Distance Learning at the Cleveland Museum of Art

Modernism: Early 20th Century Art

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Teacher note:

Please have students bring pencil and photocopies of “The sound of foot steps...” paper to the distance learning program. They will be asked to participate in written activities during the lesson.
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

Modernism: Early 20th Century Art

Grades 9-12

Program Objectives:
1. During the period of Modernism (1880-1940), the artistic viewpoint changes from representing the way the world looks to the way the world feels.
2. A search for identity occurs; artists attempt to define themselves personally by exploring a variety of forms of expression, and also attempt to define themselves globally as citizens of particular nations.
3. Art often reveals an artist’s response to the cultural environment within which he or she lives, i.e. political, technological and social and developments.

Fauvism, Cubism, de Stijl, Surrealism and other selected movements in early 20th century art are introduced through the Museum’s collection. Explore the visual innovations of artists such as Matisse, Picasso, Mondrian and Miró in a period marked by the primacy of personal expression over a realistic rendering of the world.

Optional French language presentation available by request.

Common Core State Standards Applicable:

English Language Art & Literacy in History/Social Studies, Science, and Technical Subjects -

Grades 9-10

CCSS.ELA-Literacy.RL.9-10.7
Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

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.9-10.6
CCSS.ELA-Literacy.WHST.9-10.6
Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

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 9-12):

- Understanding and Applying Media, Techniques, and Processes
- Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
- 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
• Multicultural Understanding

For Social Sciences – World History (grades 5-12):
• Era 8: A Half-Century of Crisis and Achievement, 1900-1945

For Language Arts – Foreign Languages (grades K-12): * if presented in French
• Communication
• Cultures
• Connections
• Comparisons

Prerequisite Activities:
For the Students (choose one):
1. Students should become generally familiar with political, industrial, and social events c.1890-1940 in Europe and the U.S. They could create timelines of the period, based on topics such as technology (listing inventions developed during this time period), or politics (listing relevant wars), etc. The years encompassed could be divided among the students, making the completion of the project a group effort; or each student could be asked to choose approximately 5 objects, events, etc. to contribute to the timeline.

2. Art Projects [choose one]: Students will bring the finished project into class for the Distance Learning lesson (size should be considered).
   a. Create a Cubist image:
      Have students assemble still life objects (such as a book, flowers, CD, sports equipment, any objects of interest) to create a Cubist collage. Use a variety of materials (such as newspaper, magazine pages, construction paper, fabric, etc.) cut into pieces and glue them down to recreate still life arrangements on a larger sheet of paper. Keep in mind that the forms in Cubist works are broken up/abstracted and that several sides of an object are visible simultaneously. Students may also want to consider that the materials they use may relate to the objects they are recreating. (Example: using pieces of paper from the sports page to recreate athletic equipment, gardening articles to recreate floral images, etc). Two examples of Cubist work by Picasso have been included, which you may want to show the students as models.
   b. Create a Surrealist collage:
      Students can experience the Surrealist notion of “chance” and its impact on works of art by taking random pieces of newspaper, construction paper, etc. and simply dropping them onto a larger sheet of paper. Students should glue the pieces down wherever they fall. When the students are finished, they should try to interpret the image that was formed through this act of “chance.” Try hanging the finished work from different angles: from the top, from the bottom, sideways, etc. Notice how this artwork changes when it is hung from a different angle.
Selected Vocabulary: (please make sure students are familiar with these terms)

Abstract: The essence of the object -- not an exact imitation of its appearance in nature -- is depicted in such a way that even though its form has been distorted the object can still be recognized to various degrees.

Analytical Cubism: The earliest stage of cubism, this term is applied to constructions of intersecting planes that show different aspects of the same object simultaneously, using overlapping, and facetted planes created with subdued colors.

Automatism: Free association captured in writing or drawing with the “automatic” use of a pencil or paint brush without rational control.

Chance: Unexpected, random, or unpredictable events.

Collage: A composition made by pasting together various materials, such as newspaper, wallpaper, printed text, illustrations, photographs, and cloth, on a flat surface.

