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How to Prepare Your Class for the Distance Learning Presentation

Teacher Information will be sent or made available to you prior to the program.

Please familiarize yourself with the materials and discuss them with your class.

Have the Teacher Information Packet (T.I.P.) materials on hand in the classroom, ready for the program. These materials may be used during the videoconference.

Be prepared to facilitate by calling on students yourself during the lesson. Students are sometimes initially shy about responding to questions during a distance learning lesson.

Explain to students that this is an interactive medium and encourage them to ask questions.

Reinforce topics discussed in the program by asking students to complete some of the suggested pre- and post-conference activities in the Teacher Information Packet.

We ask teachers, after the program, to please fill out the Evaluation Form and return it to:

Dale Hilton/Distance Learning
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Thank You!
Teacher Information Guide

Distance Learning at the Cleveland Museum of Art

INTERPRETING AMERICA’S STORY THROUGH ART

Lesson 2: America Expanding, 1801 - 1861

Grades 9 - 12

Program Objectives:

1. To illustrate the challenges and results of westward expansion in the United States during the first half of the nineteenth century.

2. To consider art’s role as a reflection of American values, identity, and political culture in the first half of the 19th century.

Common Core Standards:

Grades 9-10

CCSS.ELA-Literacy.RL.9-10.1
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.SL.9-10.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.RH.9-10.4
Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.

CCSS.ELA-Literacy.W.9-10.4
CCSS.ELA-Literacy.WHST.9-10.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.9-10.7
CCSS.ELA-Literacy.WHST.9-10.7
Conduct short as well as more sustained research projects to answer a question (including a self generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.W.9-10.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

Grades 11-12

CCSS.ELA-Literacy.SL.11-12.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
CCSS.ELA-Literacy.RH.11-12.4
Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text.

CCSS.ELA-Literacy.W.11-12.4
CCSS.ELA-Literacy.WHST.11-12.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.11-12.7
CCSS.ELA-Literacy.WHST.11-12.7
Conduct short as well as more sustained research projects to answer a question (including a self generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.W.11-12.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

National Education Standards:

For Fine Arts - Visual Arts (grades 9-12):
- Understanding the visual arts in relation to history and cultures.
- Making connections between visual arts and other disciplines.
- Choosing and evaluating a range of subject matter, symbols, and ideas

For Language Arts - English (grades K-12):
- Reading for Perspective
- Reading for Understanding
- Evaluation Strategies
- Communication Skills
- Communication Strategies
- Applying Knowledge
- Evaluating Data
- Developing Research Skills

For Social Sciences – U.S. History (grades 5-12):
- Era 4: Expansion and Reform (1801-1861)

For Social Sciences – Civics (grades 9-12):
- Civic Life, Politics, and Government
• Foundations of the Political System
• Principles of Democracy

*For Social Sciences – Geography (grades K-12)*:

• Places and Regions
• Physical Systems
• Human Systems
• Environment and Society

**Prerequisite Activities:**

*Students should be familiar with…*

1. *Take Care of Nature,* Letter from Chief Seattle
2. Territorial Growth Map of US (available in most texts)

*Teachers should be familiar with…*

1. *Jacksonian Democracy/Gender* Art by Tim Mitchell
2. *Romanticism and Transcendentalism*

**Recommended Discussions for Social Studies Classes prior to Program:**

1. Factors that contributed to the growth of United State in the 19th century: the Louisiana Purchase, the need for more arable land for a rapidly growing cotton economy (and thus the process of Native American removal), the emergence of transportation systems connecting the nation east and west (rivers, canals, and eventually railroads).
2. The dominance of ideology of Manifest Destiny in 1840s (Mexican-American War and Mexican Cession, Treaty with Britain re: Oregon and further justification of Native American removal).

**Vocabulary:**

*Manifest destiny* - Belief in obvious future, (God’s will) for Americans to settle and tame the North American continent. Belief that it was the divine destiny of the USA to spread its religion and superior political system from coast to coast.

*Genre* - Scenes of everyday life used for both literature and visual art.

*Romanticism* – A work of art or literature designed to evoke an emotional response from the reader or viewer. Pictures of nature in its untamed state, or other exotic settings filled with dramatic action, often with an emphasis on the past.
Transcendentalism – 19th century philosophy which searches for reality through spiritual intuition and closeness with nature.

