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**Objects (sent by mail):**

2 squares of linen fabric
Shawabty figure*
Faience plate*
Scarab*

**Teacher note:**

Please bring the linen, shawabty, plate and scarab to your distance learning classroom so they can be passed around during the lesson.

* Included for an optional in-class archaeology activity or display
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!
EGYPTOMANIA: Mummies

Program Three

Grades 2-6

Teacher Information Guide

The ancient Egyptians believed that death marked the beginning of the journey to the afterlife, a spiritual realm in which they would live forever as “blessed spirits.” This new life didn’t come easy, for much had to be done in this life to make sure that your eternal life was a happy one. Tombs and coffins had to be decorated with the proper images and inscriptions, and burial chambers had to be equipped with everything needed to provide everlasting comfort. The art of ancient Egypt is a reflection of this all-out quest for a joyful immortality.

Program Objectives:

Through the introduction and interpretation of artifacts from the CMA’s Egyptian collection, students will...

1. Understand the concept of the “afterlife” and its influence on the ancient Egyptians’ world view.
2. Learn how and why the ancient Egyptians mummified their dead.
3. Be able to make a distinction between the historical definition of a mummy and the various modern myths and media interpretations.
4. Be able to recognize objects which were placed in the tombs and learn why these objects were chosen, what happened to many of them, and where these objects are today.

Common Core State Standards Applicable:

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

2nd Grade:
CCSS.ELA-Literacy.SL.2.1
Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

3rd Grade:
CCSS.ELA-Literacy.W.3.4
With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.
CCSS.ELA-Literacy.SL.3.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.
4th Grade:
CCSS.ELA-Literacy.W.4.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.SL.4.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.

5th Grade:
CCSS.ELA-Literacy.W.5.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.SL.5.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

6th Grade:
CCSS.ELA-Literacy.W.6.4
CCSS.ELA-Literacy.WHST.6.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.SL.6.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
CCSS.ELA-Literacy.RST.6.3
Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.

National Education Standards:
For Fine Arts - Visual Arts (grades K-4, 5-8):
- 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 – U.S. History (grades K-4):
- The History of Peoples of Many Cultures Around the World

For Social Sciences – World History (grades 5-12):
- Era 2: Early Civilizations and the Emergence of Pastoral Peoples, 4000-1000 BCE

For Science (grades K-4, 5-8):
- Science as Inquiry
- Life Science
- Science in Personal and Social Perspectives
- History and Nature of Science

Prior to the Lesson:
Ask students to discuss their pre-conceived opinions about mummies. Questions to open a dialogue might include: Have you ever seen any “curse of the mummy” movies? Is the mummy good or evil? Do you think these movies reflect the ways in which the ancient Egyptians thought about mummies? What do you think the ancient Egyptians really believed about mummies? Students’ curiosity about mummies can act as a bridge to the understanding of ancient conceptions of mortality and spirituality, and how those conceptions influenced daily activities.

Selected Vocabulary:
Afterlife – a divine place in which the spirit of the dead person would live forever.
Amulet – a small protective charm, often made in the shapes of gods, animals or sacred symbols.
Anubis – the jackal-headed Egyptian god of mummification.
Ba - often shown as a human-headed bird, the ba was the spiritual part of a person that could travel between the tomb and the outside world.
Book of the Dead – a collection of magical spells and chants to help a dead person find his or her way to the afterlife.
Canopic Jars – containers used to preserve internal organs that were removed during mummification.
Cartonnage – material formed from sheets of linen glued and pressed together with plaster, used for making mummy masks or coffins.
Feather of truth - a single ostrich feather that represents Ma’at, the goddess of truth and justice.
Hall of Two Truths - place in the journey to the afterlife where the dead person would face judgment before Osiris and other gods.
Horus – Egyptian god of the sky represented by a falcon. Son of Osiris and Isis.
**House of Beauty** – place where professional embalmers performed the process of mummification.