Dada: An artistic movement in the early 20th century in which artists shared theories and ideas, not similar styles. Based on their negative experiences with the war and its resulting cultural chaos, these artists rejected order and formality in their work, making social comments about their artistic predecessors and contemporary culture.

Decalcomania: A technique in which ink or paint is placed on the inside crease of a piece of paper that has been folded in half. The paper is then re-folded and the crease rubbed to create a symmetrical image on both halves of the paper.

Fauvism: An artistic style employing simplified forms and bright, intense colors for personal expression. Henri Matisse (1869-1954) and other early 20th century artists were associated with this style.

Frottage: A technique in which rubbings are made over textures to create patterns.

Hue: The name of a color. (Red, blue, and green are hues, for example.)

Irony: The use of words to convey the opposite of their intended meaning; or, an incongruity between what might be expected and what actually occurs.

Negative space: Space that surrounds the objects depicted in a work of art.

Non-Objective: A work of art created with color and line, devoid of representational objects.

Pun: A humorous use of a word involving two interpretations of the meaning.

Representational: Objects depicted imitate their appearance in nature.
**Surrealism:** An artistic movement that explored psychic experiences, particularly impacted by Freud’s psychoanalytic methods. Surrealist artists considered conscious and subconscious reality and fused it into what they called super reality, or surreality. They used automatic writing (see automatism, below) and chance occurrences to try to consciously recreate subconscious experiences.

**Synthetic Cubism:** This term is applied to a later phase of cubism characterized by the combination of various materials, strong colors, and painted images in a work that allows for relative freedom of expression. It emphasizes contrasting textures, colors, and forms, the latter of which are usually not as fragmented as in Analytical Cubism.

**Utopian:** An idealistic goal to create a perfect social and/or political community.

**Extensions: Language Arts/Social Studies**

1. Students were introduced to objects from the CMA collection stylistically. Now have them rethink this material. Each work of art discussed relates to the representation of objects in nature in some way. Using the enclosed images, compare and contrast the way the artists chose to represent natural objects and/or natural forces (i.e. Picasso abstracts nature, Mondrian tries to convey natural forces such as equilibrium, Georgia O’Keeffe uses realism).

2. Writing exercise or class discussion: Choose one painting from the enclosed images and imagine that you have just been to the opening of an art exhibition and have seen a variety of this artist’s works and observed viewers’ reactions to them. Focus on the subject, try to explain it and why the artist chose it; also consider why the artist selected the colors and forms used, what the image reveals about the artist’s thoughts, and viewers’ reactions to the painting(s), including yours.

3. Students could research Picasso’s Guernica (1937) and the historical event on which the painting is based. (See [http://www.pbs.org/treasuresoftheworld/guernica/gmain.html](http://www.pbs.org/treasuresoftheworld/guernica/gmain.html) for image and information.) Consider the way the event is represented: what aspects are obvious? What might you expect to see but don’t? Consider the way forms are presented, the use of color (i.e. lack of), emotions conveyed, the type of people represented (mother and child, soldier, etc.) and the other objects (broken sword, light bulb [tech.], and the social statement the painting makes about that event (the atrocity of war and its impact on innocent victims).

4. Picasso’s Cubist works, as well as later images, not only abstract but also fragment the images. Discuss the idea of fragmentation in society. What issues might “fragment” a society? (War, technology, social status, labor issues). How are these issues relevant to works of art you’ve studied?

5. Students could watch a TV show or movie and count how long a scene lasts before it changes. In what media venue does this often happen? (MTV/music videos) How often and why do these changes occur? How do they affect our perception of the narrative? How does this relate to modern art and modernism?
Additional Resources:

Websites:
What is Modern Art? - From the Museum of Modern Art
   https://www.moma.org/learn/moma_learning/themes/what-is-modern-art
About Fauvism from the Museum of Modern Art
   https://www.moma.org/learn/moma_learning/themes/fauvism
About Marcel Duchamp’s Nude Descending a Staircase (No. 2)
   https://www.clevelandart.org/blog/2016/04/04/marcel-duchamp%E2%80%99s-nude-descending-a-staircase-no.-2-view-now
High School Lesson Plan for Cubist Mixed Media Collages
   http://www.incredibleart.org/lessons/high/kencubism.htm
The Museum of Modern Art
   www.moma.org
Create geometric abstractions like Mondrian’s
   http://www.stephen.com/mondrimat/
A general site for topics, such as Modernism, Fauvism, Picasso, etc.
   https://www.thoughtco.com/art-art-history-4132955

