, March 20, 1943, 4.

The airplanes tell us more. In a single image, *Back to Civvies*, with its two airplanes, encapsulates the multiyear story of the successful Allied air offensive against the German Luftwaffe. The Flying Fortress reminded viewers that the bomber was used by the Eighth Air Force in England and the Fifteenth Air Force in Italy during Operation Pointblank, an offensive that had been conceived by President Roosevelt and British Prime Minister Winston Churchill when they met in Casablanca in 1943. Pointblank was designed to secure air superiority over the cities, factories, and battlefields of Western Europe in preparation for the Normandy invasion on D-Day, June 6, 1944.¹⁸ The Flying Fortress, Pointblank's primary aerial weapon, was a rugged aircraft, but without long-range fighter support, it was susceptible to Luftwaffe attack, so the operation was put on hold until P-51 Mustangs became available in large numbers early in 1944.¹⁹ When Pointblank resumed in the spring of that year, the P-51s effectively protected the Flying Fortresses, shooting down German aircraft, decimating the roster of experienced German pilots, and enabling Allied bombers to strike targets deep in German territory. Rockwell's viewers would also have known that many of the P-51s (bomber crews called them their "little friends") were flown by the black pilots known as Tuskegee Airmen.²⁰ Thanks to the Flying Fortresses and their "little friends," by D-Day only eighty German aircraft operated on the northern coast of France.²¹ The model of the B-26, which was used to bomb rail yards, troop concentrations, and battlefield targets in Europe after the Normandy invasion, encodes the subsequent chapter of the narrative.

Although Becktoft's real Flying Fortress had been shot down over Germany, and he spent months in a prison camp, Rockwell shows us a pleasant-looking man who, in Spielberg's words, "has not been scarred by war, unlike so many veterans who came back from mortal combat changed forever. He doesn't have that haunted thousand-yard stare." In *Back to Civvies*, Rockwell shifted the psychological compass of his servicemen from war to peacetime. Lt. Becktoft's calm expression suggests that he has come to grips with his experiences as a pilot, and in fact, the real Lt. Becktoft had by this time decided to remain in the Air Force.

¹⁷ This statement by Steven Spielberg was made during an interview with Laurent Bouzereau commissioned by the Smithsonian American Art Museum that took place at the Amblin Entertainment offices on August 6, 2008.

¹⁸ With Operation Pointblank, Roosevelt and Churchill determined to effect "the progressive destruction and dislocation of the German military, industrial and economic system[s]" and to undermine the morale of the German people. See Arthur Travers Harris and Sebastian Cox, *Despatch on War Operations: 23rd February, 1942, to 8th May, 1945* (Portland, OR: Frank Cass, 1995), 196.

¹⁹ For further information, see http://en.wikipedia.org/wiki/P-51_Mustang#Operational_history, accessed April 21, 2009.

²⁰ Brig. Gen. George E. McCord, a B-24 pilot based in Italy and the author's father, remembered the P-51s with affection and gratitude many years after his own bullet-ridden plane safely returned to base with its P-51 escort.

²¹ See Wikipedia, "Operation Pointblank," http://en.wikipedia.org/wiki/Operation_Pointblank#Pointblank_operations, accessed April 20, 2009.

Boy on High Dive



Norman Rockwell
Boy on High Dive
The Saturday Evening Post, August 16, 1947
 Oil on canvas, 35 × 27 in.
 Collection of Steven Spielberg
 © 1947 SEPS: Curtis Publishing, Indianapolis, IN. Printed by permission of the Norman Rockwell Family Agency
 Photo © 2010 American Illustrators Gallery™ NYC

SUGGESTED QUESTIONS

- What is going on in this picture?
- What point of view has Rockwell used? Where are we, the viewers, standing?
- What is the boy thinking?
- What will happen next?
- What does this image say about childhood?

Rockwell's youngest son, Peter, remembered the day he posed for *Boy on High Dive*. His father, he reported,

"always said a good model had to be able to raise his eyebrows halfway up his forehead to look surprised. I could never get my eyebrows up that far. Except for that terrible time when I had to crawl out on the end of a board he had rigged up to extend from the studio balcony. Remember that magazine cover of the frightened kid out on the end of a diving board, the boy with the eyebrows all the way up to his forehead? Well, that was me, and I was scared stiff."²²

In *Boy on High Dive*, Rockwell pushes the boundaries of his own way of making pictures. In his earlier images he had used conventional straight-on views. Models stood or sat at eye level as the viewer looked on, sometimes as "off-camera" observers, sometimes as an implied part of the audience (as in *Happy Birthday Miss Jones*). In *Boy on High Dive*, the viewer's location is illogical; it is difficult to imagine a circumstance that would allow us to look up at the boy on the diving board from a vantage point midway between the ground and his perch twenty feet above. Instead we see the child as though through the lens of a movie camera which has zoomed in for a close-up.

Boy on High Dive is compositionally more daring than anything Rockwell had ever done. More than any other painting in his long career, the perspective contributes as much to the tension of the picture as does the child's emphatically raised eyebrows. Although the subject of Rockwell's painting was designed to appeal to children who reached the top of a high dive only to be too afraid to either jump or climb down (and to parents who looked on with alarm as their children made the ascent), the image goes beyond the specifics of a kid screwing up his courage to leap or parents watching with bated breath. It is a picture of all the challenges faced and the fears

Happy Birthday Miss Jones

²² Peter Rockwell with Shari Steiner, "My Father, Norman Rockwell," *Ladies' Home Journal*, Nov. 1972, 88.

²³ This statement by Steven Spielberg was made during an interview with Laurent Bouzereau commissioned by the Smithsonian American Art Museum that took place at the Amblin Entertainment offices on August 6, 2008.



overcome that mark a child's road to adulthood and define one's sense of self. The painting hangs in Steven Spielberg's office at Amblin Entertainment. He explained why it holds so much meaning for him: "We're all on diving boards, hundreds of times during our lives. Taking the plunge or pulling back from the abyss... is something that we must face... For me, that painting represents every motion picture just before I commit to directing it—just that one moment, before I say 'Yes, I'm going to direct that movie.'" Before making *Schindler's List*, he continued, "I lived on that diving board for eleven years before I eventually took the plunge. That painting spoke to me the second I saw it... [And when I was able to buy it,] I said not only is that going in my collection, but it's going in my office so I can look at it every day of my life."²³



Peter Rockwell posing for *Boy on High Dive*

Reference Photography, Norman Rockwell Archives, Norman Rockwell Museum, Stockbridge, MA. Printed by permission of the Norman Rockwell Family Agency. Book Rights Copyright © 2010 The Norman Rockwell Family Entities. Reference photograph for *Saturday Evening Post* cover. © SEPS



Norman Rockwell
Happy Birthday Miss Jones
The Saturday Evening Post, March 17, 1956
Oil on canvas, 45 ¼ × 43 ½ in.
Collection of Steven Spielberg
© 1956 SEPS: Curtis Publishing, Indianapolis, IN. Printed by permission of the Norman Rockwell Family Agency

SUGGESTED QUESTIONS

- What is going on in this picture?
- What happened right before and right after this moment?
- What have the students done to the classroom to celebrate their teacher's birthday?
- How does she feel about this?
- Which student do you think called the teacher "Jonesy" on the blackboard? How can you tell?

The Saturday Evening Post explained the March 17, 1956 cover image, *Happy Birthday Miss Jones*:

Children must learn to multiply this by that and come out correct usually, else what's the use of growing up into a world full of income-tax blanks? But education is vexation. Often Miss Jones gets so weary of trying to hammer data into little craniums that she yearns to be shipwrecked on a desert isle; and often the little craniums get so weary of Miss Jones, period. Then one day, surprise! Over the cold, emotionless number work on the blackboard are scrawled words warm with sentiment. Tomorrow the acutely quiet posture of the scholars will have deteriorated into normal squirms, and the teacher's smile will have deteriorated, period. But right now Norman Rockwell has captured a moment when Miss Jones knows she loves those kids, and the kids know they love Jonesy.²⁴

Rockwell intended the painting to be a tribute to his eighth-grade teacher, Miss Julia M. Smith, who had encouraged him to draw, he said, and "taught me what little I know about geography, arithmetic, grammar, et cetera." He thought of her many years later when he received a letter from her caregiver, who wrote that although almost blind, Miss Smith asked friends to describe Rockwell's covers each time they appeared in the *Post*, and she reminisced about drawings he had done on the blackboard as a child. "That letter and others which followed," Rockwell remarked, "brought back my school days. I recalled how devoted and kind Miss Smith had been. Then I thought of how hardworking and underpaid schoolteachers were. And after I'd mulled all this over for a while I decided to do a *Post* cover of a school-teacher—sort of a tribute to Miss Smith and all the other school teachers."²⁵