**Ka** – shown in art and hieroglyphic writing as a pair of upraised arms; a person’s share of the universal life force.

**Mummy** – a preserved body of a dead person or animal.

**Natron** – form of salt used for removing moisture in the mummification process.

**Osiris** – God of the underworld who symbolized resurrection and rebirth

**Pyramid** – a burial monument for the king. The most famous is the Great Pyramid of Giza.

**Shawabty** – miniature servant placed in the tomb to take the dead person’s place, should the person be called upon to do labor in the afterlife.

**Wedjat Eye** – ancient Egyptian symbol that, when painted on the side of a coffin, allowed the mummy to observe the rising sun, a symbol of rebirth.

**Post-lesson Teaching Extensions:**

1. **The Mummification Process** – as reported by Greek historian Herodotus: Reading

   What little we know about the actual technique of mummification comes to us from the Greek historian, Herodotus, who recorded the procedure as it was practiced around the 5th century BC. Make photocopies of the enclosed excerpt (page 9) for students to read. Based on the information provided in the excerpt, ask students to identify and write down at least six steps in the mummification process. They can then draw a cartoon strip of the six steps, first drawing in pencil, and then doing the final outline in black marker with color added.

   **Materials needed:** “The Mummification Process,” pencils, paper, black marker, color pencils.

2. **Making Marigold Mummies:** Science

   Follow the instructions on the enclosed sheet (page 10) to recreate the drying process that took place during mummification. Students can predict which of the three drying agents will produce the most drying effect, and compare to final outcome.

   **Materials needed:** 3 cardboard boxes or plastic containers, baking soda, table salt, play sand, 9 fresh marigolds (of substitute other flowers), masking tape, marking pen.

3. **Weighing of the Heart Ceremony:** Social Studies

   The Ancient Egyptians thought the heart was the most important organ, and it contained your soul. In order to determine whether or not someone would go on to the afterlife, the Egyptians believed the gods would perform the “Weighing of the Heart” ceremony. Anubis would weigh a person’s heart against the Feather of Truth (a symbol of Ma’at, the goddess of truth). They believed the person’s heart must be lighter than (or balance) the feather, and then you would go on to your afterlife. If it was “heavy” with sins, your heart would be devoured by a horrible monster in the underworld, called Ammit (Amut). Ammit – the devourer of souls – is like a female dragon, and she’s part crocodile, part leopard and part hippopotamus. Thoth, the god of writing, would record the decision.
Cut out a paper heart and feather to be used in your own Weighing of the Heart Ceremony. Choose members of the class to be Anubis, Ammit, the deceased person, Thoth, the scale and other Egyptians gods if desired.

**Materials needed:** *Weighing of the Heart activity sheets (pages 11-12), scissors*

4. **Packing list for the Afterlife: Writing**

The ancient Egyptians believed the afterlife was a happy, spiritual realm in which they would live forever. Besides preserving the body, burial chambers were equipped with everything the deceased might need in the afterlife, such as food, clothing, furniture, dishes, musical instruments, even boats and chariots. Students can make a list of the objects that they would place in a well-equipped home for the afterlife. Once the list is compiled, they might meet in groups and arrange the items in order of importance, giving reasons for their rankings.

**Materials needed:** *pencils, paper.*

5. **Make a Shawabty: Visual Arts**

One of the artifacts shown during our distance learning program was a shawabty or “answerer.” Usually made of wood, stone or clay, these small servant figures were believed to magically come to life to serve and perform any work the deceased person might be called on to do in the afterlife -- such as working in the fields, making bricks, or carrying water. Some wealthy Egyptians had boxes full of shawabtys, enough for every day of the year!

Ask students what type of work they would have shawabtys do for them in the afterlife. Using play dough made from the recipe provided (page 13) or other self-hardening clay like material, have students make their own personal shawabty. After the figures have dried, details can be painted on using acrylic paints. Many shawabtys were inscribed with a magic spell from the Book of the Dead to enable them to work. Students may use the Hieroglyph to English alphabet (page 14) as a guide in painting on a simple phrase in hieroglyphs if desired.

