

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

*This packet includes:*

<b>HOW TO PREPARE YOUR CLASS FOR THE DISTANCE LEARNING PRESENTATION</b> .....	<b>2</b>
<b>TEACHER INFORMATION GUIDE</b> .....	<b>3</b>
<b>PROGRAM OBJECTIVES:</b> .....	3
<b>COMMON CORE STANDARDS:</b> .....	3
<b>NATIONAL EDUCATION STANDARDS:</b> .....	4
<b>PREREQUISITE ACTIVITIES:</b> .....	5
<b>RECOMMENDED DISCUSSIONS FOR SOCIAL STUDIES CLASSES PRIOR TO PROGRAM:</b> 5	
<b>VOCABULARY:</b> .....	5
<b>TEACHING EXTENSIONS: LANGUAGE ARTS AND SOCIAL STUDIES</b> .....	6
<b>PREREQUISITE READING MATERIALS FOR TEACHERS</b> .....	<b>9</b>
<b>LETTER FROM CHIEF SEATTLE</b> .....	9
<b>JACKSONIAN DEMOCRACY/GENRE ART ©</b> .....	11
<b>ROMANTICISM AND TRANSCENDENTALISM ©</b> .....	13
<b>TEACHING EXTENSION MATERIALS</b> .....	<b>14</b>
<b>HEAD TO HEART</b> .....	14
<b>CONTRASTING NATIVE AMERICAN AND EUROPEAN WORLD VIEWS</b> .....	15
<b>“TO A WATERFOWL” STUDY GUIDE</b> .....	16
<b>“SELF-RELIANCE” STUDY GUIDE</b> .....	18
<b>SELECTED IMAGES</b> .....	<b>20</b>
<b>THE CLEVELAND MUSEUM OF ART DISTANCE LEARNING EVALUATION FORM</b> .....	<b>23</b>

## **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 19<sup>th</sup> 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/Genre 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 19<sup>th</sup> 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** – 19<sup>th</sup> 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](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](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?

2. Ask students to read and discuss chapter four: “Thomas Jefferson’s America 1801” in *Undaunted Courage*, by Stephen Ambrose.

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> 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/> 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.

<http://www.archives.gov/publications/prologue/1985/spring/chief-seattle.html>

## **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>

Prerequisite Reading Two:

**Jacksonian Democracy/Genre Art ©**

*By Tim Mitchell*

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

#### **18<sup>th</sup> Century**

reason  
science explained  
clock (symbol)  
mechanical  
order  
neo-classical literature (model)  
learning through imitation  
view of nature through science  
Absentee God  
emphasis on intellectual  
child rearing: strict, disciplined  
focus: society  
conformist  
Revolutionary Period  
Age of Enlightenment

#### **19<sup>th</sup> Century**

feelings, intuition  
wonder dominates  
heart (symbol)  
organic  
chaos  
individual inspiration (guide)  
individual emerges from within  
nature as wondrous and spirit-filled  
Transcendentalism  
emphasis on common man  
child rearing: loving  
focus: individual  
nonconformist  
Reform Era  
Romantic Period

*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.

Bryant, William Cullen. “To a Waterfowl.” Prentice Hall Literature: The American Experience. Englewood Cliffs: Prentice Hall, 1989. 175-177.

## “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.

Emerson, Ralph Waldo. "Self-Reliance." Prentice Hall Literature: The American Experience. Englewood Cliffs: Prentice Hall Inc., 1989. 270-271.

Selected Images



*View of Schroon Mountain, Essex County, New York, After a Storm, 1838*

Thomas Cole (American, 1801-1848)

Oil on canvas

1335.1917



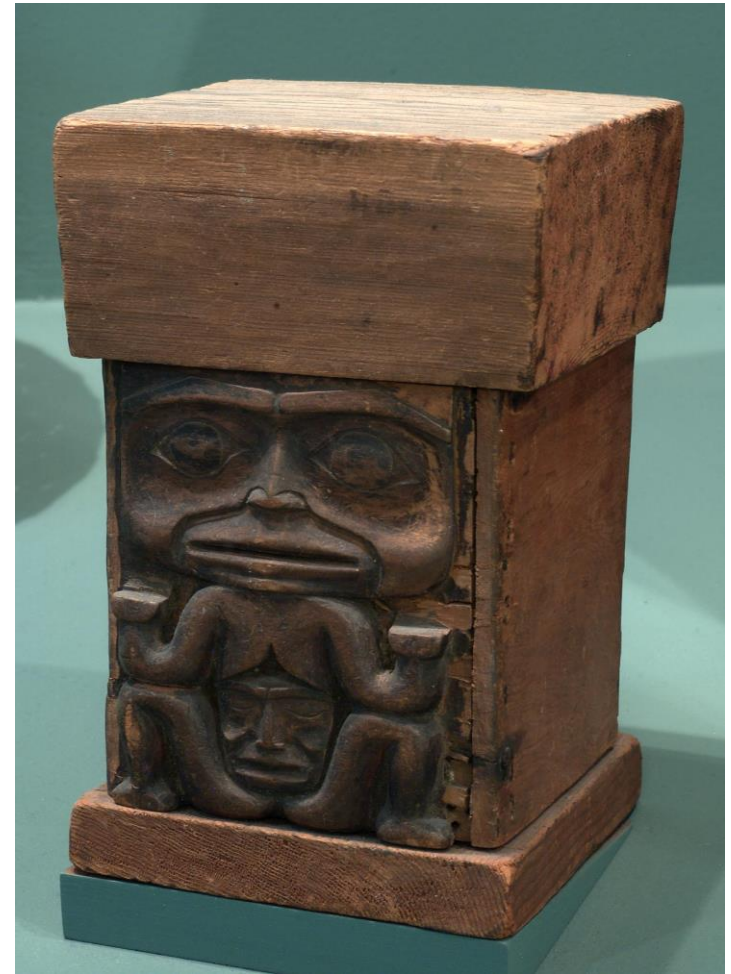
*Twilight in the Wilderness*, 1860  
Frederic Edwin Church (American, 1826-1900)  
Oil on canvas  
1965.233



*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?* \_\_\_\_\_

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**

**Or fax to Dale Hilton at 216-707-6679**