Model Anne Braman posing for *Happy Birthday Miss Jones*

Negatives: Reference, Norman Rockwell Photograph Collection, Norman Rockwell Archives, Norman Rockwell Museum, Stockbridge, MA. Printed by permission of the Norman Rockwell Family Agency. Book Rights Copyright © 2010 The Norman Rockwell Family Entities. Reference photograph for *Saturday Evening Post* cover. © SEPS



Rockwell located the viewpoint in the back of the room; the only face we see is that of Miss Jones. George Lucas, who owns the drawing, remarked, “You see the kids’ faces through her reaction to them.”²⁶ Spielberg, owner of the painting, observed, “The teacher, Miss Jones, has a sweetness about her. You know just by looking into her face that she loves every single student in that classroom, including the class clown with the eraser balanced on his head. You feel the warmth in that classroom, and you feel that this is the best birthday gift anybody has ever given her. The acknowledgment of her existence as a human being almost brings tears to her eyes.”²⁷

The message of the painting is both personal and universal. Several weeks after it appeared, the *Post* printed the following letter signed by Laura R. Jones, Atlanta, Georgia:

I know just how Norman Rockwell’s Miss Jones felt as she walked down the hall toward her classroom. This was a birthday she’d like to skip. She was wondering if she ought to try something else maybe—some job that paid more or wasn’t so wearing. Maybe she was in a rut. Then she walked into the room.

Some days can be stored in the memory as guards against the darker times. I wish the children’s faces could be seen—the eager, excited looks, the unselfish delight at the wonderful surprise.

Miss Jones knows she is where she belongs. After that day things aren’t quite the same, and the feeling of warmth makes it much easier to stuff that data into small eager craniums.

I know, because it all happened to the undersigned Miss Jones, too. I even had a cake with “We Love Miss Jones” written on it.²⁸



²⁴ “The Cover,” *Saturday Evening Post*, March 17, 1956, 3.

²⁵ Rockwell, *My Adventures*, 43.

²⁶ This statement by George Lucas was made during an interview with Laurent Bouzereau and Virginia Mecklenburg commissioned by the Smithsonian American Art Museum that took place at Skywalker Ranch on September 12, 2008.

²⁷ This statement by Steven Spielberg was made during an interview with Laurent Bouzereau commissioned by the Smithsonian American Art Museum that took place at the Amblin Entertainment offices on August 6, 2008.

²⁸ “Letters: Surprise!” *Saturday Evening Post*, April 21, 1956, 4.

The Jury



Norman Rockwell
The Jury
The Saturday Evening Post, February 14, 1959
Oil on canvas, 46 ¼ × 44 in.
Collection of Steven Spielberg
© 1959 SEPS: Curtis Publishing, Indianapolis, IN.
Printed by permission of the Norman Rockwell Family Agency

SUGGESTED QUESTIONS

- What is going on in this picture?
- How long have the jurors been in the room? How can you tell?
- How would you describe the woman in the scene? What message is she sending with her body language?
- How are the other people in the room acting toward her? What are they saying with their body language?

One of the most controversial subjects that Rockwell undertook in the late 1950s is *The Jury*, which appeared on cover of the Valentine’s Day issue of the *Post* in 1959. It is a loaded image that allowed readers to chuckle at the idea of an attractive young woman confronted by her male peers on a jury panel. Rockwell provided no information about the nature of the trial—whether civil or criminal, significant or inconsequential. But, beyond the amusing first impression, Rockwell addressed attitudes about women’s capability to assess guilt or innocence based on evidence rather than emotion, and the meaning of the right to trial by a jury of one’s peers within the American legal system—issues that were the subject of debate throughout the 1950s and 1960s. It also poses the question of integrity and the courage of one’s convictions in the face of overwhelming pressure.

Attorneys and judges argued the issue. Some claimed that women jurors were more skeptical than men in injury suits; a judge who spoke anonymously remarked that “women are never reliable.”²⁹ Others claimed that women brought idealism to the process: they were “uncomplicated in determining right and wrong, good or evil, justice and oppression” and “uncompromising in their principles [and] sincere in purpose.”³⁰

For this cover, as for others, selecting the right models was important. “I tell the story through the characters,” Rockwell said. The people represented in the painting, he continued, “are a pretty good cross-section of the people of Stockbridge. There are a couple of ringers—the man with the mustache standing beside the sleeping jurymen is Bob Brooks, an art director in a New York advertising agency; the lady in a man’s world is his wife.”³¹ As he worked to stage the scene, Rockwell repeatedly directed his models to adjust position and asked several to change clothes, so the picture would represent a range of types and income levels. The result of this exacting process is the climax of a dramatic scene.



Preliminary photograph for *The Jury*

Negatives: Reference, Norman Rockwell Photograph Collection, Norman Rockwell Archives, Norman Rockwell Museum, Stockbridge, MA. Printed by permission of the Norman Rockwell Family Agency. Book Rights Copyright © 2010 The Norman Rockwell Family Entities. Reference photograph for *Saturday Evening Post* cover. © SEPS

Women had served on juries in Utah and the Wyoming territory in the late nineteenth century, but in 1959 three states—Mississippi, Alabama, and South Carolina—still prohibited women from serving on juries in state courts, even though passage of the Nineteenth Amendment in 1920 permitted them to vote. Massachusetts, where Rockwell lived, had enacted legislation in 1950 making women eligible for jury service, but with the proviso that they be excused from hearing cases of rape and child abuse if they believed they would be “embarrassed” by the testimony of witnesses or jury deliberations.³² At the time Rockwell painted *The Jury*, eighteen states still imposed restrictions on women’s jury service.³³

Jury trials, individual holdouts, and women’s roles were highlighted in television and film in the late 1950s. Greer Garson starred in an episode of the popular series *Telephone Time* that aired in September 1957, in which Garson’s character campaigns for women to be selected as jurors in a murder trial.³⁴ Without women, the killer would go free because all available male jurors were either his friends or too fearful to vote for conviction. The most revealing connection between Rockwell’s painting and contemporary popular culture lies in the parallels it shares with the movie *12 Angry Men* (1957). In the film, Henry Fonda stars as the holdout on a jury that, except for his dissenting vote, will impose the death sentence on a young Hispanic man charged with killing his father. Each of the other jurors votes to convict—some for personal reasons, some out of prejudice against nonwhite Americans, some because they simply wanted to escape the heat of the jury room and go to a baseball game. One by one, as the Fonda character poses reasonable questions about the value of the evidence presented, the other jurors acquiesce to his arguments. The final ballot results in a unanimous verdict of not guilty. As in *12 Angry Men*, the jury deliberation portrayed on Rockwell’s canvas has been lengthy. Cigarette butts and crumpled ballots litter the floor of the smoke-filled room, but the holdout remains unswayed, despite the psychological pressure imposed by her fellow jurors.

²⁹ Quoted in “A First for Judge: Woman’s Suit Settled, Avoiding Female Jury,” *Washington Post and Times Herald*, Jan. 30, 1959, B1.

³⁰ Norma H. Goodhue, “Lancaster Woman Awarded Citation by Junior Chamber,” *Los Angeles Times*, June 5, 1957, A7.

³¹ S. Lane Faison, Kenneth Stuart, and Thomas S. Buechner, *The Norman Rockwell Album* (Garden City, New York: Doubleday, 1961), 170.

³² See www.mass.gov/courts/sjc/jury-system-e.html, accessed on April 27, 2009. For a brief survey of women’s jury service, see Valerie P. Hans and Neil Vidmar, *Judging the Jury* (New York: Plenum Press, 1986), 51–53.

³³ The eighteen states were Alaska, Arkansas, Florida, Georgia, Idaho, Kansas, Louisiana, Minnesota, Missouri, Nevada, New Hampshire, New York, North Dakota, Rhode Island, Tennessee, Virginia, Washington, and Wisconsin. In 1961, two years after *The Jury* was painted, the United States Supreme Court upheld a Florida law requiring

that women were automatically exempted from jury service unless they registered and volunteered. Doris Weatherford, *Milestones: A Chronology of American Women’s History* (New York: Facts on File, 1997), 298; “Rules Women Aren’t Vital to Jury Trial,” *Chicago Daily Tribune*, Nov. 21, 1961, 3. Not until January 1975, did the Supreme Court overturn its earlier ruling and declare the exclusion of women from jury service to be unconstitutional. See Linda Mathews, “Exclusion of Women as Jurors Overruled,” *Los Angeles Times*, Jan. 22, 1975, A7.

³⁴ The title of the episode was “Revenge.” It aired nationally on Sept. 10, 1957. A videotape of the program is available at the Library of Congress.