**Materials needed:** *play dough or other self-hardening clay like material, acrylic paints in blue, yellow, red, black and white, paint brushes, small plastic cups for water rinsing of paint brushes.*

6. **Food for the Soul: Social Studies**

In the afterlife, the *ka*, or person’s spirit, required nourishment and a place to dwell, either in the mummy or in a specially prepared tomb statue. The *ka* would go to the door of the tomb and magically absorb the essence of the food offerings that were left there either by family members or by a *ka*-priest who would have been consigned to provide the offerings – a kind of *ka*-caterer.

Make photocopies of the enclosed activity sheet (page 15) for students to complete. Older students can compare and contrast food offerings that would have been left by ancient Egyptians vs. our modern society (i.e. loaves of bread compared to “hot pockets”).

**Materials needed:** *photocopies of Food for the Soul activity sheet (page 15), pencils, paper.*

7. **Dig It! Archaeological Experience: Math, Science**

Archaeologists continue to investigate ancient Egyptian sites, searching for clues that will help us understand this fascinating culture – only about 30 percent of the known sites have been excavated. Many of the past
archaeological discoveries of the past began with a lucky break; however, it takes more than luck and fancy tools to become a truly great archaeologist. An archaeologist has to have a strong curiosity and a clear understanding of the scientific method. Use the enclosed Dig It! Archaeological Experience (page 16) sheet to simulate an archaeological dig in your classroom.

**Suggested Reading:**


**Websites of Interest:**

- The British Museum website includes information and interactive games on Egyptian life, gods and goddesses, mummification and writing. Play Senet, an Egyptian board game. [http://www.ancientegypt.co.uk](http://www.ancientegypt.co.uk)


- Odyssey Online: Egypt - covers mythology, people, archaeology, death & burial. [http://carlos.emory.edu/ODYSSEY/EGYPT/homepg.html](http://carlos.emory.edu/ODYSSEY/EGYPT/homepg.html)

- NOVA Online Adventure – Mysteries of the Nile. Includes an illustrated timeline that traces Egyptian history. [http://www.pbs.org/wgbh/nova/egypt/](http://www.pbs.org/wgbh/nova/egypt/)

- How to Make a Mummy from National Geographic Kids. [http://www.ngkids.co.uk/history/how-to-make-a-mummy](http://www.ngkids.co.uk/history/how-to-make-a-mummy)
The Mummification Process
as reported by Greek historian Herodotus, around 450 BC

"There are those who are established in this profession and who practice the craft. When a corpse is brought to them they show the bearers wood models of mummies, painted in imitation of the real thing. The best method of embalming is said to be that which was practiced on the one whose name I cannot mention in this context (Osiris). The second method they demonstrate is somewhat inferior and costs less. The third is the cheapest of all. Having indicated the differences, they ask by which method the corpse is to be prepared. And when the bearers have agreed a price and departed, the embalmers are left to begin their work.

In the best treatment, first of all they draw out the brains through the nostrils with an iron hook. When they have removed what they can this way they flush out the remainder with drugs. Next they make an incision in the flank with a sharp Ethiopian stone (obsidian blade) though which they extract all the internal organs. They then clean out the body cavity, rinsing it with palm wine and pounded spices, all except frankincense, and stitch it up again. And when they have done this they cover the corpse with natron for seventy days, but for no longer, and so mummify it.

After the 70 days are up, they wash the corpse and wrap it from head to toe in bandages of the finest linen anointed with gum, which Egyptians use for the most part instead of glue. Finally they hand over the body to the relatives who place it in a wooden coffin in the shape of a man before shutting it up in a burial chamber, propped upright against a wall. This is the most costly method of preparing the dead."

Making Marigold Mummies

In this activity students can recreate the drying process that took place during mummification by drying some flowers. The ancient Egyptians used a naturally occurring salt called natron to dry out the bodies of the mummies. Natron is a chemical compound of sodium carbonate and sodium bicarbonate that was mined on the shores of ancient lakes, but for this experiment we'll use ordinary baking soda in place of the natron.

