Distance Learning at the Cleveland Museum of Art

Impressionism

Grades 7-12

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Teacher Note:
For art classes - Please bring white paper and colored pencils (or crayons) to the conference, if you would like to participate in an impressionist drawing activity during the video conference. (Colors needed: red, yellow, blue, orange, green and purple.)
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!
Program Objectives:

1. To explain how Impressionist paintings represent the lifestyles and interests of people from the 19th century.
2. To identify painters who were part of the Impressionist movement.
3. To explain how techniques used by the Impressionists differed from traditional artistic methods.

In this program, students learn about the works of Impressionist and Post-Impressionist painters such as Monet, Degas, van Gogh and Cézanne, whose experiments with the effects of different conditions of light and paint application created a new way of seeing the world. The world these artists shared had much in common with our own era of rapid technological change and rise in standard of living. Students will consider how such factors influenced Impressionism.

* Optional French language presentation available by request.

Common Core State Standards Applicable:

_English Language Art & Literacy in History/Social Studies, Science, and Technical Subjects - 7th Grade_

CCSS.ELA-Literacy.SL.8.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 7 topics, texts, and issues*, building on others’ ideas and expressing their own clearly.

CCSS.ELA-Literacy.W.7.4
CCSS.ELA-Literacy.WHST.7.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCAA.ELA-Literacy.WHST.7.6
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.7.7
CCSS.ELA-Literacy.WHST.7.7
Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.
8th Grade
CCSS.ELA-Literacy.SL.8.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

CCSS.ELA-Literacy.W.8.4
CCSS.ELA-Literacy.WHST.8.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.8.7
CCSS.ELA-Literacy.WHST.8.7
Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

Grades 9-10
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.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.

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.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.

**CCAA.ELA-Literacy.W.11-12.6**
**CCAA.ELA-Literacy.WHST.11-12.6**
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**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.

**National Education Standards:**

*For Fine Arts - Visual Arts (grades 5-8, 9-12):*
- Understanding and Applying Media, Techniques, and Processes
- Understanding the Visual Arts in Relation to History and Cultures
- Making Connections Between Visual Arts and Other Disciplines

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

*For Social Sciences – World History (grades 5-12):*
- Era 7: An Age of Revolutions, 1750-1914

*For Social Sciences – U.S. History (grades K-4):*
- The History of Peoples of Many Cultures Around the World

*For Language Arts – Foreign Languages (grades K-12):* * if presented in French
Prerequisite Activities:

For the students:

1. Using the website http://www.artyfactory.com/art_appreciation/art_movements/impressionism.htm, answer the questions on the enclosed worksheet. This exercise will help students participate in class discussion.

2. If this program is for an art class, please bring colored pencils and paper to the video conference. An optional drawing activity may be conducted to help understand how the Impressionists used color in their work.

Selected Vocabulary:

Impressionism – In general, paintings of landscapes or scenes of modern life and leisure that try to capture the momentary effects of light, atmosphere, color and movement.


Abstract – Art that departs from literal representation – the subject is transformed in some way.

Salon art – also called “official” art because it was the style preferred by the government, aristocracy and general public. Usually scenes of history, religion, and mythology are depicted in a highly realistic manner.

Teaching Extensions: Visual Arts/Language Arts/Social Studies

1. Choose two Impressionist painters and write a few paragraphs about each artist’s life. Next compare their painting styles. Hint: look at their subjects, techniques, and differing styles or goals as artists. Use information gathered from books and internet websites to support your conclusions.

2. The artist Claude Monet painted the same scene at several different times during the day to study the effects of changing light conditions on his subject matter. Take a picture of your school, from the same spot at three different times during a day or select another subject such as a building across the street from the school. As an alternative you could set up a small still life of objects (books, pencils etc.) on a window sill in the class room and photograph it at three different times during the day. Display the photographs you
have made and discuss the different effects of changing light and weather conditions on the scene depicted.