A Time for Greatness



Norman Rockwell
A Time for Greatness
Look, July 14, 1964
 Oil on canvas, 41 × 33 in.
 Collection of Steven Spielberg
 Printed by permission of the Norman Rockwell Family Agency. © 1964 The Norman Rockwell Family Entities

SUGGESTED QUESTIONS

- How would you describe John F. Kennedy based on this artwork?
- What symbols of America can you find?
- Based on this image, what do you think political conventions are like?
- Can you find images of Abraham Lincoln in this picture? Why might Rockwell have connected Kennedy to Lincoln?

A Time for Greatness was published in *Look Magazine* on July 14, 1964, to coincide with the Democratic National Convention in Atlantic City. It wasn’t an illustration for an article, but rather a stand-alone memorial that appeared just eight months after John F. Kennedy’s assassination in Dallas. The picture occupied the right side of a two-page spread opposite a caption that read:

1960 was the year when the Democrats produced a unique candidate. John F. Kennedy was young, wealthy, vigorous, articulate, Irish and Roman Catholic. Not all his attributes and advantages would have been acceptable in the early generations of his party. Norman Rockwell’s painting recalls the night of his nomination. He spoke only briefly. “All of us . . .” he said, “are united . . . in our devotion to this country.” He served two years, ten months and two days.³⁵

Rockwell had met Kennedy in 1960, when he traveled to Hyannis Port, Massachusetts, to make sketches of the presidential candidates that year. After two sessions, Rockwell got the result he hoped for: “His expression was just what I wanted—serious with a certain dignity, but relaxed and pleasant, not hard.”³⁶ The bust-length portrait was featured on the cover of the *Post* on October 29, 1960, followed a week later by Rockwell’s portrait of Richard Nixon.³⁷

“A Time for Greatness” was one of Kennedy’s campaign slogans. For the image Rockwell chose to show a visionary Kennedy, who gazes outward, beyond the melee on the convention-hall floor. Convention hats sail skyward, and state banners frame political luminaries behind the podium. It is an image of promise and possibility, a statement of the optimism of a nation that assembles quadrennially to exercise the most sacred tenet of democracy—the election of its governing officials. *A Time for Greatness* was a compelling comment on both the promise and the tragic possibilities that America’s leaders face, a note reinforced by the likeness of Abraham Lincoln on the

crowns of the convention hats. *Look* could have requested a different kind of image for the convention issue—voters at the polls, for example, or a portrait of President Lyndon B. Johnson, the Democratic Party's nominee in the 1964 election. But *Look* and Rockwell opted to reaffirm the sense of hope that had swept the country with the election of the charismatic JFK.



³⁵ "1960," *Look*, July 14, 1964, 60.

³⁶ Quoted in Linda Szekely Pero, *American Chronicles: The Art of Norman Rockwell* (Stockbridge, MA: Norman Rockwell Museum, 2007), 182.

³⁷ The Kennedy portrait was republished on the cover of the Dec. 14, 1963, memorial issue of the *Post*.

Pre-Visit Lesson

LESSON OBJECTIVES

After completing this lesson, students will be able to:

- ✓ identify Norman Rockwell as an artist
- ✓ discuss the connections between art, magazines, and movies
- ✓ distinguish between observation and interpretation
- ✓ use the Smithsonian American Art Museum and the exhibition *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg* as resources for learning

OVERVIEW

This lesson is intended to introduce students to the work of Norman Rockwell and the *Telling Stories* exhibition. The activities are designed to teach the background knowledge and skills needed to understand and appreciate the exhibition and complete the other lessons in this guide.

GRADE LEVELS

This lesson is designed for middle school students but can be adapted for younger or older students.

STANDARDS

NL-ENG.K-12.3, Evaluation Strategies

NL-ENG.K-12.3, Communication Skills

NA-VA.5-8.4, Understanding the Visual Arts in Relation to History and Cultures

NA-VA.5-8.5. Reflecting upon and Assessing the Characteristics and Merit of Their Work and the Work of others

TIME SUGGESTED

This lesson can be completed in one class period.

MATERIALS

- ✓ Featured artwork reproductions
- ✓ Observation and Interpretation Worksheet [page 31]
- ✓ Optional: exhibition podcast at <http://AmericanArt.si.edu/rockwell>

INTRODUCTION

Distribute a variety of popular magazines or magazine covers to the class. Begin by asking and discussing the following questions:

- Why do magazines have pictures on the cover?
- Which one caught your eye first? Why?
- Which one keeps your interest the most? Why?
- What does the picture on the cover tell you about what you will find inside the magazine?

Norman Rockwell, **A Time for Greatness** (detail)

Look, July 14, 1964

Oil on canvas, 41 x 33 in.

Collection of Steven Spielberg

Printed by permission of the Norman Rockwell Family Agency.

© 1964 The Norman Rockwell Family Entities

Explain that you will be studying the art of Norman Rockwell, an American artist who expressed his vision of America through narrative, often humorous, illustrations. He communicated his values—including tolerance for your neighbors, good citizenship, and patriotism—through pictures that told stories about ordinary people and daily life. He created many of these illustrations as magazine covers. His work for the *Saturday Evening Post* from 1916 to 1963 became so popular that the magazine had to order hundreds of thousands of extra copies whenever a Rockwell artwork appeared on the cover.

Set out the reproductions of *Boy on High Dive*, *Back to Civvies*, *Happy Birthday Miss Jones*, and *The Jury*. These were all *Saturday Evening Post* covers. The *Post* was a weekly American magazine that included current events, human interest stories, humor, fiction, cartoons, and more.

- How do Rockwell's covers compare to the contemporary ones we saw earlier?
- Why do you think these covers were popular?
- What might the covers tell us about the magazine and its readers?

LEARNING TO LOOK

This activity will introduce the class to the featured artworks and give them a strategy for analyzing artworks that they can use while visiting the exhibition, in future lessons, and as lifelong museum visitors.

Part One

Display *Boy on High Dive* and use it to model this activity with the class.

On the board, create a T-chart with observations in the column on the left and interpretations in the column on the right. Define these terms for students by explaining that observations are facts they can see in the artworks and interpretations are opinions or theories based on those facts.

Sample Observation: Sky is the only background.

Sample Interpretation: The boy is very high up.

Make a list of the students' observations about the artwork. If they share an interpretation at this stage, discuss with the class which column it belongs in, and record it there.

When the students have described the artwork fully, ask them to go a step further and share their interpretations. Each interpretation should use one or more observations as supporting evidence. If students have conflicting interpretations, encourage them to debate using their selected evidence from the artwork.

To conclude, ask the group to use everything on the list to decide what they think is the theme or main idea of the artwork.

Part Two

After the class is comfortable with the terms, divide them into five smaller groups and give each group one of the featured artwork reproductions and a copy of the Observation and Interpretation Handout from this guide [page 31].

Have them work in small groups to analyze these artworks following the process demonstrated as a class.

Ask each group to share the artwork they interpreted with the class. They should share the key observations, the interpretations that resulted from those, and their understanding of the theme of the artwork. The suggested questions for each artwork on pages 15–25 can be used as follow-up questions at this point.

Part Three

For an introduction to additional artworks they will see in the exhibition, older students can listen to the exhibition podcast. Access it at <http://AmericanArt.si.edu/rockwell>.

ROCKWELL AND THE MOVIES

This exhibition is made up of Norman Rockwell works owned by two major American filmmakers, George Lucas and Steven Spielberg.

- What might artists and movie directors have in common? What skills do they both need?
- How do still pictures tell stories? (Refer to the featured artworks for examples.)
- How do moving pictures tell stories? How do sound and motion contribute to this form of storytelling?
- Why might Rockwell's work specifically be interesting to a movie director?

Display *Boy on High Dive* for the students and ask them to think of it as a scene from a movie.

- What happened right before this moment?
- What will happen next?
- What might the boy be thinking?
- Why is this moment important? What does it tell us about the character?
- What is the main idea? What can we learn about life from this scene?

This painting hangs on Steven Spielberg's office wall. He explains the personal significance of the scene, by saying:

We're all on diving boards, hundreds of times during our lives. Taking the plunge or pulling back from the abyss... is something that we must face... For me, that painting represents every motion picture just before I commit to directing it—just that one moment, before I say 'yes, I'm going to direct that movie.' [Before making *Schindler's List*] I lived on that diving board for eleven years before I eventually took the plunge. That painting spoke to me the second I saw it... [And when I was able to buy it,] I said not only is that going in my collection, but it's going in my office so I can look at it every day of my life.

EVALUATION

If you would like to evaluate the students' performance in these activities, here are some suggested guidelines:

- ✓ The student participated actively in the discussions and group work.
- ✓ The group distinguished between observation and interpretation.
- ✓ The student worked well with others.
- ✓ The student made connections between still pictures and movies.

