

# **¡TE TOCA A TI! (It's Your Turn)**

## **Spanish Language Competition**

*Grades 9-12*

Distance Learning at the Cleveland Museum of Art

### **Teacher Information Packet**

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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!

# **¡TE TOCA A TI! (It's Your Turn)**

## **Spanish Language Competition**

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### **Teacher Information Packet**

#### **Program Objectives:**

*Students will be able to use the Spanish language to:*

- Express feelings and emotions about the work of art.
- Identify important elements of the work of art.
- Describe the paintings using appropriate vocabulary.
- Engage in conversation, listen, and respond to prompts.

#### **Common Core State Standards Applicable:**

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

##### **7<sup>th</sup> Grade**

###### **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.7.3**

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

###### **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

##### **8<sup>th</sup> 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.SL.8.3**

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

###### **CCSS.ELA-Literacy.SL.8.4**

Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

### **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.SL.9-10.3**

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

#### **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.

### **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.SL.11-12.3**

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

#### **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.

## **National Education Standards:**

*For Language Arts – Foreign Language (grades K-12):*

- Communication - Communicate in languages other than English.
- Cultures - Gain knowledge and understanding of other cultures.
- Connections - Connect with other disciplines and acquire information.

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

- Evaluation Strategies

- Communication Skills
- Communication Strategies
- Applying Knowledge
- Multicultural Understanding
- Developing Research Skills

*For Fine Arts - Visual Arts (grades 9-12):*

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

### **Activities Prior to the Program - Prerequisites:**

- Students should learn the vocabulary provided.
- Using the sample images provided in this teacher packet have students try to describe the works of art as a practice for the videoconference. The *Writing about Art* document (included in this Teacher Information Packet) can be used to help students consider ways to respond to the images.
- Make a copy of the vocabulary for each student to have during the videoconference.
- Teacher should introduce rules of the competition.
- Teacher should divide the class in teams (4-5 students per team).

### **Role of the teacher during the videoconference**

The teacher should:

- Score each student's response according to her/his own expectations or rubric (correctness of response, fluency, pronunciation, grammar and vocabulary, etc.).
- Give each student a copy of the vocabulary.
- Enforce the rules of the game; be sure that students speak one at the time while the rest of the class listens.
- Call on students by name to answer questions and keep an orderly and quick pace. It's important to be on hand for the videoconference, you will be facilitating along with presenter.

### **Directions for Te Toca A Ti competition**

1. The students will be divided in teams (4-5 per team); the teams will be numbered (1, 2, etc). The number of teams per class should be six or fewer—whether the competition occurs between two classrooms in a multipoint videoconference or between teams within the same classroom in a single point videoconference.

2. The students should have the vocabulary in front of them and be familiar with the terms.
3. Depending on the level of the students, the presenter will give a warm up exercise either in English or Spanish.
4. The presenter will show an image on the screen; students will have 30-40 seconds to look at the painting. It is not necessary for the students to write anything down because they should be discouraged from reading pre-composed sentences. The objective is to observe carefully, then describe and express themselves as in ordinary conversation.
5. Listed below are some guidelines of what the students should talk about. These are taken from *Writing about Art* included in this Teacher Information Packet.

What do you see (people, objects)? What is this picture about? What's going on? Is there any action?  
How is the work made? (clay, oil, etc.; color, light, shape, lines, etc.)  
How does the work make you feel? What do you like or don't like about the painting? Is it a happy or sad painting?

6. The on-camera presenter will start by calling on a team at random. A leading question will be posed or description will be requested. The classroom teacher will call on a member of the team to respond. Other members of the team should also speak up, one at a time. When the first team runs out of things to say, the on-camera presenter will then call on another team and the classroom teacher will select a member of that team to respond. The game continues this way rotating among teams and various students with the goal of giving each student a turn to say something (in complete sentences) about the work of art.
7. When the teams have exhausted their comments about the work of art, the presenter may pose bonus questions for additional points.
8. The classroom teacher will decide how many points to give based on **correctness, fluency, pronunciation, grammar, and vocabulary.**
9. When all the teams have had the opportunity to answer the questions, the teacher will tally up the points and declare the winning team.

## ¡TE TOCA A TI! SPANISH ART COMPETITION

### VOCABULARIO:

Can you guess what the following cognates mean?

