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* Please bring copies of the Identity Frames Activity Sheet to the videoconference
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!
Grades 7-12

Teacher Information Packet

Program Objectives

Students will:
1. Reflect on the different roles in which they find themselves.
2. Learn of the relationships between shape and color and how they can be used to express oneself.
3. See how other artists interpreted themselves, sometimes in many different ways and attitudes.
4. Assess the roles depicted in self-portraits by Rembrandt and other artists.
5. Choose three aspects of their identity to use in creating three self-portraits sketches.

Program Description

How we see ourselves influences our perspectives, our decisions, and the daily experience of living. Artists create tangible evidence of their process of reflection through self-portraits. By observing how luminaries from Rembrandt to Picasso represent themselves, we will explore a variety of artists’ personal statements, historical moments and technical approaches. Discussion includes the topic of emotional health and self perception, as related to images students could create of themselves as a follow up to the program.

Professional Development

Promoting Health and Well-Being of Students through the Arts

Our students come to us each day with issues in their lives which can get in the way of doing their best in the classroom. Issues such as poverty, obesity, single parent families, personal relationships, and verbal and physical abuse become bottlenecks which can impede learning. Research tells us that the arts can be
an avenue to help educators better understand how students feel about themselves as well as to help students identify with how these sorts of issues can affect their emotions.

This videoconference, presented by the Cleveland Museum of Art, will provide a forum to discuss emotional health and self-perception as related to images students create of themselves. CMA staff will demonstrate how teachers can integrate activities in the arts to better understand student emotions, as well as to guide students in open dialogue regarding positive: self-image, social interactions, and health and well-being.

Common Core State Standards Applicable:

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

**7th Grade**

CCSS.ELA-Literacy.W.7.3
Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences

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.

CCSS.ELA-Literacy.SL.7.1
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.

**8th Grade**

CCSS.ELA-Literacy.W.8.3
Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences

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.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.
Grades 9-10

CCSS.ELA-Literacy.W.9-10.3
Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences

CCSS.ELA-Literacy.W.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.WHST.9-10.4
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.

Grades 11-12

CCSS.ELA-Literacy.W.11-12.3
Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences

CCSS.ELA-Literacy.W.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.WHST.11-12.4
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.

National Education Standards

NPH-H.9-12.5 USING COMMUNICATION SKILLS TO PROMOTE HEALTH

Students will demonstrate the ability to use interpersonal communication skills to enhance health.

- Demonstrate skills for communicating effectively with family, peers, and others.
- Analyze how interpersonal communication affects relationships.
- Demonstrate healthy ways to express needs, wants, and feelings.
- Demonstrate ways to communicate care, consideration, and respect of self and others.
- Demonstrate strategies for solving interpersonal conflicts without harming self or others.
- Demonstrate refusal, negotiation, and collaboration skills to avoid potentially harmful situations.
• Analyze the possible causes of conflict in schools, families, and communities.
• Demonstrate strategies used to prevent conflict.

**NL-ENG.K-12.2 UNDERSTANDING THE HUMAN EXPERIENCE**
Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

**NL-ENG.K-12.12 APPLYING LANGUAGE SKILLS**
Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

**NL-ENG.K-12.3 EVALUATION STRATEGIES**
Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
Pre-Videoconference Lessons and Activities

LESSON #1

Defining Unique
Have the students write down 20 words that describe themselves, then post the following warm-up questions on the board or overhead projector:

1. What does "unique" mean?
2. What makes an individual unique?
3. What makes you unique and special?

Lead a discussion about what is unique with your students. Make sure to indicate that uniqueness is not about what you own but who you are. Then have the students cross out anything on their list that is a material object. Have them also make sure that they identify which words are adjectives and nouns (to support basics of language).

LESSON #2

Brainstorm Cloud
Ask each student to draw a "brainstorm cloud" (a large circle in the center connected by radiating lines to smaller circles on the ends). Instruct students to write their names in the large center circle, and roles they play in their lives in the smaller outer circles (ex. student, sister, dancer, etc.). Give students three minutes to list as many roles as possible. Then have students choose the three roles they consider to be most important. Allow some students to share their work with the class.

LESSON #3

Brainstorm Cloud pt.2: Collage
Ask the students to think about ways they could create a self-portrait of themselves that would
show what they think are their 3 most important roles. Tell the class that just as the whole of a person is made up of many different parts, so each of them is going to make an art piece of many different parts that represent the whole of who they feel they are. This art technique is called **collage**. Students then create an expressive collage to depict themselves in this role.

*Show examples* of collages by 20th century artists such as Pablo Picasso, Hannah Hoch, Romare Bearden, and Max Ernst.

You may want to print examples of such works and hand them out to the students or show images on an overhead projector. Discuss which collages are most effective and why, and point out elements of good composition.

- **Materials Include:**
  - Magazines, newspapers, scissors, glue sticks, construction paper, markers, crayons, and colored pencils.

Have each student go through the magazines, newspapers, and other media to start collecting images representative of these roles. Each student should place images on a solid piece of construction paper, not gluing them down until all of them have been collected and arranged.

When students have finished, have each artist display someone else's collage anonymously and see whether the class can guess what and who the images represent. After discussion, the artist can explain his or her ideas about the collage.

- **Discuss with the class the ideas and purpose of the collage project:**
  
  To illustrate that you can't know a person just by looking at him or her; that you need to talk with a person and learn about his or her opinions, ideas, and thoughts before deciding who he or she is.