STUDENT NAME _____ DATE _____

ARTWORK TITLE _____

ARTIST _____

OBSERVATION Definition: What you see <i>Boy on High Dive</i> example: The sky is the background.	INTERPRETATION Definition: What you think based on what you see <i>Boy on High Dive</i> example: The boy is very high up.
What is the main idea of the artwork?	

Museum Visit Lesson

LESSON OBJECTIVES

After completing this lesson, students will be able to:

- ✓ use museums as a resource
- ✓ identify themes in artwork
- ✓ respond to artwork critically, artistically, and dramatically

OVERVIEW

Students will use their knowledge of Norman Rockwell and the artwork analysis skills developed in the Pre-Visit Lesson to explore the exhibition, identify overarching themes, and conduct object-based activities.

GRADE LEVEL

This lesson is designed for middle school students but can be adapted for younger or older students.

STANDARDS

NL-ENG.K-12.3 Evaluation Strategies
NL-ENG.K-12.3 Communication Skills
NL-ENG.K-12.3 Applying Language Arts Skills
NA-VA.5-8.2 Using Knowledge of Structures and Functions
NA-VA.5-8.4 Understanding the Visual Arts in Relation to History and Cultures
NA-VA.5-8.6 Making Connections between Visual Arts and Other Disciplines
NSS-HS.5-12.2. Historical Comprehension
NSS-HS.5-12.3. Historical Analysis and Interpretation
NSS-HS.5-12.4. Historical Research Capabilities

TIME SUGGESTED

This lesson can be completed in a two- to three-hour fieldtrip.

MATERIALS NEEDED

- ✓ pencil
- ✓ What's the Big Idea? Worksheet [page 35–36]
- ✓ Art Investigator Worksheets [pages 37–41]
- ✓ extra paper
- ✓ clipboard (optional)

INTRODUCING THE MUSEUM

Duration: 5–10 minutes

If you are planning a self-guided visit to the museum, the Kogod Courtyard is a large space well suited for organizing school groups and delivering introductions. Here is a sample orientation that will prepare your students for their museum experience.

- **Welcome to the Smithsonian American Art Museum. Have any of you been here before? What do you remember?**
- **What do you know about the museum? What kind of objects are in this museum?**
- **Why do we collect American art? What can we learn from it?**
- **What are some museum manners that we talked about in class or saw on the orientation video?**
- **While we are at the museum we will...**

For your museum visit, we suggest three activities that build knowledge and require increasing engagement. Choose the ones that best suit your time constraints and student abilities. There is also a twelve-minute film on view in the gallery that introduces Norman Rockwell and the show's overarching themes. Through interviews with George Lucas and Steven Spielberg, Rockwell's storytelling abilities and his affinity with filmmaking are explored.

WARM-UP ACTIVITY: THE REAL THING

Duration: approximately 10 minutes

It is important to provide an opportunity for the students to find and observe the original artworks they observed in class. Beginning in this way will help students to focus on the other activities.

Divide the students into their small groups from the Pre-Visit activity (using the Observation and Interpretation Worksheet) and instruct them to travel with a chaperone to find the artwork they analyzed in class. The chaperone can use these suggested questions to lead the students in a discussion once they have located the artwork:

- **Does anything surprise you about the real artwork?**
- **What are some of the differences between the reproduction and the original?**
- **How does observing the real thing change your understanding of the artwork?**
- **(For *Happy Birthday Miss Jones* and *The Jury*) Do you see the sketch Rockwell created for this artwork? What changes did he make in the final image?**

ACTIVITY TWO: WHAT'S THE BIG IDEA?

Duration: approximately 30–35 minutes

The exhibition is organized into seven thematic sections. Divide the students into seven groups and assign each a different section of the exhibition. If you choose to maintain the original five groups from the classroom activity, you can elect to skip two sections in the gallery or assign them to groups that finish early. The artworks in the galleries are grouped according to the following categories: citizenship, imagination, Hollywood, ordinary heroes, coming of age, American culture, and story illustrations.

Alternately, ask the entire class to watch the movie in the gallery, which will run approximately twelve minutes. (Another option is to preview the podcast in the classroom and complete this activity before your visit.) Provide each member of the group with a copy of the What's the Big Idea? Worksheet. After twenty minutes, gather together and ask a representative from each group to report on their section. Once all groups have shared their conclusions, ask the class:

- What do you think is the Big Idea of the entire exhibition?

ACTIVITY THREE: ART INVESTIGATORS

Duration: approximately 35–40 minutes

With an understanding of the overarching themes of the exhibit, students will focus on a few new artworks. This activity is divided into four separate exercises that involve sketching, recording observations and interpretations, answering worksheet questions, and studying an artwork label. Use the ones that best suit your tour logistics and goals.

Divide the students into pairs or small groups and give each group a copy of the Art Investigator Worksheet. Each set of students may select a single student to record, but all should participate in the sketching portion of the worksheet using a blank sheet of paper.

Spread the groups throughout the seven areas of the exhibition with a chaperone in each area. Instruct each group to select an artwork to investigate further by completing the worksheet.

EVALUATION

Suggested criteria

- ✓ The student actively participated in the discussion and group work.
- ✓ The student observed overarching themes or ideas in Rockwell's work.
- ✓ The group distinguished between observation and interpretation.
- ✓ The group used details from the artwork as evidence to support their interpretation.
- ✓ The group demonstrated an ability to solve a problem and critically think about the artwork.

WHAT'S THE BIG IDEA? WORKSHEET

NAME _____

GROUP MEMBER(S) _____

SCHOOL _____

Your task is to figure out the Big Idea of your assigned thematic section of the exhibition. Analyze the artworks and identify what they have in common. The Big Idea is the main story that this area of the exhibition is telling about the artist and his work. Who is Norman Rockwell? What was he interested in? Why is he important?

After you are finished, you will share your findings with the rest of your class. Be prepared to discuss the Big Idea of your section.

Select one artwork from your section to examine as a team.

PART ONE: ACT IT OUT

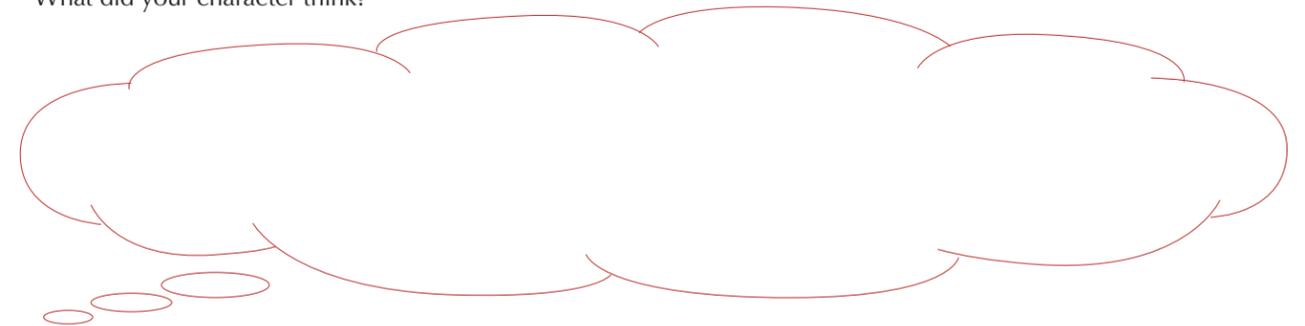
Get into the positions of the people, animals, and things in the artwork.

Copy their poses, gestures, and expressions as closely as you can.

Stay in your pose for the next part of the activity.

PART TWO: WHAT ARE THE CHARACTERS SAYING, THINKING, OR FEELING?

Take turns sharing something your character is thinking or feeling. For this game, even objects can think and feel. What did your character think?



Take turns sharing something your character is about to say. For this game, even objects and animals can speak. What did your character say?



PART THREE: WHAT HAPPENED DIRECTLY BEFORE AND AFTER THIS SCENE?

Select a volunteer from the group to direct the team to act out the scene that happened directly **before** the scene in the artwork? What caused the story in Rockwell’s painting?

Select another volunteer do the same thing for the scene that would happen directly **afterward**. What effect or result did the scene have?

PART FOUR: DISCUSS THE STORY AS A GROUP

What is the main idea of the story?

What is the mood of the story (e.g., happy, sad, lonely, or scared)?

What details in the artwork inspired the things you thought, felt, and said?

What about the artwork helped you create the before and after scenes?

Now look around at the entire section.

What other kinds of stories, people, and places did Rockwell represent?

What do the artworks in your thematic section have in common?

How would you describe the America that Rockwell creates in his artworks?

How have your first impressions of Rockwell’s work changed?

What is the theme or the Big Idea of this area of the exhibition?

