**Close looking lesson plan**

**Goals**

1. to model a process for historical inquiry with works of art that
   - promotes a questioning disposition
   - validates emotional and sensorial ways of knowing
   - reinforces the importance of context and chronology as anchors for historical understanding

2. to reflect on how knowledge is collectively built and shared over time

**Structure of Experience**

1. Open-ended Looking
   - Leave behind expertise
   - Keep responses to observations, and refrain from inference or interpretation
   - Also note emotional responses

2. Posing Initial questions/wonderings
   - Based on observations; turning inferences into questions

3. Consider basic Information about artist/date
   - Identify title and subject
   - When was it made?
   - Where was it made/seen?
   - Who made it and what do we know about the artist?
   - What was happening in those places/times?
   - Who saw it?
   - What was initial response?
   - What sources tell us about this?

4. Revisit our Initial Questions/Wonderings
   - How have our questions shifted based on this new information?
   - What new questions do we have?
Where might we look for answers?

5. Discuss historical Inaccuracies

- How accurate is this representation of the event of the Colonial Army crossing the Delaware River on the night of December 25, 1776?
- What sources reveal these inaccuracies?
- Why did Leutze include them?

6. Revisit our questions/wonderings

- How have our questions shifted based on this new information?
- What new questions do we have?
- Where might we look for answers?

7. Reflection

- What lessons does this painting provide about American history and about historical inquiry?
  - Context and chronology are essential to deciphering meaning—when we look at this same subject in other artworks or parodies/recreations of this painting from other times and contexts, we will see different questions, concerns, and perspectives on the mythology of George Washington, the American Revolution, and American identity.
    - For example, see works by Jacob Lawrence, Robert Colescott, and Kent Monkman
  - All sources have a point of view; authors—especially artists—can persuade us by engaging us emotionally or through intentional or selective representation of details (i.e. via great drama and scale, or the intentional inaccuracies of the Leutze painting). A single source is insufficient for historical understanding and we must consider multiple perspectives to uncover and make sense of the complexities of any event or moment in time.