Print Material:
(Note: The literary works and movies listed below are some of the classics of the modern era. They can enhance the students’ understanding of the period.)
Stephen Crane, Maggie, Girl of the Streets
E.L. Doctorow, Ragtime.
Theodore Dreiser, Sister Carrie.
Paul Laurence Dunbar, “We Wear the Mask.”
E.M. Forster, Howard’s End.
E. Hemingway, The Sun also Rises, For Whom the Bell Tolls
Langston Hughes, “The Negro Speaks of Rivers.”
Carl Sandburg, “Chicago”
Mark Twain, The Adventures of Huckleberry Finn, Life on the Mississippi.
Edith Wharton, The House of Mirth, Age of Innocence

For artists’ writings and commentaries on them, see:  H. B. Chipp, Theories of Modern Art.

Audio Visual Material:
Eisenstein, Sergei. Potemkin.
Strand, Paul and Charles Sheeler. Manhattan.
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.**
“The Sound of Foot Steps…” In Program Writing Activity

The sound of foot steps could be heard as a creaking door swung open. Silhouetted in the light was . . . .
<table>
<thead>
<tr>
<th>Artist:</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of Artwork:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year(s) Created:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How Nature is Represented:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Compare:**
Similarities between the three

**Contrast:**
Differences between the three
Content Comprehension Questionnaire

True or False?
1.) T F The objects represented in works of art from the Modern period are never recognizable.

2.) T F Modern artists often represented how they felt about the objects they depicted, instead of imitating the object’s appearance.

3.) T F Artists who created works in modern styles had no artistic training, that’s why the objects were represented with unusual forms and colors.

4.) T F American modernists imitated European artists because they had no interest in developing a distinctly American style of art.

Multiple Choice
1.) So many different styles of art emerged during the period called Modernism because:
   a. artists expressed their individual, personal feelings through art
   b. modern art occurred in many Western countries and artists’ tried to promote nationalist tendencies
   c. modern politics and technology affected artist’s perception of the world they live in
   d. all of the above

2.) What was one of the primary modes of artistic expression for the Fauves and Die Brucke artists?
   a. collage
   b. intense color
   c. photography
   d. writing

3.) Facetted forms, subdued color, and objects that are difficult to recognize characterize:
   a. Fauvism
   b. Expressionism
   c. Analytical Cubism
   d. Synthetic Cubism

4.) Cezanne’s impact on Cubism was:
   a. his use of subdued color
   b. his reliance on unconscious forces
   c. flattened space and emphasis on formal structure
   d. none of the above

5.) Mondrian created abstract works because:
   a. he couldn’t draw or paint very well
   b. he wanted to create a universal style that all people would understand
   c. he thought works created from pure color and line could express forces in nature
   d. both b and c

6.) What Surrealist technique did the “Exquisite Corpse” activity represent?
   a. frottage
   b. automatism
   c. decalcomania
   d. collage
Content Comprehension Questionnaire Answer Key

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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
Images for Modernism: Discovering Art of the Late 19th and Early 20th Centuries
The Cleveland Museum of Art

The Houses of Parliament from Westminster Bridge, 1906
Andre Derain (French, 1880-1954)
Oil on canvas
1983.67

Self-Portrait with Hat, 1919
Karl Schmidt- Rottluff (German, 1884-1976)
Oil on canvas
1965.440
Fan, Salt Box and Melon, 1909
Pablo Picasso (Spanish, 1881-1973)
Oil on canvas
1969.22

Still Life with Biscuits, 1924
Pablo Picasso (Spanish, 1881-1973)
Oil, sand, other materials on canvas
1978.45
Composition with Red, Yellow, and Blue, 1927
Piet Mondrian (Dutch, 1872-1944)
Oil on canvas
1967.215

White Flower, 1929
Georgia O’Keeffe, (American, 1887-1986)
Oil on canvas
2162.1930