Materials
Three cardboard boxes or plastic containers, approximately ten to twelve inches long, four to six inches wide, and four to six inches deep
box of baking soda
box of table salt
clean “play sand”
nine fresh marigolds (can substitute zinnias, daisies, etc.)
masking tape
marker pen

Procedure
Using the masking tape and marker pen, label the first container “baking soda,” the second container “table salt,” and the third container “sand.”
In the container marked baking soda mix one-half cup baking soda with enough sand to nearly fill the container. Remove about half of the mixture from the box and set aside.
Clip the flowers, leaving two to three inches of stem.
Place three of the flowers into the sand and baking soda mixture, stem down. Carefully cover the flowers with the remaining mixture.
Follow the same procedure with the container marked table salt using one-half cup of table salt mixed with sand to cover three more flowers.
In the third box, repeat the process by covering the remaining flowers in plain sand.
Allow a week to ten days for the drying process.
When the flowers are uncovered and removed, determine which mixture did the best job of drying and preserving the flowers. As a follow-up activity you can experiment with different salt and sand recipes.
Weighing of the Heart Ceremony

Have a

Weighing of the Heart

Ceremony

Papyrus from the Book of the Dead of Ani, from Thebes, Egypt, 18th Dynasty, c. 1275 BC, from the collection of The British Museum

Do you have what it takes to reach the afterlife? Let the class be the judge!

Ancient Egyptians thought the heart was the most important organ, and that it contained the soul. In order to determine whether or not someone would go on to the afterlife, the Egyptians imagined the gods would perform the ‘Weighing of the Heart’ ceremony. Anubis, Guardian of the Underworld, would weigh a person’s heart against the Feather of Truth (a symbol of the goddess of truth, Ma’at). They believed the person’s heart must be lighter than or balance the feather, in order to progress to the afterlife. If your heart was heavy with sins, your heart would be devoured by a terrifying monster in the underworld, called Ammit (pronounced ah-mnit). Ammit - the so-called devourer of souls - was thought to be a creature composed of various animals, part crocodile, part leopard or lion and part hippopotamus. Thoth, the God of Writing, stood by at the ceremony and recorded the verdict.

DIRECTIONS: Cut out the heart and the feather on the following page. Choose representatives from the class to be part of this ceremony. One student can be the scale, (weighing the paper heart in one hand and the paper feather in the other). Also choose students to be Anubis, Ammit, the person being judged and Thoth. Additional students could pose as the other Egyptian gods who witness the ceremony. And, they can help decide the fate of the deceased. The person being judged could make a statement about why he/she should be judged favorably.

The result is up to you!

FUN FACT: The hieroglyph for “heart” looks similar to a small pot with handles, and also resembles a mammal heart.
The hieroglyph for “heart” looks more like a vase with handles, and many vases, jars and amulets were shaped like this hieroglyph. The Egyptians believed the heart contained a person’s soul. This shape also resembles a section of the heart of a sheep. The “handles” correspond with the connection of the veins and arteries to the organ.

The feather is depicted as a tall ostrich plume in hieroglyphics. Usually, the feather was a symbol of Ma’at, the goddess of truth and order. The goddess was always shown wearing an ostrich feather in her hair. The feather by itself was her emblem.
Play Dough Recipe for Shawabtys

\[ 1 \frac{1}{2} \text{ cups salt} \]
\[ 3 \text{ cups warm water} \]
\[ 3 \text{ cups flour} \]
\[ 3 \text{ T. vegetable oil} \]
\[ 2 \text{ T. cream of tartar} \]

Dissolve salt into warm water in a large pot. Add remaining ingredients and stir until well mixed. Cook over medium heat, stirring constantly until mixture looks like mashed potatoes and pulls away from the bottom of the pot. When cooled enough to handle, knead a few minutes and store in a ziplock bag or covered plastic container.
Hieroglyph to English Alphabet