La perspectiva	_____
El arte	_____
El/la Artista	_____
El pintor	_____
Pintar	_____
Los colores	_____
Realismo	_____
Barroco	_____
Cubismo	_____
Las personas	_____
La figura	_____
Comparar	_____
La diferencia	_____

### Vocabulario general (general vocabulary):

La pintura, el cuadro	painting
El tema	subject matter (theme)
Pintura a óleo	oil painting
Las pinceladas:	brushstrokes
espesas/finas	thick/thin
rápidas/sueltas	fast/loose
Líneas:	lines
bien marcadas	well marked
curvas	curved
horizontales/verticales	horizontal/vertical
Una mesa	a table
En primer plano	close-up
Al fondo	background
Al lado de	next to
A la derecha	to the right
A la izquierda	to the left
Detrás de/delante de	behind/in front
Sobre/debajo de	on something (over)/under or underneath
Colores fríos/cálidos	cold/warm colors
Dibujar	to draw.

Dibujo	drawing
Me gusta	I like ....
No me gusta	I don't like ....
El estilo	style
<b>Hay</b>	<b>there is / there are</b> (hay dos manzanas en la mesa)

### **VOCABULARIO PARA LAS IMÁGENES:**

**(These images will be used during the video conference)**

#### ***Las Meninas (Maids of Honor), Diego Velázquez, 1656***

Las meninas	Ladies in waiting
Enana	dwarf
Infanta / princesa	princesa
Una sala	room
El palacio del rey	the king's palace
La luz	Light
El lienzo	canvas
El pincel	brush
El espejo	mirror
La ventana	window

#### ***Las Meninas, Pablo Picasso, 1957***

Las figuras	figures
Comparar	to compare

#### ***Still life with Fish, Bread and Kettle, Luis Meléndez, 1772***

*Bodegón con pescado, pan y caldera*

El/un pescado	fish
El pan	bread
La caldera	kettle
Dientes de ajo	garlic cloves
La botella	bottle
La mesa	table
Naranja	orange (fruit)

#### ***Christ and the Virgin in the House of Nazareth, Francisco de Zurbarán, c. 1640***

*Cristo (Jesús) y la Virgen en la casa de Nazaret*

El cielo está nublado	The sky is cloudy
Corona de espinas	crown of thorns
Pinchar	to prick



Mirar	to look at
Lágrimas	tears
Palomas	dove
Ropa, indumentaria	clothes
La muerte	death
Crucifixión	crucifixion

***Harlequín with Violin, Pablo Picasso, 1918***

*Arlequín con violín*

Colores vivos	bright colors
Formas geométricas	geometrical/geometric forms
Canción	song
Traje	costume
Chistoso	funny, witty
Máscara	mask
Tocar el violín	to play the violin
Personaje	character

***The Annunciation, Jaime Ferrer c. 1457***

*La Anunciación*

El Arcángel Gabriel	Archangel Gabriel
Anunciar	to announce
Ángeles	angels
Flores	flowers
Azucenas	lilies
Pureza	purity
Una jarra	jar
Velas	candles

***Laban Searching for his Stolen Household Gods, Bartolomé Esteban Murillo, c. 1665***

*Labán en busca de sus dioses caseros robados*

Buscar	to look for
Robar	to steal
Un cuento	store
Antiguo Testamento	Old Testament
Las mujeres	women
Los hombres	men
Una tienda de campaña	tent
Las montañas	mountains

Los árboles trees

**Caprichos: They Spruce Themselves up, Francisco de Goya, c. 1797-1799** (Etching and aquatint). *Caprichos* (aguafuerte)

Acicalarse	to spruce yourself up
Las calaveras	skulls
Unas tijeras	scissors
Los duendes	goblins
El murciélago	bat

Este cuadro es una sátira. ¿Qué, o a quién/quienes critica Goya?

**Don Juan Antonio Cuervo, Francisco de Goya, 1819**

Arquitecto	architect
Diseñar	to draw or design
El compás	compass (for drawing)
La chaqueta	jacket

¿Cómo son los colores? ¿Y las penciladas? ¿Cómo presenta Goya a Don Juan?

**Femmes, Oiseau, Etoiles, Joan Miró, 1942**

*Mujeres, Pájaros, Estrellas*

Las mujeres	women
Los pájaros	birds
Las estrellas	stars
Acuarela	watercolor

¿Qué hacen las mujeres?

¿Cómo son las figuras? ¿Los colores? ¿La composición? ¿Te gusta? ¿Por qué?

**Still Life under a Lamp, Pablo Picasso, 1962**

*Bodegón debajo de una lámpara*

Una copa	a stemmed glass (stemware)
Una bombilla	light bulb
Colores vivos	bright colors
Cortar	to cut
Bloque de madera	wood block

***Pope Sixtus IV, attributed to Pedro Berruguete, c. 1500***  
*El Papa Sixtus IV*

Al fondo	in the background
La naturaleza	nature
La mitra	mitre
Una capa	cloak
Echar una bendición	to give a benediction
Las joyas	jewels
Un anillo	ring

¿Cómo está vestido el Papa? ¿Por qué lleva un vestido suntuoso (lujoso)? ¿Qué piensas tú?