ART INVESTIGATOR WORKSHEET

NAME _____

GROUP MEMBER(S) _____

SCHOOL _____

Your task is to work as a team to investigate an artwork.

Use a variety of resources for your investigation—sketching, observation and interpretation, the artwork label, and critical thinking.

ART INVESTIGATOR ACTIVITY CONTENTS

Part One **Drawing**

Part Two **Observation and Interpretation T-chart**

Part Three **Question and Answer**

Part Four **Artwork Label**

ART INVESTIGATOR, Part One

Sketch the most important parts of your picture: objects, people, and setting.

It is not important that your drawing be perfect. The process of looking carefully and drawing will help you see things you might not otherwise notice.



ART INVESTIGATOR, Part Two

Record your observations and interpretations in the T-chart below.

Make sure to place each comment in the correct column.

OBSERVATION Definition: What you see <i>Boy on High Dive example:</i> The sky is the background.	INTERPRETATION Definition: What you think based on what you see <i>Boy on High Dive example:</i> The boy is very high up.
What is the main idea of the artwork?	

ART INVESTIGATOR, Part Three

Using your observations and interpretations, answer the following questions:

1. Who is the main character of the illustration? Describe the main character's facial expression and body language.

2. Is there anyone else in the illustration? What is/are the character(s) doing?

3. Rockwell believed hands and feet were important to help tell the story. How does Rockwell use hands and feet in your artwork?

4. How would you describe the setting?

5. Use your senses. If you were standing next to the characters what would you hear? Taste? Smell? See? Feel?

6. In a few sentences, briefly describe the plot of the story in this artwork. What happened just before and after this scene?

ART INVESTIGATOR, Part Four

This exercise will help you discover what you can learn from the artwork label located beside many of the artworks.

Title:

Date (when Rockwell created the artwork):

Medium (what the artwork is made from):

Who is the collector (person who owns the artwork)?

Does the museum label help you understand the artwork? Why or why not?

How would you revise or add to your description of the story now that you have read the artwork label?

Language Arts Post-Visit Lesson

LESSON OBJECTIVES

After completing this lesson, students will be able to:

- ✓ analyze a work of art as a primary source
 - ✓ identify and define components of a story, including plot, character, setting, and theme
-

OVERVIEW

Norman Rockwell tells stories using images. The Pre-Visit Lesson in this guide explored reading the featured artworks as stories and introduces this lesson.

Norman Rockwell's process of composing an image is very similar to directing a scene in a movie. George Lucas and Steven Spielberg collect his work and recognize Rockwell as a kindred spirit, especially in his story-telling ability.

Of Rockwell's art, George Lucas said,

"Every picture [shows] either the middle or the end of the story, and you can already see the beginning even though it's not there. You can see all the missing parts... because that one frame tells everything you need to know. And, of course, in filmmaking we strive for that. We strive to get images that convey visually a lot of information... Norman Rockwell was a master at that. He was a master at telling a story in one frame." (See Virginia Mecklenburg, *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, p. 20)

In this lesson, students relate Rockwell's images to the basic elements of a written story, including plot, setting, character, and theme. Students will use these elements in their own visual storytelling activity involving creating a storyboard.

GRADE LEVELS

This lesson was designed for middle school students but can be adapted for younger or older students.

TIME SUGGESTED

This lesson can be completed in one class period.

STANDARDS

NL-ENG.K-12.3 Evaluation Strategies
NL-ENG.K-12.3 Communication Skills
NL-ENG.K-12.3 Applying Language Arts Skills
NL-ENG.K-12.6 Applying Knowledge

MATERIALS

- ✓ featured artwork reproductions
- ✓ Storyboard Worksheet
- ✓ pencils
- ✓ optional: collage materials or colored pencils

ACTIVITY

Display the featured artworks in your classroom.

- What kinds of stories did Rockwell tell?
- What do they have in common?
- How does he tell a story in a single image?

Relate the explanation of Rockwell's visual storytelling from The Art of Process in the beginning of this guide or have students read it on their own. Hold up or project the featured artwork *Back to Civvies* in the classroom. Discuss the elements of a visual story and the elements of a written story. How are they similar? How are they different?

- What did Rockwell think about when he was planning a story? What decisions did he have to make?

Make a list of the students' answers. Refer to *Back to Civvies* to help students remember how Rockwell created his stories. The goal is to have the students notice these basic elements:

- ✓ plot: What is happening?
- ✓ character(s): Who are they? How do the characters relate to each other?
- ✓ setting: When and where is the story taking place?
- ✓ theme: What is the main message of the story?
- ✓ How many of these things do you need when you are **writing** a story?

Circle the elements that the students name to demonstrate the similarity in the construction of a narrative image and a written story.

Directors of movies, like George Lucas and Steven Spielberg, use storyboards to draft their ideas for scenes in a movie. The storyboard acts as a visual companion to the script, giving the directors ideas for the composition, or organization, of a scene.

Using the Storyboard Worksheet, have students create their own storyboard using plot, character(s), setting, and theme. For younger students, you may want to include the word list.

Rockwell often presented the positive side of life. Have the students tell the story of their favorite memory. For a more advanced assignment, have the students brainstorm ways to make their world better and write a story based on those ideas. Other sources for stories include newspapers, primary sources [pages 54–61], other images, or a personal object from home.

Students can draw simple storyboard images or collage them.

When students have completed their storyboard, have them share them with a partner to see if the partner can identify their plot, character(s), setting, and theme.

OPTIONAL EXTENSION

Students turn their storyboards into movies using iMovie, Windows Movie Maker, or a similar program.

EVALUATION

If you would like to evaluate the students' performance in these activities, here are some suggested guidelines:

- ✓ The student participated actively in the discussion.
- ✓ The student understood and distinguished between the elements of a story: plot, setting, character(s), and theme.
- ✓ The student created a story using all four elements.

STORYBOARD WORKSHEET

NAME _____

DATE _____

DIRECTIONS

Create a storyboard of your favorite memory based on what you have learned about visual storytelling from Norman Rockwell. Rockwell managed to tell a story in a single image, but you will be able to use three images to tell yours—one for the beginning, middle, and end.

On the first page of this worksheet, plan out the elements of your story. On the second, use the three frames to create the images that will tell your story and the lines below the frames for dialogue, or the words the characters say to each other. Leave visual clues to plot, setting, character, and theme so that others will be able to understand your story without reading your planning page!

STORYBOARD PLANNING

Title (What will your story be called?)

Setting (Where will your action take place?)

Character(s) (Who will be in your story?)

Theme (What will your story be about? What Big Idea are you trying to communicate?)

Plot summary (What will happen in your story?)

Social Studies Post-Visit Lesson

LESSON OBJECTIVES

After completing this lesson, students will be able to

- ✓ identify the author or source of the historical document or narrative and assess its credibility
- ✓ obtain historical data from a variety of sources, both visual and textual
- ✓ support interpretations with historical evidence

OVERVIEW

Rockwell's artwork is a primary source for learning about American history, culture, and government. In this lesson, students will build their historical skills by using their analysis of the featured artworks and related primary sources to answer historical questions. It is intended to prepare students for the Document-Based Questions they will be asked to complete at the high school level.

Though the time period in question (1943–1964) is typically not covered in middle school, the activity encourages students to make connections to earlier ideas and events from American history. For example, they will find evidence that the United States Constitution still has an impact on people's lives in the twentieth century.

GRADE LEVELS

This lesson is designed for middle school students but can be adapted for younger or older students.

TIME SUGGESTED

This lesson can be completed in one to two periods.

STANDARDS

NSS-HS.5-12.2. Historical Comprehension

NSS-HS.5-12.3. Historical Analysis and Interpretation

NSS-HS.5-12.4. Historical Research Capabilities

MATERIALS

- ✓ 11 × 17 reproductions of the featured artworks
- ✓ Primary Source Analysis Worksheet [pages 51–53]
- ✓ background information about a featured artwork [pages 15–26]
- ✓ related primary sources [pages 54–61]

INTRODUCTION

To help put Rockwell in historical context, show students the timeline in this guide that relates Rockwell's life and art to events in American history. [pages 11–14]

- Which historical events do you recognize? How old was Rockwell when that happened?
- Look for the featured artworks in bold. Which historical events can we learn about by analyzing the featured artworks?

Explain that you will be using Rockwell's artwork as a primary source or first-hand account of an event in history. Primary sources are important to the study of history because they provide the perspectives of people who experienced a particular era or event. When analyzing them, you must consider the context in which they were created—the who, what, when, where, why, and how—in order to identify the point of view or bias of the author or audience.

In this activity, students will compare Rockwell's representations of life in twentieth-century America with other perspectives on the same historical themes.

ACTIVITY

If the group has not already analyzed their featured artwork using the Observation and Interpretation Worksheet and suggested follow-up questions as part of the Pre-Visit Lesson, they should complete those steps before proceeding with this lesson.