Sublime - A concept, thing or state of exceptional and awe-inspiring beauty and moral or intellectual expression -- a goal to which many nineteenth-century artists aspired in their artworks.

Perspective - The technique of representing three-dimensional objects and depth relationships on a two-dimensional surface.

Caryatids - A supporting column sculpted in the form of a draped female figure.

Teaching Extensions: Language Arts and Social Studies

1. Point of View Exercise (Perspectives): Show the class any of the following representations of Native Americans:
   A. George Catlin,
      1. Bird’s Eye View of Mandan Village 1800 Miles Above St. Louis; or
      2. Bull Dance, Mandan O-kee-Pa Ceremony
      3. Interior View of the Medicine Lodge O-Kee-Pa Ceremony.

To view these images visit
http://americanart.si.edu/exhibitions/online/catlinclassroom/catlin_browsepage.cfm

and search objects in the collection by artist: Catlin. For additional background on Catlin, students can consult the following website:
http://en.wikipedia.org/wiki/George_Catlin

   B. Charles Bird King, Young Omaha, War Eagle, Little Missouri, and Pawnees 1821
   http://americanart.si.edu/collections/search/artwork/ Search objects in the collection by one of the following keywords:
   Young Omahaw, War Eagle, Little Missouri, and Pawnees, Charles King

Discuss the point of view of the artist toward the subject. Which artist is in his studio? Which artist actually worked among the subjects he was depicting?


3. Use the painting Jolly Flatboatmen in Port by George Caleb Bingham,
   http://www.britannica.com/EBchecked/topic/65665/George-Caleb-Bingham as a springboard for discussion of nature, self-sufficiency on the frontier, the emergence of an internal transportation system, point of view of the artist, etc.
4. **Compare and Contrast Exercise:** Using the shaman box and the document box viewed in the Distance Learning program; make a chart of similarities and differences between these two objects. Use this chart as a basis for a writing/thinking exercise.

5. Have students read Ralph Waldo Emerson’s *Self Reliance*, found at website [http://youmeworks.com/selfreliance.html](http://youmeworks.com/selfreliance.html) and complete the study guide included in this packet.

6. Have students read *The Raven* by Edgar Allan Poe, found at website [http://www.everypoet.com/archive/poetry/Edgar_Allen_Poe/edgar_allen_poe_the_raven.htm](http://www.everypoet.com/archive/poetry/Edgar_Allen_Poe/edgar_allen_poe_the_raven.htm) and complete the study guide included in this packet.

7. Have students read *To a Waterfowl* by William Cullen Bryant, found at website [http://www.vcu.edu/engweb/webtexts/Bryant/](http://www.vcu.edu/engweb/webtexts/Bryant/) and complete the study guide included in this packet.

8. The period from 1830-60 has been labeled *The Reform Era*, due to a frenzy of excitement inspired by transcendental and romantic thought. This era witnessed zealous reformers in the areas of education, prison reform, temperance, health, community living, abolitionism, women’s rights, suffrage, legal reform, etc. Use these reformers as a basis for a student research assignment. Ask your students to analyze the motivations of the reformers listed below. Consider why these reformers are unique to this period in history.

**Religious reformers:**
Joseph Smith, Brigham Young, William Miller, Quakers, Shakers, Ann Lee

**Temperance:**
Neal S. Dow, T. S. Arthur, American Society for Promotion of Temperance
Lyceum Movement

**Utopian Communities:**
Robert Owen and New Harmony
Sylvester Graham
Brook Farm
Bronson Alcott and Fruitlands
John Noyes and Oneida

**Education and Women's Rights:**
Elizabeth Caddy Stanton
Amelia Bloomer
Lucretia Mott
Horace Mann
Catherine Beecher
Seneca Falls
Lucy Stone
Margaret Fuller

**Abolitionists/Antislavery:**
Harriet Beecher Stowe
Sojourner Truth
Harriet Tubman
William Lloyd Garrison
Frederick Douglas

**General Reform:**
Dorothea Dix-Insane

This distance learning lesson was written by Susan MacDonald, Patricia Lawrence, and Tim Mitchell, Cleveland, Ohio.
Prerequisite reading materials for teachers

Distance Learning at the Cleveland Museum of Art

INTERPRETING AMERICA’S STORY THROUGH ART

Lesson 2: America Expanding, 1801 - 1861

Grades 9 -12

Prerequisite Reading One:

“All Things . . . Are Connected” (Take Care of Nature),
Letter from Chief Seattle

Much of this videoconference America Expanding (1801-1861) deals with the experiences of settlers and Native Americans as the United States annexed areas lying to the west. One of the most poignant responses to the loss of Indian lands has been attributed to Chief Seattle. Although scholarly opinion now suggests that the famous speech of c.1855 can not be authenticated, it is still inspiring to read as a precursor of environmental consciousness.