Search for Artists' Work @


*
Teaching Extensions

Extended Study Resources

- [http://web.org.uk/picasso/jung_article.html](http://web.org.uk/picasso/jung_article.html)  
  Jung’s 1932 Article on Picasso
- [http://www.edpsycinteractive.org/topics/self/self.html](http://www.edpsycinteractive.org/topics/self/self.html)  
  Self-Concept and Self-Esteem
- [http://www.jeffreyarnett.com/windingroad.htm](http://www.jeffreyarnett.com/windingroad.htm)  
  Emerging Adulthood:  
  A Theory of Development From the Late Teens Through the Twenties

Vocabulary

- Appreciate
- Character
- Esteem
- Incentive
- Identity
- Interaction
- Perception
- Personality
- Perspective
- Scrutinize
- Self
- Spontaneous
Written Self-Portrait

Write a self-portrait piece. It can be poetry, prose, or any other format of writing, but think about revealing yourself in the piece. It can be simply description, a short narrative, a scene or event that took place (fact or fiction), or an imaginative anything. But it should be YOU!

Do you see yourself through someone famous?

Or are you best expressed in how you treat your friends?

Think about it. Put yourself in your words.

Creating You

How do you "see" yourself? Is there a difference between your inner and outer self? When you look in the mirror, who is that person looking back at you? When you draw have you ever tried to draw yourself? Who are you? Are you crazy and wild, or subdued and quiet? Can you be one way one minute and another the next? Are you many selves wrapped into one? Lots of artists practice by making self-portraits.

- Choose two of the talked-about artists to view their self-portraits. Notice the way the artist pictured him/herself. Write the name of the artist in your notebook and what you liked or didn't like about the self-portrait. Keep these things in mind as you make your own self-portrait.

- After you finish making your picture, you can discuss how you have represented a part of yourself through the techniques that you used, and WHY you used what you did to create it (paint, pencil, crayons, clay, etc.).
The Vase/Faces Drawing

A side benefit of learning to draw is getting to know your own brain a bit better - for example, how, for you, these two modes compete and cooperate.

Here is a quick exercise designed to illustrate the mental conflict that can occur between L-mode and R-mode.

This is a famous optical illusion drawing, called "Vase/Faces" because it can be seen as either two facing profiles or as a symmetrical vase in the center.

Your job, of course, is to complete the second profile, which will inadvertently complete the symmetrical vase in the center.

1. Print the Vase/Faces Template.
   http://drawright.com/try-an-exercise/
2. Redraw the profile already printed. Just take your pencil and go over the lines, naming the parts as you go, like this: "Forehead... nose... upper lip... lower lip... chin and neck." Then, go to the other side and start to draw the missing profile that will complete the symmetrical vase.
3. Now, do the exercise.
EYES:

1. The upper eyelid is usually slightly longer than the lower lid.
2. Study the shape of the tear ducts. Note that they are on the sides of the eyes nearest the nose.
3. The lids slightly cover the eyeball. Therefore, you don’t see the iris as a full circle except when the person being drawn has a completely surprised or frightened look.
4. The folds of skin on the upper and lower lids allow the lids to slide over the eyeball. The fold should be drawn in so that the eye appears to sit back in the eye socket instead of sitting on top of the cheekbones.
5. The upper lid casts a slight shadow onto the eyeball; it is important to show these shadows on the whites of the eyes so they don’t look like they are popping out of the head.
6. The “sparkle” (shiny place) on the eyeball makes it look alive. Make sure to treat the sparkles on each eye the same, matching locations and shapes, so the eyes don’t look like they’re crossed or looking in different directions.
7. The eyebrows run along the bony ridge just above the eye, with the thickest part toward the center.
8. Carefully study the eyelashes. They gently curve away from the lid and don’t stick straight out. Don’t overemphasize them, or they’ll look like spiders sitting on the eyes!

NOSE:

1. The nose is roughly a triangular shape from between the eyes to the tip of the nose.
2. There is a “ball” of flesh at the end of the nose with nostrils flaring out from there.
3. Look for a shiny streak or highlight on the bridge of the nose and a rounder shiny place on the tip of the nose. Those highlights will correspond to the direction and intensity of the light source falling on them.
4. Note that the darkest values are located in the nostrils to make them appear to recede up into the nose.

MOUTH:

1. The upper lip is slightly longer than the lower.
2. The upper lip often has a slightly pointed place in the center where it meets the lower lip.
3. In usual lighting situations, the upper lip is darker than the lower.
4. The lower lip has a shiny area where the light falls on it.
5. The indentation under the lower lip will be darker than the lower lip itself.
6. Note the two ridges that run between the upper lip and the bottom of the nose, which create variations in lights and darks.
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?

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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
Look through the artwork on the right. See anything you like? Pick an image that you connect with on some emotional level. Consider a familiar emotion, situation, event or person that you relate to within it.

Decided? Great! Now, spend five minutes free-writing about:

- What you think the piece of art represents
- Why you chose this particular piece

Think about memories, emotions, and sensory connections you may have with the artwork you chose.

Introduce the piece of art you chose to the class, and explain your connection to it by answering:

1. What elements of this work drew you to it?
2. What memories, emotions, or sensory connections does this work elicit from you?
3. Are there elements of this work that inspire you or change the way you think about yourself?

NOTES:
Selected Images

**Self-Portrait with Hat**, 1919
Karl Schmidt-Rottluff (German, 1884-1976)
Oil on canvas
1965.440

**Self-Portrait with curly hair and white collar: Bust**, c. 1630
Rembrandt van Rijn (Dutch, 1606-1669)
Etching
1947.488
**Pater Familias (Self-Portrait),** c. 1948
Rolf Stoll (American, 1892 - 1978)
Oil on masonite
1979.68

**Harlequin with Violin,** 1918
Pablo Picasso (Spanish, 1881-1973)
Oil in canvas
1975.2