EGYPTOMANIA

Hieroglyph to English Alphabet

A
AS IN CAKE VULTURE

B
AS IN SHIP FOOT

C
AS IN CHURCH TETHERED ROPE

D
AS IN DOG HAND

E
AS IN MONEY DOUBLE LEAF

F
AS IN FOOT HORNETED VIPER

G
AS IN GIRL POT STAND

H
AS IN HAT WICK

I
AS IN PIN LEAF

J
AS IN JUMP COBRA

K
AS IN BASKET BASKET W/ HANDLE

L
AS IN LION LION

M
AS IN MAN OWL

N
AS IN NILE WATER

O
AS IN ROPE KNOTTED ROPE

P
AS IN PEAPE REED MAT

Q
AS IN RIGHT MOUTH

R
AS IN SUN FOLDED CLOTH

SH
AS IN SHOW POOL

T
AS IN TOP BREAD

TH
AS IN THEBES TETHERED ROPE

U
AS IN DUCK QUAIL CHICK

V
AS IN VICE QUAIL CHICK

W
AS IN WIN QUAIL CHICK

Y
AS IN YELLOW TWO SLASHES

Z
AS IN ZEBRA DOOR LOCK
Food for the Soul

You’ve learned that the Egyptians honored the memories and souls of their loved ones by leaving offerings at the tomb in a door-shaped niche. What offerings would you leave? Draw or list the objects in the center of this image of the False Door of Nykara.
Dig It! An Archaeological Experience

Materials needed:

- 10 gallon rectangular container with lid
- Two 30-lb. bags of “play sand”
- Heavy duty polyethylene or plastic tarp to place under dig site
- Fine mesh strainer
- Small garden trowel
- Variety of brushes: ranging in size from house painter’s brush to artist’s brush
- 12-in. ruler (metric may be also be used)
- Tape measure
- Pencils
- Objects: shawabty, faience plate, scarab, fragment of linen bandage, old postcard (or other contemporary object), penny, beads, leather scrap

Place a few objects at the bottom of the container and cover generously with one or two inches of sand. Alternate sand and object layers to simulate an actual archaeological site. If resources or space are limited, students can select objects out of a bag, and proceed with the identification and recording of the objects.

Students will take turns unearthing objects and recording their findings (materials, measurements, descriptions, etc) on their worksheets. The teacher can assign roles to individual students: Egyptologist—gives directions, makes plans; site conservator—analyzes objects and their condition, and takes appropriate steps to preserve them; photographer—photographically records the objects and proceedings; site architect—draws and maps the dig site; registrar—records notes and measurements, keeps an inventory of objects, and compiles a site database on paper or computer; and Egyptian government official—makes sure the site has the proper permit, and serves as a reminder that all the objects uncovered belong to the Egyptian government. (From time to time the dig team may have to explain what they’re doing to the government official.) Scientists from other fields of study may be on site (e.g., biologists to look for pollen or seeds, anthropologists and paleontologists to examine bone fragments, etc.).

At the completion of the dig, students should share their notes and findings in small groups or as an entire class.

© 2002, The Cleveland Museum of Art
Archaeological Register

Drawing

Date ____________________________
Description ____________________________________________
................................................................................
................................................................................
Condition ____________________________________________
................................................................................
................................................................................
Material _________________________________________
Measurements _______________________________________
Possible use _________________________________________

Your name ____________________________
What I saw on my Egyptian Vacation Worksheet

*By Herodotus, your guy from Greece*
Selected Images:

**Coffin of Bakenmut**, c. 1000-900 BC
Egypt, Thebes, Third Intermediate Period, late Dynasty 21 (1069-945 BC) to early Dynasty 22 (945-924 BC)
Gessoed and painted sycamore fig
1914.561

**Cat Coffin**, 305-30 BC
Egypt, Ptolemaic Dynasty (305-30 BC)
Bronze, hollow cast
1917.998
Canopic Jars, 664-525 BC
Egypt, Late Period, Dynasty 26
Travertine
1921.1018, 1921.1019, 1921.1020, 1921.1021

Book of the Dead of Buiruhar(mut), 1000-900 BC
Egypt, Third Intermediate Period, late Dynasty 21 (1069-945 BC) or early Dynasty 22 (945-715 BC)
Papyrus
1914.733
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