Please have students go to the following site:
http://www.chiefseattle.com/history/chiefseattle/speech/speech.htm

Have them read over the speech attributed to Chief Seattle and outline the ideas which the eloquent language contains. Try to find examples of similar issues existing in today’s world by using the internet and/or newspaper articles.

For background as to why the speech is suspect, students may read the following article on the U.S. government National Archives site.
All Things…
…Are Connected

Every part of this earth is sacred to my people
Every shining pine needle, every sandy shore,
every mist in the dark woods,
every clearing and humming insect is holy
in the memory and experience of my people.
The sap which courses through the trees
carries the memories of the red man.

This we know. The earth does not belong to man;
man belongs to the earth. this we know.
All things are connected like the blood which
unites one family. All things are connected.
Whatever befalls the earth befalls the sons of
the earth. Man did not weave the web of life;
he is merely a strand in it.
Whatever he does to the web, he does to himself…

One thing we know, which the white man may one day
discover – our God is the same God.
you may think now that you own him
as you wish to own our land; but you cannot.
He is the God of man, and his compassion is equal
for the red man and the white.
This earth is precious to him, and to harm the earth
is to heap contempt on its Creator.

…So if we sell you our land, love it as we’ve
loved it. Care for it as we’ve cared for it.
And with all your strength, with all your mind,
with all your heart, preserve it for your children,
and love it…As God loves us all.

attributed to Chief Seattle, 1854

Excerpts from Chief Seattle’s alleged speech have been widely
disseminated through the media and frequently appear in anthologies on
Native American literature. The eloquence and contemporary relevance of
this verse are often used to promote environmental causes and for fair
treatment to Native Americans. For an in-depth examination of the
controversy surround this speech, visit the following website:
http://www.archives.gov/publications/prologue/1985/spring/chief-
seattle.html
By the 1820s, the dramatic westward expansion of the United States was in full stride. The Louisiana Purchase (1803) had doubled the size of the nation and pushed the frontier line farther west. The population of the country had increased from 3.9 million in 1790 to 12.8 million by 1830. During the same period, many new states had been established in the area between the Appalachian Mountains and the Mississippi River, expanding the original 13 to 24 (see map).

The 1820s are recognized as the era of “Jacksonian Democracy,” a time when many new groups of Americans were granted the opportunity to share in the decision-making process of a democratic republic. In this context, Andrew Jackson became a symbol for the rise of a new democratic spirit in which the “common man” challenged those of “special privilege.” Much of this was due to Jackson’s humble upbringing in the West (Tennessee) and his success on the frontier as a self-made, self-educated, planter, lawyer, military leader and Indian fighter. The power and influence of the “rich, well-born, and able,” often seen in the Virginia planter-aristocrat and New England merchant, was now to be contested. The rationale for this change was the result of the “trickle down” effect of the doctrine of natural rights, which had come to mean that everyone, regardless of social class or status, had a basic right to participate in government—to vote and to hold office.

Indeed, there were a variety of political reforms that were enacted during the 1820s supporting the ideals of Jacksonian democracy. Many of the new states’ constitutions in the West eliminated property qualifications for voting and office holding and the movement towards “universal manhood suffrage” moved east to the original 13 states. Today, with the advantage of hindsight, we recognize that this reform still left the vast majority of Americans—women, African-Americans, and Native Americans—isolated from the process. More and more, political offices were becoming elective instead of appointed positions. The tradition of Congressional caucuses, often a symbol of the operation of cigar-smoking, backroom, power elite, was replaced in 1824 by the use of more open, national nominating conventions as the vehicle for selecting each party’s presidential candidate. The substance and style of political campaigns also changed in order to appeal to the new groups of voters. Parties used marches, parades, barbecues, and frequent “mud-slinging” character assassinations as methods of getting out the vote. The intense competition between the parties for money and supporters did, however, re-energize the system. Voter turnout increased dramatically from only 25% in 1823 to 78% by 1840.