**Materials list:** camera, film, objects for still life.

3. Using books or the internet, research some of the cities outside of Paris where more than one Impressionist artist painted (such as Giverny, LeHavre, Trouville, Arles, etc.). Write a paper about one of these cities, including how people traveled to it, how far away it was from Paris, why people went there, and what activities people participated in at the end of the 19th century. How did these people dress and act? Compare and contrast paintings that represent this city but were made by different artists: how are the subjects, techniques, colors different? (Example: both Boudin and Monet made paintings of the coast near LeHavre.)

**Suggested Reading:**

Some of the listed books are general in their approach; other good sources of information can be found in books about specific artists such as Cassatt, Degas, Gauguin, Monet, Morisot, Pissaro, Renoir and van Gogh.


**Websites of Interest:**

- Impressionism
- Art history game on Vincent van Gogh and Impressionism
- Impressionism
- More about Academic Art
  [http://www.visual-arts-cork.com/history-of-art/academic-art.htm](http://www.visual-arts-cork.com/history-of-art/academic-art.htm)
- The Timeline of Art History from the Metropolitan Museum of Art - Impressionism
  [http://www.metmuseum.org/toah/keywords/impressionism/](http://www.metmuseum.org/toah/keywords/impressionism/)
- The Timeline of Art History from the Metropolitan Museum of Art – The Salon and The Royal Academy in the Nineteenth Century
  [http://www.metmuseum.org/toah/hd/sara/hd_sara.htm](http://www.metmuseum.org/toah/hd/sara/hd_sara.htm)
1. Look at the painting called Rest by William Adolph Bouguereau.
   a. Are the colors earth tones or pastels? 
      List them:
   
   b. Are the brush strokes smooth or rough?

   c. What kind of subjects did academic artists, like Bouguereau, paint? (Circle the correct answers.)

   Heroes          The Circus          Powerful Animals          Historic Events
   Airplanes       Families           Mythological Tales          City Streets

2. Look at Claude Monet’s painting called Low Tide.

   a. Are the colors earth tones or pastels? 
      List them:
   
   b. Are the brush strokes smooth or rough?

   c. What kind of subjects did Impressionist artists, like Monet, paint? (Circle the correct answers.)

   Beach Scenes       Picnics          Kings and Queens          Families          Country Life
   City Streets       Sporting Events     Motorcycles          Landscapes

3. Do all Impressionist paintings look the same? Explain your answer.
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Using the website http://www.artyfactory.com/art_appreciation/art_movements/impressionism.htm, answer the following questions:

1. *How did the Impressionists get their name?*

2. *What is the en plein air technique and what development enabled the Impressionists to make use of it?*

3. *What foreign culture influenced Impressionist art?*

4. *Against which ‘Academic’ customs did the Impressionists rebel? Why?*

5. *How would you describe the Impressionist aesthetic and their concept of beauty?*
Cleveland Museum of Art

Impressionism/High School Study Guide - TEACHER ANSWER GUIDE

Using the website http://www.artyfactory.com/art_appreciation/art_movements/impressionism.htm, answer the following questions:

1. **How did the Impressionists get their name?**

   Look for answers which specifically cite Claude Monet’s Impression: Sunrise (1873)

2. **What is the en plein air technique and what development enabled the Impressionists to make use of it?**

   En Plein Air painting is when artists pain “in plain air,” outdoors and in the open. It was facilitated by the development of tubes of paint. Before this, artists had to make the paint themselves from the raw materials.

3. **What foreign culture influenced Impressionist art?**

   Japanese culture noticeably influenced the Impressionists. Japanese woodblock printers often used large patches of color placed next to areas of detail and often composed their works asymmetrically. That these features are present in impressionistic art is indicative of Japanese influence.

4. **Against which ‘Academic’ customs did the Impressionists rebel? Why?**

   Academic painters composed their works using blended color and meticulous detail, and created shadows by using darker shades of paint, and composed their works so that the eye was drawn to a ‘focal point’ near the center of the painting. The Impressionists added complementary colors to shadows, and used bright paints applied quickly to capture the effect of light on their subjects, doing this based on new ideas about color theory. The influence of photography and Japanese art prompted Impressionists to compose their works asymmetrically (without a central ‘focal point').

