

Distance Learning at the Cleveland Museum of Art

Scary Art
Grades 7 -12

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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!

Scary Art

Grades 7 -12

Teacher Information Guide:

Program Objectives:

Students will learn and understand...

1. Works of art can reflect an artist's imagination and beliefs.
2. Works of art can reflect the cultural perspectives during historical periods.

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.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.

CCSS.ELA-Literacy.SL.7.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

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.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.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.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.SL.8.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

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.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.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.SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

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.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.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.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-Literacy.W.11-12.4

CCSS.ELA-Literacy.WHST.11-12.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.11-12.7

CCSS.ELA-Literacy.WHST.11-12.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

National Education Standards:

For Language Arts – English (grades K-12):

- Reading for perspective.
- Understanding the human experience.
- Evaluating strategies.

For Fine Arts - Visual Arts (grades 5-8, 9-12):

- Understanding the visual arts in relation to history and cultures.
- Making connections between visual arts and other disciplines.

For Social Sciences – U.S. History (grades 5-12):

- Era 2: Colonization and settlement (1585-1763)

For Social Sciences – World History (grades 5-12):

- Era 6: The emergence of the first global age, 1450-1770
- Era 7: An age of revolutions, 1750-1914

Program Description:

Fun for Halloween or anytime – Scary Art features goblins, witches and dastardly doings! Explore otherworldly paintings and prints by Francisco Goya, Salvator Rosa and Albert Pinkham Ryder for an art journey to the other side. This program looks at artwork that connects with a time in history when people were truly afraid of witchcraft (the era of the Salem Witch trials), and also looks at the symbolism of ghosts, goblins, and monsters in artwork from other places and time periods.

Teaching Extensions:

Have students write an essay answering this question:

Was there a time when you accused someone of something that you knew was not true so that you would not get in trouble? How did it turn out? Did you feel guilty afterwards?

These could be debated in groups or individually:

1. Colonists in Salem, Massachusetts persecuted those who seemed somehow different. The colonists' behavior was unexpected due to their own resettlement in the colonies in order to escape religious persecution in England.
2. The Constitution mandates the separation of church and state. Yet religion was been used by the government as justification for many abuses, such as the seizing of land from the Native Americans during the 19th century. This was done under the guise of Manifest Destiny. Should religion still play a role in government actions? Has it done so at anytime during the 21st century?
3. Superstition played a role in the Salem Witch Trials. Today superstition no longer has a place in the 21st century. Black cats can cross your path and nothing bad would happen. The number 13 is just a number. A four leaf clover will not bring you any luck.

Suggested Websites:

Below is a selection of websites that may be useful for preparing the students for this lesson in advance of the videoconference:

Website featuring a biography and some art by Salvator Rosa

<http://www.kfki.hu/~arthp/bio/r/rosa/biograph.html>

National Geographic site that lets you go on trial as a witch

<http://www.nationalgeographic.com/features/97/salem/>

Franciso Goya's "Black Paintings"

<http://www.artchive.com/galleries/goja/notes.html#paintings>

Short video and article about the origin of Halloween

<http://www.history.com/topics/halloween/history-of-halloween>

Teacher Rubric

Rate the Following elements:

4 = Excellent 3 = Proficient 2 = Marginal 1 = Deficient

<u>Components</u>	4	3	2	1
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Contents

Focuses on topic	x	x	x	x
Clarity of thought	x	x	x	x
Audience Awareness	x	x	x	x
Supporting details	x	x	x	x
Creative imagery	x	x	x	x

Organization

Introduction, opinion	x	x	x	x
Logical, structure	x	x	x	x
Appropriate conclusion	x	x	x	x
Transitions used	x	x	x	x

Language

Word choice, precise, and appropriate	x	x	x	x
Maintains point of view	x	x	x	x
Variety of sentence structures	x	x	x	x

Components

Complete sentences	x	x	x	x
Subject-verb agreement	x	x	x	x
Correct paragraphing	x	x	x	x
Capitalization, punctuation, Spelling	x	x	x	x

Student Checklist

I will earn my best score if:

___ My writing focuses on the topic.

___ My writing has an introduction, a body and a conclusion.

___ I begin with a good lead paragraph that captures the reader's attention and interest and clearly states my opinion.

___ I give sufficient facts/or reasons to support the opinion.

___ I give enough details which are presented in order of importance to fully develop the facts and/or reasons.

___ My ideas are clearly stated.

___ The words I use are precise, vivid, and appropriate to the subject, purpose and audience.

___ I use transition words/phrases to tie my ideas together.

___ I use complete sentences and a variety of sentence patterns.

___ I indent to begin a new paragraph for each new idea.

___ I use correct forms of nouns and verbs and my verb tenses are consistent.

___ I follow the rules for good grammar and proper usage.

___ I use capital letters at the beginnings of sentences, for proper nouns and adjectives, and for important words in titles.

___ I use proper punctuation.

___ I spell words correctly.

___ I maintain a point of view.

___ I use sentence combining, including complex sentences.

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.*

Goya Quote:

“Imagination abandoned by reason produces impossible monsters, united with her, she is the mother of the arts and the source of their wonders.”

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

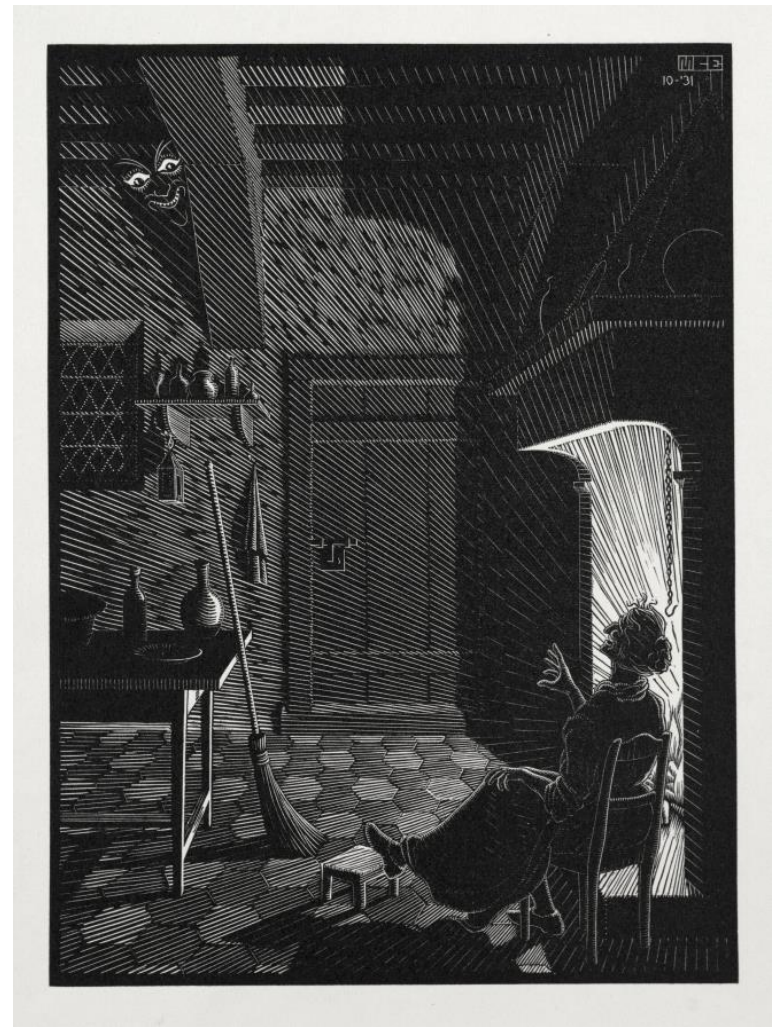
Selected Images from Scary Art



Scene with Witches: Day (on the left) and Morning (on the right), c. 1645-1649
Salvator Rosa (Italian, 1615 – 1673)
Oil on canvas
1977.37



Caprichos: They Spruce Themselves Up, c. 1798
Francisco de Goya (Spanish, 1746 - 1828)
Etching and aquatint
1922.646



The Terrible Adventures of Scholastica: Illustration, Page 5, 1931
Maurits Cornelis Escher (Belgian, 1898 – 1972)
Wood Engraving
2004.79