**SAMPLE IMAGES VOCABULARY**

***St. Jerome, Jusepe de Ribera, c. 1638-1640***  
*San Jerónimo*

Medio desnudo	half naked
Pecho	breast
La cruz	cross
Golpearse/azotarse	beating oneself
Llevar	to wear
Piedra	stone
Sufrir	suffer
Calavera	skull
Una manta	blanket

¿Por qué hay una Biblia en la mesa? ¿Por qué se azotea San Jerónimo?  
¿Por qué mira la calavera?

***Still Life with Biscuits, Picasso, 1924***  
*Bodegón con bizcocho/galletas*

Un tazón	bowl
Manzanas	apples
Un plato	plate
Un cuchillo	knife
Arena	sand
Bizcochos/galletas	biscuits
Un vaso	glass
Una tajada de manzana	apple slice

El corazón de la manzana	apple core
El mantel	table cloth
Sombra	shadow
Plano	flat
Las hojas	leaves

***The Immaculate Conception, Bartolomé Esteban Murillo, 1680***  
*La Inmaculada Concepción*

Vista de abajo a arriba	seen from below
Movimiento	movement
Colores vivos	bright colors
El manto	cloak
Concebida sin pecado	conceived without sin
Las azucenas	lillies
Pureza	purity, chastity
Luz	Light
Rogar por nosotros	to plead (pray) for us
Ángeles	angels
El cielo	sky

## 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 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**

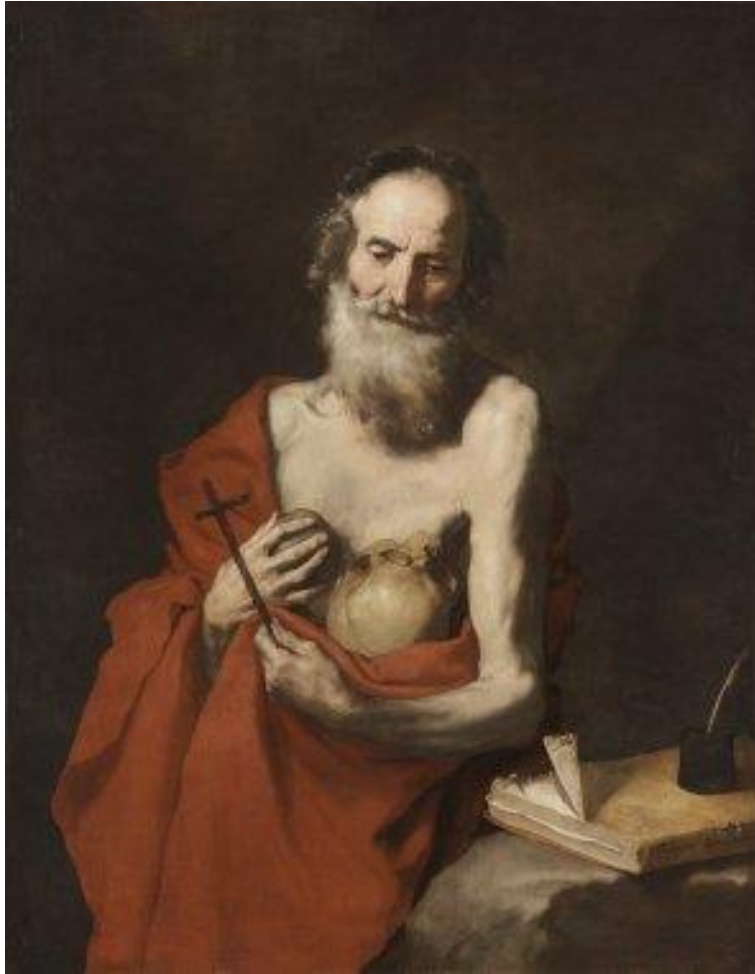
**Or fax to Dale Hilton at 216-707-6679**



Sample Images  
for ¡TE TOCA A TI! (It's Your Turn)  
The Cleveland Museum of Art



*Still Life with Biscuits*, 1924  
Pablo Picasso (Spanish, 1881 - 1973)  
Oil, sand, other materials on canvas  
1978.45



*St. Jerome*, c. 1638-1640  
Jusepe de Ribera (Spanish, 1591 - 1652)  
Oil on canvas  
1961.219



*The Immaculate Conception*, c. 1680  
Bartolomé Esteban Murillo (Spanish, 1617 - 1682)  
Oil on canvas  
1959.189