Divide the class into groups of four or five. Provide each group with a copy of the Primary Source Analysis Worksheet [pages 51–52] and instruct them to use the following materials to complete it:

- ✓ reproduction of one of the featured artworks
- ✓ copy of the background information about that featured artwork from this guide [pages 15–16]
- ✓ copy of the related primary sources [pages 54–61]

Depending on the class's experience, you may also want to complete the Primary Source Analysis Worksheet with the class first as a group to model the activity using one of the featured artworks.

Some of the artworks have more than one related primary source. The students should use the first primary source to complete the Who, What, When, Where, Why and How table. They may include information from the others in their essay and class discussion.

Once each group has completed the worksheet, lead a follow-up discussion to reinforce the process of analyzing a primary source.

SUGGESTED QUESTIONS

- What piece of contextual information (the whos, whats, whens, etc.) helped you identify the point of view or bias of the source?
- What kinds of information did you find in each type of source—artwork vs. document?
- What references or connections did you find to American history before the twentieth century (e.g., the Constitution, Abraham Lincoln, etc.)
- How does the theme or topic you were studying relate to our experiences today? What has changed and what has stayed the same?
- Did the primary source documents change your interpretation of the painting? If so, how?

EVALUATION

If you would like to evaluate the students' performance in these activities, here are some suggested guidelines:

- ✓ The student participated actively in the discussion and activity.
- ✓ The student identified the who, what, when, where, why, and how of both sources.
- ✓ The student answered the essay question using evidence from both sources.

PRIMARY SOURCE ANALYSIS WORKSHEET

DIRECTIONS

Read the essay question below that relates to your assigned artwork. You will be using the artwork itself, some background information, and a related primary source to answer that question. First, fill out the Who, What, When, Where, Why, and How table based on what you learn from your sources. Then use that information as evidence to answer the essay question in the space provided.

If you have been given more than one primary source document, use the first to complete the Who, What, When, Where, Why, and How table. You may include information from the others in your essay and class discussion.

ESSAY QUESTIONS

Freedom of Speech

How does freedom of speech protect democracy? What impact can free speech have on a community? What impact can it have nationally, or even internationally?

Back to Civvies

How does Rockwell's popular image of a young man returning from war compare to a real soldier's questions about his future after World War II and now?

Happy Birthday Miss Jones

In a classroom, what is the balance between an individual's freedom and the rules followed by a group? How does being a student prepare you to be a good citizen in a democracy?

The Jury

How do juries and the jury system ensure that the trial system and resulting decisions are fair? Why is it important for the trial system that a jury reflect the diversity of society as a whole?

A Time for Greatness

What qualities make a successful president of the United States? How did Kennedy use American history to make a case for himself as the best candidate?

ARTWORK

DOCUMENT

Who?

Who is the writer/artist?

Who is the intended audience?

Who is it about?

What?

What is the main idea of the artwork/document?

What idea(s) do you find the most interesting or surprising?

When?

When was the artwork/document created?

What else was happening at that time?

Where?

Where do the events shown in the artwork or described in the document take place?

Where do the events have an impact (e.g., locally or nationally)?

Why?

Why was this artwork/document created?

How?

How is the message delivered?

What is the mood or tone of the artwork/document?

Review the information you collected above and use it to answer the essay question that relates to your assigned artwork and document.

Cite at least three pieces of evidence for your answer. You must include at least one piece of evidence from both sources—the artwork and the document.

1. _____
2. _____
3. _____

What questions do you have about either source or about the time period they come from?

Matching primary source for Freedom of Speech, 1943

On January 6, 1941, President Franklin Delano Roosevelt delivered a State of the Union address to Congress that became known as the "Four Freedoms Speech." His goal was to make a case for American involvement in World War II, which had begun in Europe in 1939 but which the United States did not join until after the Japanese attack on Pearl Harbor on December 7, 1941. This is an excerpt from the speech.

I suppose that every realist knows that the democratic way of life is at this moment being directly assailed in every part of the world—assailed either by arms or by secret spreading of poisonous propaganda by those who seek to destroy unity and promote discord in nations that are still at peace....

No realistic American can expect from a dictator's peace international generosity, or return of true independence, or world disarmament, or freedom of expression, or freedom of religion—or even good business. Such a peace would bring no security for us or for our neighbors. Those who would give up essential liberty to purchase a little temporary safety deserve neither liberty nor safety....

Our national policy is this:

First, by an impressive expression of the public will and without regard to partisanship, we are committed to all-inclusive national defense.

Secondly, by an impressive expression of the public will and without regard to partisanship, we are committed to full support of all those resolute people everywhere who are resisting aggression and are thereby keeping war away from our hemisphere. By this support we express our determination that the democratic cause shall prevail, and we strengthen the defense and the security of our own nation.

Third, by an impressive expression of the public will and without regard to partisanship, we are committed to the proposition that principles of morality and considerations for our own security will never permit us to acquiesce in a peace dictated by aggressors and sponsored by appeasers. We know that enduring peace cannot be bought at the cost of other people's freedom...

In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms.

The first is freedom of speech and expression—everywhere in the world. The second is freedom of every person to worship God in his own way—everywhere in the world. The third is freedom from want.... The fourth is freedom from fear....

This nation has placed its destiny in the hands and heads and hearts of its millions of free men and women, and its faith in freedom under the guidance of God. Freedom means the supremacy of human rights everywhere. Our support goes to those who struggle to gain those rights and keep them. Our strength is our unity of purpose.

To that high concept there can be no end save victory.

Audio and script of the entire speech can be found at:

<http://www.americanrhetoric.com/speeches/fdrthefourfreedoms.htm>

Additional primary sources for Freedom of Speech, 1943

First Amendment to the United States Constitution, ratified 1791:

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

English translation of a 1946 poem about Hitler's rise to power in Germany. The poem has been attributed to Martin Niemöller, a Lutheran pastor from Berlin:

First they came for the communists, and I did not speak out—
because I was not a communist;

Then they came for the trade unionists, and I did not speak out—
because I was not a trade unionist;

Then they came for the Jews, and I did not speak out—
because I was not a Jew;

Then they came for me—and there was no one left to speak out.

Matching primary source for Back to Civvies, 1945



Benjamin Kaplow served in the United States Army during World War II. He joined in 1943 at the age of eighteen and, after training, was sent to Europe as part of the 26th Infantry Division where he fought in the Battle of the Bulge. This is an excerpt from the letter he wrote home to his parents in Rochester, New York, just five months before Germany surrendered.

After serving in the Army of Occupation, Kaplow returned home and decided to go to college on funds provided by the Servicemen's Readjustment Act of 1944, or GI Bill. His veteran status also helped him open a family business. He is buried at Arlington National Cemetery.

To read the complete letter and learn more about Benjamin Kaplow, visit:
<http://www.benkaplow.com/1945/19450110.html>

January 10th [1945]

Hi Folks,

I'm restless. I wonder how I'll react in civilian life—if I'll be willing to settle down in one spot for now. I hardly think so...

With so much in the U.S. papers about the end of the war in sight (notice I say U.S. papers) one can't help thinking about postwar plans even if first hand experience points to a prolonged war. Not so long ago, I too was optimistic. Back in November we made up a pool among the members of this section, as to when the war would end. We were all very optimistic because the last date is up tomorrow, with the war still in full stride.

Coming back to postwar plans, naturally I want to get out of the Army as soon as possible. But if they discharge by the point system, I doubt whether I'll be in the running. And being that I'm still young, I'll probably be a candidate for Army of Occupation.

But when I do finally get out, what do I have to look forward to. Of course it'll be nice to be in the old familiar surroundings, but what kind of a future will I have. I have no special training—the Army certainly didn't teach me any. That brings up the question of what I would like to do for the rest of my life and frankly, I don't know. It certainly won't have anything to do with the grocery business. If possible, I'd like to get a government job and feel secure the rest of my life.

And then there's the college course the government is offering discharged G.I.'s. I haven't quite made up my mind on that score, yet. It's a golden opportunity, or so they say, but you know how I feel about education.¹ I doubt whether it would be like the accelerated ASTP [Army Specialized Training Program] course, but my mind has grown stale since I've been in the Army.

Ok well, I don't know why I'm bending your ear with my troubles—you probably have plenty of your own. Anyway, I'll have plenty of time to think over my plans, according to Hitler...

That's all. Love Ben

¹ Kaplow was selected for the Army Specialized Training Program (ASTP) where he studied alongside other new recruits that were older and had completed some college. He had to work extremely hard to catch up and the experience colored his view of education.