Although the political career of Andrew Jackson serves as the focus for increasing democracy during this period, he was not actually the primary spokesman. Since the core of Jackson’s support came from frontier farmers and newly enfranchised factory workers,
he directly benefited from the growth of the nation in the West and the expansion of suffrage.

Jackson’s election in 1828 was the first to break the tradition of presidents from only Virginia or Massachusetts. The rowdy mobs that overran the White House in celebration following Jackson’s inauguration attest to his popularity among certain classes. Once in office, Jackson did attempt to bring “rotation in office” to government service by placing many of his campaign supporters into positions within the federal government. The “spoils system” seemed to be a significant political reform to many in the era by infusing new blood into government service. Jackson’s presidency is also distinguished by his highly publicized battle to destroy the Bank of the United States. To many Americans of that generation, the Bank was the most obvious symbol of the monopoly power and special privilege that large corporations and entrenched politicians enjoyed. Jackson’s successful challenge of the Bank seemed to be victory for the common man over elite interests and support the ideal of the equality of economic opportunity.

The excitement and “rough and tumble” nature of American politics during the period of Jacksonian democracy is effectively captured by genre artists like George Caleb Bingham in “The County Election.” At the polls we see signs of the participation of many social classes, passionate debate, energetic participation, and drunken revelry. Clearly politics was “an event.” The movement of genre artists to depict and value the experiences of the common man in America closely echoes the energy and spirit of Jacksonian democracy.
Prerequisite Reading Three:

**Romanticism and Transcendentalism ©**
*By Patti Lawrence*

Romanticism was an artistic movement that grew out of a reaction against the dominant attitudes and approaches of the eighteenth century. The Romantics stressed the examination of inner feelings and emotions and the use of the imagination, rather than the use of reason and logic. They were interested in nature and its mysteries and even in the supernatural. Often, the Romantics sought inspiration and understanding through the observation and contemplation of nature. Possessing a deep awareness of the past, the Romantics turned to legends and folklore as sources of inspiration. The use of legends and folklore reflected the Romantics’ interest in and concern for common people. This concern was also reflected in the Romantics’ frequent use of the language of common people and their works.

Transcendentalism was an intellectual movement that directly or indirectly affected most of the writers of the New England Renaissance. The Transcendentalists, led by Ralph Waldo Emerson, believed that the human senses can know only physical reality. The fundamental truths of being and the universe lie outside the reach of the senses and can be grasped only through intuition. As a result, in their quest for understanding, the Transcendentalists focused their attention on the human spirit. The Transcendentalists were also interested in the natural world and its relationship to humanity. They felt that if they explored nature thoroughly, they would come to know themselves and the universal truths better. Through this exploration, they discovered that the human spirit is reflected in nature. This led them to the conclusion that formed the heart of their beliefs: all forms of being—God, nature, and humanity—are spiritually united through a shared universal soul, or Over-Soul.
Teaching Extension Materials

Distance Learning at the Cleveland Museum of Art
INTERPRETING AMERICA’S STORY THROUGH ART
Lesson 2: America Expanding, 1801 - 1861
Grades 9 -12

Head to Heart

When I teach the 19th century, I depict it as a response—a reaction to the 18th century. While in the 18th century reason guided actions as a way to perfect man, feelings and intuition take precedence in the 19th century. The following list emphasizes this contrast, and can be used on an overhead projector as background to this unit:

<table>
<thead>
<tr>
<th>18th Century</th>
<th>19th Century</th>
</tr>
</thead>
<tbody>
<tr>
<td>reason</td>
<td>feelings, intuition</td>
</tr>
<tr>
<td>science explained</td>
<td>wonder dominates</td>
</tr>
<tr>
<td>clock (symbol)</td>
<td>heart (symbol)</td>
</tr>
<tr>
<td>mechanical</td>
<td>organic</td>
</tr>
<tr>
<td>order</td>
<td>chaos</td>
</tr>
<tr>
<td>neo-classical literature (model)</td>
<td>individual inspiration (guide)</td>
</tr>
<tr>
<td>learning through imitation</td>
<td>individual emerges from within</td>
</tr>
<tr>
<td>view of nature through science</td>
<td>nature as wondrous and spirit-filled</td>
</tr>
<tr>
<td>Absentee God</td>
<td>Transcendentalism</td>
</tr>
<tr>
<td>emphasis on intellectual</td>
<td>emphasis on common man</td>
</tr>
<tr>
<td>child rearing: strict, disciplined</td>
<td>child rearing: loving</td>
</tr>
<tr>
<td>focus: society</td>
<td>focus: individual</td>
</tr>
<tr>
<td>conformist</td>
<td>nonconformist</td>
</tr>
<tr>
<td>Revolutionary Period</td>
<td>Reform Era</td>
</tr>
<tr>
<td>Age of Enlightenment</td>
<td>Romantic Period</td>
</tr>
</tbody>
</table>

Patti Lawrence
Library Media Specialist
Shaker Heights High School
Contrasting Native American and European World Views

*In relationship to the environment...*

**Native American:**
- all elements of the natural world sacred, inhabited by spirits (land, water, plants, and animals)
- negative consequences if environment is exploited or misused

**European:**
- environment a resource to be used
- man’s role to control and subdue nature
- secular, not sacred

*In relationship to land...*

**Native American:**
- recognized territorial boundaries
- land held in common for the benefit of community
- land has sacred aspects

**European:**
- commodity to be privately held and controlled
- European culture founded on individual ownership of property
- land basis for political power, social status, wealth

*Personal identity and social organization...*

**Native American:**
- often matrilineal in terms of social and kin organization
- emphasized collectively—importance of belonging to clan and tribe
- less hierarchical
- individual accumulation and ambition considered as negative characteristics

**European:**
- acquisitive, competitive, ambitious, and individualistic
- overwhelmingly patriarchal family structure and stratified social structure
“To a Waterfowl” Study Guide

“To a Waterfowl” by William Cullen Bryant (1794-1878)

To the teacher:
While studying “To a Waterfowl,” note several ideas…

- The subject is about nature, which is a characteristic of the Romantic Movement
- Bryant creates vivid images which capture the beauty of nature
- The poetic language is that of the common people
- The mystery of the bird’s destination prompts the speaker to use his imagination
- Poem is written in quatrains, or 4-line stanzas, in the rhyme scheme a-b-a-b
- Poem places emphasis on the heart rather than the mind
- Poem reflects the Romantic view of nature as a source of inspiration and understanding

Study Guide Objectives:
The student will...
1. Recall details from poem
2. Interpret the poem
3. Apply ideas to contemporary times
4. Analyze literature in terms of Romanticism

Vocabulary
Fowler’s: referring to a hunter
Marge: edge or border

Post-Reading Questions for “To a Waterfowl”:
Recalling…
1. What questions does the speaker ask the waterfowl in the first three stanzas?
2. What does the “Power” referred to in the fourth stanza teach the waterfowl?
3. What will the waterfowl soon find?
4. What lesson does the speaker learn from the waterfowl?

Interpreting…
1. How does the speaker’s interest in the waterfowl contrast with the fowler’s concern with the bird?
2. What does the speaker learn from his observations of the waterfowl?

Applying…
1. What are some other lessons that people might learn from birds or other animals?

Analysis
Reread the information on Romanticism and answer the following questions:
1. Bryant’s poem focuses on the migration of birds, a subject that scientists still cannot fully explain. Why is this an appropriate subject for a Romantic poem?
2. How does the speaker’s approach to understanding the waterfowl’s flight reflect the concerns of the Romantics?
3. Unlike the writers of the eighteenth century, the Romantics were generally concerned with specific experiences of individuals, rather than with general, universal experiences. How is this concern reflected in Bryant’s poem?
4. In writing about the concerns of the Romantic movement, some writers capitalize Nature. Explain why this would be appropriate.


“Self-Reliance” Study Guide

Excerpt from “Self-Reliance” by Ralph Waldo Emerson

Objectives:

Students will...