5. **How would you describe the Impressionist aesthetic and their concept of beauty?**

   Look for answers containing: a greater value on everyday life and ordinary people, the play of light and color, visual perception, naturalism (both in relation to nature and to non-contrived scenes of life), weather and atmosphere, capturing fleeting moments, ‘snapshot’ composition (life beyond the frame), etc.
Writing About Art

Learning to write about art is a helpful tool in understanding it. Once the observer knows what to look for in a piece of artwork, it becomes easier to both write about and understand the work. Art critics use a process known as DAIE (Describe, Analyze, Interpret, and Evaluate) to critique an artwork. Listed below is a guideline that will help you engage in this process.

DESCRIBE:
1. What do you see? What is this picture about?
   - People
   - Objects
   - Scene – time and place
   - Action – what is going on?

2. How is the work made? What materials, tools, or process are used? What elements has the artist manipulated? The following list may be helpful.
   - Oil, watercolor, pastel, ink, clay
   - Palette knife, brush, pen, chalk, etching, screen printing
   - Color, value, line, shape/form, space, texture

ANALYZE:
3. How is the artwork organized? Do certain aspects stand out to you? How does your eye move over the piece? Is there any type of pattern or rhythm created in the work? Are elements proportionally correct (right size comparatively)?

INTERPRET:
4. How does the work make you feel?
   - Happy, sad, anxious, angry, nostalgic, adventurous
   - Are the brushstrokes rough or smooth, or are they evident at all? Are the colors hot or cool?
   - Is the subject matter active or quiet? Are the lines flowing, irregular or discontinuous?
In addition to analyzing the work, it is also important to do a little research about the artist such as when and where the artist lived. What were some of the things the artist was concerned about and how is this apparent in his or her work? Were there things in the artist’s life that inspired him or her? In short:

5. **What can you learn about the artist?**
   - What country is the artist from?
   - What can you find out about his or her experiences?
   - What ideas or feelings is the artist suggesting?

**EVALUATE:**

Finally, play the role of the art critic. Art criticism is based on a number of things. Think, for example, about the style the artist is using. You may want to consider the following approaches the artist may have taken:

- **Realism:** The artist accurately describes the subject matter – the art looks real.
- **Formalism:** The artist has experimented with shape, color, space in an unusual way.

Now put it all together! You decide-

6. **Has the artist succeeded in doing what you think he or she tried to do? Explain your opinion with why you feel the way you do about the artwork.**
Optional French Vocabulary:

Leçon sur l’Impressionisme: vocabulaire

Académie (f)  Une académie: art school regulated by state standards.
L’académie: group of recognized artists appointed/elected to this body to promote high standards for the production of works of art.

Atelier (m)  artist studio

Oeuvre (f)  work of art

Toile (f)  canvas

Pinceau (m)  paint brush

Salon (m)  annual juried art show. Members of the Académie would serve on the jury evaluating works of art submitted for entry in the salon.


Paysage (m)  landscape

Scène de la vie contemporaine  contemporary life scene

En plein air  in the open, outdoors

Flou ≠ précis  blurry

Rugueux ≠ lisse  rough

Sujets de discussion pendant la leçon télévisée

- Composition / perspective
- Sujet: paysage? Scène de la vie contemporaine? Autre?
- Technique d’application de la peinture
- Surface lisse? Rugueuse?
- Effets de lumière
- Intention de l’artiste
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.
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?

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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
**Selected Images:**

*Rest, 1879*
William Adolphe Bouguereau (French, 1825 - 1905)
Oil on fabric
432.1915

*The Apple Seller, c. 1890*
Pierre Auguste Renoir (French, 1841 – 1919)
Oil on fabric
1958.47
Low Tide at Pourville, near Dieppe, 1882
Claude Monet (French, 1840 - 1926)
Oil on fabric
1947.196

Before the Race, c. 1887-1889
Edgar Degas (French, 1834 - 1917)
Pastel
1958.27