Matching primary source for Back to Civvies, 1945

World War I Draft Registration Card
for Norman Rockwell

Courtesy: National Archives and Records Administration

Form 1	670	REGISTRATION CARD	No. 146
1	2395	Norman Rockwell	Age, in yrs. 23
2	Home address	308 Sagamore St. New Rochelle	
3	Date of birth	February 3rd 1894	
4	Are you (1) a natural-born citizen, (2) a naturalized citizen, (3) an alien, (4) or have you declared your intention (specify which)?	Natural Born	
5	Where were you born?	New York City, U.S.	
6	If not a citizen, of what country are you a citizen or subject?		
7	What is your present trade, occupation, or office?	Artist	
8	By whom employed?	Freelance	
9	Where employed?	New Rochelle	
9	Have you a father, mother, wife, child under 12, or a sister or brother under 12, solely dependent on you for support (specify which)?	Wife	
10	Married or single (which)?	Married	Race (specify which)? Caucasian
11	What military service have you had? Rank	None	years; branch; Nation or State
12	Do you claim exemption from draft (specify grounds)?	No	
I affirm that I have verified above answers and that they are true.			
			Norman Rockwell (signature or mark)

Matching primary source for Happy Birthday Miss Jones, 1956

After World War II, the United States and the Union of Soviet Socialist Republics (USSR)—which is now splintered into Russia and other countries—entered into a period of conflict and competition. They advocated differing economic systems—the United States, capitalism;¹ and the USSR, communism.² This period was known as the cold war because it did not erupt into a formal declaration of war between the two countries. One way that Americans tried to protect capitalism and democracy was to educate their children to be good citizens who valued this way of life.

This is an excerpt from the American Heritage Foundation's Good Citizen: The Rights and Duties of an American (1956). This book can be viewed online at <http://www.archive.org/stream/goodcitizenright00amerrich>

¹ **Capitalism:** an economic system defined by private ownership of business and property. Free enterprise.

² **Communism:** an economic and social system defined by government ownership and control of property and labor for the common good.

CHAPTER 7: LIFE, LIBERTY, AND PURSUIT OF LEARNING

Pledge: I will support our system of free public education by doing everything I can to improve the schools in my own community.

Many “isms” and ideologies are being peddled and sold around the world today. Most of them dismiss, ignore and brush lightly aside the inalienable rights of life, liberty and pursuit of happiness. Isn't it fortunate that we have at hand a system of education which can give to our boys and girls the knowledge and ability to separate the true from the half true—to look “isms” straight in the eye?

The coming generation, with minds and hearts reinforced with such knowledge, is more powerful than an army.

Our public schools, our private schools and our schools conducted under religious auspices all must provide the climate and the soil for the roots and the fruits of freedom.

So, good citizen, keep our system of education strong.

The schools are yours. You pay for them. There is much that you can do to improve them, and the need is urgent.

Teachers enjoy—or ought to enjoy—freedom from social and political pressures; freedom to seek the eternal truths and to present these truths in a way that will stimulate young minds to look for truth and be able to recognize it when they find it.

Teachers should be proud of their profession. They deserve the friendliness, sociability and respect accorded to doctors, lawyers and members of other professions.

Teachers should be able to live their private lives as any other self-respecting citizen lives his—neither playing “Mrs. Grundy” to the community nor being dictated to by the social arbiters of the community, whoever they may be.

Help to make your schools a force for national unity by protecting our children from bigotry and prejudice.

It has been said, “America fears no enemy but ignorance.”

The generation which did not fight the war is trying to understand what happened, why it happened, and what can be done to straighten out the world.

Help it to find out through even better, stronger, freer schools which bring to it the distilled truth wrested from the experience of all recorded time; which encourage the search for truth; and which foster the undeveloped talents which are America's greatest source of wealth.

Matching primary source for The Jury, 1959

Women were not allowed to serve on juries in Massachusetts until 1950. It was the thirty-ninth State to end this form of discrimination. The Civil Rights Act of 1957 made citizens eligible to serve on federal juries without regard to sex, and without regard to state law. This is an excerpt from The Trial Juror's Handbook of the Commonwealth of Massachusetts, Sixth Edition, 1998.

The entire handbook is available online at <http://www.mass.gov/courts/jury/handbook.htm>

Q. Why is a jury required? Why does the court need juries to decide cases?

A. In our society, the government has limited powers over the people. Citizens from all walks of life participate every day in the administration of justice through the jury system. When the court impanels a jury, the court is carrying out the instructions of the Constitution. When you serve as a juror, you are exercising one of the rights that the people have reserved for themselves. Many injustices have been suffered by people in other countries when a king or dictator has had absolute power over the people. In this country, a citizen cannot be convicted by the government of a serious crime unless a jury, representing the people, consents with its verdict. This is why the right to a jury trial is a sacred right of our people. This is why it is a duty for every citizen to serve and to represent the people on a jury when selected for that purpose. . . .

Q. What are jury deliberations?

A. After the jury has heard and observed all of the evidence and after the judge has given the instructions of law to the jury, the jury is sent to a private room to make its decisions in the case. The process by which jurors discuss and evaluate the evidence among themselves in a private room is called jury deliberations. . . .

Q. In order to reach a verdict, what consensus must be reached?

A. In every criminal case, there must be unanimous agreement, i.e., all members of the jury must agree before the verdict can be reached. . . .

Q. How should I act during deliberations?

A. Generally speaking, the jury is free to determine the procedures it will follow during deliberations, as long as the judge's instructions are followed. Some judges suggest that it is not a good idea to take a vote at the outset. This may result in some jurors digging in their heels at the start of deliberations—that is, feeling that they must stick to a certain conclusion before they have a chance to hear what other jurors think about the evidence. You should enter the deliberations with an open mind. You should not hesitate to change your opinion if it is shown to be wrong. You should not give up any opinion which you are convinced is correct. You should make a step-by-step analysis of the evidence you have heard and seen, trying to fit together the

pieces of the factual puzzle which are most credible. No juror should dominate the discussion. No juror should remain quiet and leave the speaking to others. Everyone should participate. Each juror should be respectful and tolerant of the opinions of the other jurors. The jury should work together, analyzing the evidence, deciding what facts have been proved and what facts have not been proved. After you have determined all of the facts, apply the rules of law that the judge has given to you. Only then are you ready to reach a verdict. There is only one triumph in the jury room—that of ascertaining and declaring the truth. . . .

Q. What are the most important qualifications of a juror?

A. The most important qualifications of a juror are fairness and impartiality. The juror must be led by intelligence, not by emotions. You must put aside all bias and prejudice. You must decide the facts and apply the law impartially. The juror must treat with equal fairness the rich and poor, the old and the young, men and women, corporations and individuals, government and citizens, and must render justice without any regard for race, color, or creed.

Matching primary source for A Time for Greatness, 1964

The 1963 assassination of John Fitzgerald Kennedy, the thirty-fifth president of the United States, shocked the nation. Kennedy was a charismatic young leader at a time when Americans were divided over the civil rights movement and the cold war. Kennedy delivered the speech excerpted here to the Democratic National Convention on July 15, 1960 in Los Angeles, California. In the speech he accepted his party's nomination to run for the presidency and promised to lead a country on the edge of a "New Frontier." Rockwell memorialized this moment for Look magazine in time for the 1964 Democratic National Convention, less than a year after Kennedy's death.

This speech can be found on the John F. Kennedy Presidential Library Web site at <http://www.jfklibrary.org/Historical+Resources/JFK+in+History/Campaign+of+1960.htm>

Let me say first that I accept the nomination of the Democratic Party. I accept it without reservation and with only one obligation, the obligation to devote every effort of my mind and spirit to lead our Party back to victory and our Nation to greatness.

I am grateful, too, that you have provided us with such a strong platform to stand on and to run on. Pledges which are made so eloquently are made to be kept. "The Rights of Man"—the civil and economic rights essential to the human dignity of all men—are indeed our goal and are indeed our first principle. . . .

Under any circumstances, the victory we seek in November will not be easy. We know that in our hearts. We know that our opponent will invoke the name of Abraham Lincoln on behalf of their candidate, despite the fact that his political career has often seemed to show charity towards none and malice for all. . . .

For just as historians tell us that Richard the First was not fit to fill the shoes of the bold Henry the Second, and that Richard Cromwell was not fit to wear the mantle of his uncle, they might add in future years that Richard Nixon did not measure up to the footsteps of Dwight D. Eisenhower. . . .

It is time, in short, for a new generation of leadership. . . . For I stand here tonight facing west on what was once the last frontier. From the lands that stretch three thousand miles behind us, the pioneers gave up their safety, their comfort and sometimes their lives to build our new West. They were not the captives of their own doubts, nor the prisoners of their own price tags. They were determined to make the new world strong and free—an example to the world, to overcome its hazards and its hardships, to conquer the enemies that threatened from within and without.