- Recall details that they have read
- Interpret Emerson’s language
- Apply Emerson’s ideas to their lives today

Vocabulary:

Transcendent: surpassing others of the same kind
Benefactors: those who give financial or other aid
Prattle: to babble
Piquancy: provocative appeal
Nonchalance: lack of concern
Conciliate: to soothe
Cumbers: burden
Éclat: great brilliance
Lethe: river of forgetfulness in Hades
Absolve: to pronounce clear of blame or guilt
Titular: nominal; existing in name only
Ephemeral: short-lived
Capitulate: surrender
Philanthropy: an action designated to promote human welfare
Pules: to whimper

Post-Reading Questions for “Self-Reliance,” Paragraphs 1-10:

Recalling…

1. According to the first paragraph, at what conviction does every person arrive?
2. According to the second paragraph, what must every person accept?
3. How does Emerson describe society?
4. What is Emerson’s comment about consistency?

Interpreting…
1. What does he mean when he comments, “…no kernel of nourishing corn can come to him but through his own toil bestowed on that plot of ground which is given to him to till”?
2. Why, according to Emerson, should people trust themselves?
3. How does Emerson believe people should be affected by the way others perceive them?
4. How does Emerson support his claim that “…to be great is to be misunderstood”?

Applying…
1. Toward the end of the essay, Emerson writes, “Speak what you think now in hard words and tomorrow speak what tomorrow thinks in hard word again, though it contradict everything you said today.” Explain your reaction to this view.

Writing About Conformity:
What are the advantages to conforming to society’s expectations? What are the advantages of not conforming? Make notes about your thoughts on the subject. Then take a stand and present your ideas in an essay. Begin by writing a draft explaining your reasons. Conclude by indicating your agreement or disagreement with Emerson’s ideas on conformity. Revise your essay so that your points are clear and supported.

View of Schroon Mountain, Essex County, New York, After a Storm, 1838
Thomas Cole (American, 1801-1848)
Oil on canvas
1335.1917
Twilight in the Wilderness, 1860
Frederic Edwin Church (American, 1826-1900)
Oil on canvas
1965.233
*Document Box*

c. 1800’s
Collection of the Western Reserve Historical Society

*Shaman’s Box*, 1800’s
America, Native North American, Northwest Coast,
Tlingit, 19th century
Wood
1921.1606
The Cleveland Museum of Art Distance Learning Evaluation Form

Your Name______________________________________________________________

Your School____________________________________________________________

School Address (with zip code) _____________________________________________

E-mail Address _____________________________________________________

Grade/Class of students (e.g. 10th grade French) ____________________________

Program Title ___________________________________________________________

Program Date ___________________________________________________________

Thank you so much for your participation in our distance learning program. We would appreciate your response to these questions by circling the appropriate answer and returning the survey. Please Mail or Fax to Dale Hilton at 216-707-6679

5= Strongly Agree 4= Agree 3= Neither Agree nor Disagree
2= Disagree 1= Strongly Disagree

1. The teacher information packet was helpful for preparing my class and me for the distance learning lesson.
   5  4  3  2  1

2. The teaching style of the on-camera instructor was interesting, engaging and fostered interaction.
   5  4  3  2  1

3. The Teacher Information Packet was helpful in providing interdisciplinary extension activities that I did use or plan to use.
   5  4  3  2  1

4. The distance learning lesson successfully taught its objectives.
   5  4  3  2  1

5. The distance learning lesson was not interrupted by technical difficulties.
   5  4  3  2  1

6. The pre-requisites the distance learning lesson and extensions are aligned with The National Education standards.
   5  4  3  2  1

7. I plan to register for another distance learning lesson.
   (circle one) Yes No

   If no, why?______________________________________________________________

Page 23 of 24
8. I would like more information about The Cleveland Museum of Art’s Teacher Resource Center.
   (circle one)  
   Yes  No

9. Why did you choose The Cleveland Museum of Art Distance Learning?
   (circle one)
   a.) Price Point  
   b.) Quality of lessons  
   c.) Selection of lessons  
   d.) Ease of working with CMA  
   e.) Other

10. How did you hear about The Cleveland Museum of Art Distance Learning program?
    (circle all that apply)
    a.) CMA inservice  
    b.) CILC  
    c.) TWICE  
    d.) Conference  
    e.) Brochure  
    f.) The Cleveland Museum of Art website  
    g.) The Teacher Resource Center  
    h.) Other

11. Do you have any additional comments about the distance learning lesson?

   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

Please return the completed teacher evaluation form to:

Dale Hilton/Distance Learning  
The Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, OH 44106

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