Some would say that those struggles are all over, that all the horizons have been explored, that all the battles have been won, that there is no longer an American frontier. But I trust that no one in this assemblage would agree with that sentiment; for the problems are not all solved and the battles are not all won, and we stand today on the edge of a New Frontier—the frontier of the 1960s, the frontier of unknown opportunities and perils, the frontier of unfilled hopes and unfilled threats.

Woodrow Wilson's New Freedom promised our nation a new political and economic framework. Franklin Roosevelt's New Deal promised security and succor to those in need. But the New Frontier of which I speak is not a set of promises. It is a set of challenges. . . . The New Frontier is here whether we seek it or not. . . . As we face the coming great challenge, we, too, shall wait upon the Lord, and ask that He renew our strength. . . . Then we shall prevail.

Visual Arts Post-Visit Lesson

LESSON OBJECTIVES

After completing this lesson, students will be able to

- ✓ explain Norman Rockwell's creative process
- ✓ tell a story visually
- ✓ work as a team

OVERVIEW

Norman Rockwell used settings, actors, costumes, and props to visualize his ideas before illustrating them. It was part of his creative **process**. In this way, he is similar to movie directors such as George Lucas and Stephen Spielberg. This lesson gives students a chance to follow a similar process to update and personalize one of Rockwell's stories.

GRADE LEVEL

This lesson is designed for middle school students but can be adapted for younger or older students.

STANDARDS

NA-VA.5-8.1 Understanding and Applying Media Techniques, and Processes

NA-VA.5-8.2 Using Knowledge of Structures and Functions

NA-VA.5-8.3 Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

NA-VA.5-8.5 Reflecting upon and Assessing the Characteristics and Merits of Their Work and the Work of Others

TIME SUGGESTED

This lesson can be completed in one to two class periods.

MATERIALS

- ✓ Updating Rockwell Worksheet
- ✓ optional: props and costumes
- ✓ optional: digital cameras
- ✓ drawing materials
- ✓ optional: collage materials
- ✓ optional: Magazine Cover Worksheet

ACTIVITY 1: TABLEAUX

Using the Art of Process section of the guide, go over the basic steps Rockwell used to compose an image. If you have already used this section, refresh the students' memories with these suggested questions:

- What process did Rockwell use to design a picture?
- What materials did he need?
- How did this process help him create an image?

Divide the class into five groups and assign one of the featured artworks to each group. Using the Updating Rockwell Worksheet, have each group brainstorm the ways that they would change or update the image to reflect their own experiences.

The students will then follow a process similar to Rockwell's to create a photograph representing their updated and personalized version.

When the class is ready, assign roles or have the students elect roles. Be sure they understand the responsibilities of each role using the Art of Process section of this guide.

ROLES

- ✓ Director: responsible for organizing the project and making sure everything comes together to tell the story as planned.
- ✓ Set Designer: responsible for using props to set the scene based on the director's advice.
- ✓ Models: responsible for using body language and facial expressions to assume characters and act out the events in the story based on the director's advice.
- ✓ Photographer: responsible for capturing the scene on film, based on the director's advice.

Once each student has a role, have the group work together to update their featured artwork based on the Updating Rockwell Worksheet. If the project can take more than one class period, the students can bring in their own costumes and props to help tell their story.

As a team, the students should select the photograph they feel best represents the story they are trying to tell and present it to the class. Rockwell would ask his family and friends for creative input on his scenes, so the class could offer constructive criticism based on how well they could "read" the story from the single photograph the group created.

ALTERNATE ACTIVITY: COLLAGE

Using the same Updating Rockwell Worksheet, have students work individually to create a collage that represents their personalized version of one of Rockwell's scenes.

The collage can be completed on regular paper or students can use the blank magazine cover from this guide. Rockwell is best known for his popular magazine covers, and this version of the activity should encourage students to think about what makes a good cover and how to engage an audience visually.

EVALUATION

If you would like to evaluate the students' performance in these activities, here are some suggested guidelines:

- ✓ The student participated actively in the discussions and group work.
- ✓ The group thought critically about objects and connections to people.
- ✓ The student and groups communicated ideas effectively.
- ✓ The student worked well with others.

UPDATING ROCKWELL WORKSHEET

Directions: Using this worksheet, brainstorm ways that you would take one of Rockwell's images and update it to reflect your life.

What is the Big Idea behind this Rockwell artwork?

What details—including props, costumes, expressions, etc.—help tell the story?

How does the setting of this artwork relate to your life? How would you change the details of the place to tell your version of this story?

How do the characters in this artwork relate to your life? How would you change the characters to tell your version of this story?

How do the props and costumes in this artwork relate to your life? How would you change them to tell your version of this story?

What will be the Big Idea of your updated artwork once you make these changes? What does this idea say about how your experiences are different from Rockwell's?

MAGAZINE COVER WORKSHEET

Create your own magazine cover illustrating your slice of America. Begin with your idea or theme. Then collage or draw your theme into the cover template below. Be sure to use story elements including characters, props/objects, and setting.

NAME _____ DATE _____

THEME _____ TITLE _____

My Magazine



Norman Rockwell, **Boy on High Dive** (detail)
The Saturday Evening Post, August 16, 1947
 Oil on canvas, 35 x 27 in.
 Collection of Steven Spielberg

© 1947 SEPS: Curtis Publishing, Indianapolis, IN.
 Printed by permission of the Norman Rockwell Family Agency
 Photo © 2010 American Illustrators Gallery™ NYC

Taking It Further

PERSPECTIVE ON THE AMERICAN EXPERIENCE

Rockwell is known for his engaging and humorous perspective on the American experience. Though the characters and settings evoke a particular time and place, the stories are universal. Here are some suggestions for helping your students relate to the exhibition:

1. Rockwell, Spielberg, and Lucas have all spoken about Rockwell's vision of America. Discuss these quotes in class to help your students connect to the artworks:

"I paint life as I would like it to be."

Norman Rockwell, in *My Adventures as an Illustrator*

"[Rockwell's images] symbolized...what America held most dear...He really captured society's ambitions and emotions and, as corny as they are, that's what America is...[Rockwell] pushed a benign but important agenda of a kind of community...a kind of civic responsibility to patriotism—understanding our nation by embracing our neighbor—tolerance of the community, of each other, of parents, of Presidents, of Boy Scouts of America, of our veterans and soldiers fighting abroad...He was really one of the greatest Americans that this country has produced."

Steven Spielberg

"When we were in film school, we would say, we're not making movies about the way things are; we're making films about the way things should be. The power you have as an artist is to be able to put your spin on reality, whether it's darker or more optimistic. Rockwell did this to relate to people [of his own day] but at the same time...to show generations to come what it was like in those years."

George Lucas

2. Combine study of Rockwell as a storyteller with examples of other artists who tell stories from many different perspectives.

Narrative works by Jacob Lawrence, Carmen Lomas Garza, William H. Johnson, and other artists that represent the diversity of the American experience can be found by searching the collections of the Smithsonian American Art Museum at <http://americanart.si.edu/collections/search> or <http://delcorazon.si.edu>.

3. Include additional artworks by Rockwell that address diversity and the civil rights movement. These are on view in the Norman Rockwell Museum in Stockbridge, Massachusetts.

To view examples, including *The Problem We All Live With* (1964) and *New Kids in the Neighborhood*, (1967), visit <http://www.nrm.org>.

Lesson plans on this topic are also available at <http://www.nrm.org/pdfs/viewpoint.pdf>.

4. Use the enclosed Activities for Kids booklet to help younger children (grades three through six) experience the exhibition.

Three reproductions of images from the Activities for Kids guide (*Boy Reading an Adventure Story* and two versions of *First Trip to the Beauty Shop*) are included to supplement the booklet's activities, which encourage close looking and interpretation of detail.

ADDITIONAL SOURCES FOR EDUCATORS

<http://americanart.si.edu>

<http://saturdayeveningpost.com>

<http://www.nrm.org>

<http://www.smithsonianeducation.org>

<http://www.americanrhetoric.com/speeches/fdrthefourfreedoms.htm>

Rockwell, Norman. *Rockwell on Rockwell: How I Make a Picture*. New York: Watson-Guptill in cooperation with Famous Artists School 1979.

Rockwell, Norman, as told to Thomas Rockwell. *My Adventures as an Illustrator*. Stockbridge, MA: Norman Rockwell Museum in association with Abrams 1994.

Cohn, Jan. *Covers of the Saturday Evening Post: Seventy Years of Outstanding Illustration from America's Favorite Magazine*. New York: Viking, 1995.

Other notable illustrators who worked for the *Saturday Evening Post* include J. C. Leyendecker, N. C. Wyeth, Charles Livingston Bull, and John E. Sheridan. Research these artists online or in books in your local libraries.