



Teacher Resource Packet

Grade Level: 4th Grade

A Lesson About Clyde Singer, Canton History, and Constructing Visual and Written Narratives.

Salon Style Stories

"The things I've done are little bits of history, something I've seen, felt, experienced very deeply... Autobiographical. Somehow I got embedded in the 1930's, painting the native scenes." -Clyde Singer



"Street People," 1936, Clyde Singer (American 1908-1999), Oil Painting, 30" x 75"

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This document, companion artwork images, virtual tour of the exhibit: "Salon Style: Works from the Permanent Collection Vault," and many other resources are available through the Canton Museum of Art website at:

www.cantonart.org/learn/museum-to-go

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Overview: Students will observe the “Salon Style” exhibition of the Canton Museum of Art’s Permanent Collection through a virtual tour available at www.cantonart.org/learn/museum-to-go and <http://vtours-cmasalonstyle.urbsee.com/>. Focusing on “Scene 2,” students will focus on works depicting life in Northeast Ohio/ Canton. Students will compare and contrast the 1880s works of Ferdinand Brader with the painting “Street People” by Clyde Singer. They will then compare and contrast the scene from “Street People” with Canton today. Students will practice assessing and assigning body language to personality and feelings, and apply that to character sheets for both the Singer painting, and a new, modern day Canton character that they will create. Finally, breaking into small groups, students will plan a scene where their developed characters will choose poses to create a modern day replica of “Street People.” Focus should be on positive character traits, creating positive roles in the community, and the stories that lie beneath each created character.

Materials: Worksheets (2): Investigating Street People, Character Development Sheet.
PDF of Scene 2, expanded. Available for download at www.cantonart.org/learn/museum-to-go

Supplemental Materials: Salon Style Stories, Artist Profiles, Vocabulary Worksheet.

Content Standards:

Social Studies:

Ohio in the United States: The fourth grade year focuses on the early development of Ohio and the United States. Students learn about the history, geography, government and economy of their state and nation. Foundations of US History are laid as students study prehistoric Ohio cultures, early American life, the US Constitution, and the development and growth of Ohio and the United States. Students begin to understand how ideas and events from the past have shaped Ohio and the United States today.

Topic: Historical thinking and skills.

2. Primary and secondary sources can be used to create historical narratives.

Topic: Heritage.

3. Various groups of people have lived in Ohio over time including prehistoric and historic American Indians, migrating settlers and immigrants. Interactions among these groups have resulted in both cooperation and conflict.

Language Arts:

W.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- b. Provide reasons that are supported by facts and details.
- c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition)

W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

Visual Arts:

3PE Compare and contrast art forms, techniques and functions and artistic styles from a variety of cultures and historical periods.

5PE Link ideas in and design of works of art to the emotions and moods expressed in them.

6PE Identify and name the sources for artmaking ideas (e.g., self, environment and other people).

3PR Generate ideas and employ a variety of strategies to solve visual problems

3RE Recognize and describe the relationship of artworks to their social and cultural contexts.

Character Development: This lesson will focus on community building, teamwork, and identifying positive character traits in a community.

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Procedures:

1) **Students will take a virtual tour of the Canton Museum of Art's Permanent Collection Exhibition: Salon Style.** They will view the entire exhibition, talk about hanging art salon style, narrative, and circle back to focus on Scene 2, which shows a grouping of works from **NE** Ohio.

2) Students will **focus on Scene 2**, and learn about Clyde Singer and his painting "Street People." Students will learn that Singer was a regional artist, who was committed to painting the scenes of everyday American life. Discuss how scenes in Singer's paintings are primary sources, based on real events, and that his work can be seen as historical artwork.

3) Transition into a quick activity of **gestures**. Singer's subjects are so expressive and each has a story to tell within the painting. Introduce theme of body language and charades in this 10 min activity.

* A student volunteer will choose a charade card and have the student act it out for the class.

Students do not have to guess the exact character/personality/feeling, but they should get close. If applicable, have students find a similar character in the Singer painting.

* Students can do this 2-5 times.

4) **Activity: Character I.D. Worksheet for Street People**

With the aid of the MTG Instructor, students will apply the charades/character feelings activity to the Street People Character worksheet. Choose a character in the painting and create a creative writing profile about them. *Who are they? Where are they going? What is their story?* Fill out the first few as a group, and then have students continue working in small groups, or individually.

5) **Activity: Personal Character Creation (Modern Day)**

Street People depicts life in the 1930s. Today, much in Canton is different! Students will create a modern day person, and in groups will create a contemporary Street People scene by acting.

Characters should be positive and the scenes should show people working together, respect, or some other positive character traits. Think hard on who your character is and how they are working to make the day a better one for others.

6) **Breakout Groups: Putting the Characters together**

Students should work with small groups to share their character sheets, and come up with a posed scene for their modern day Street People scene. Spend this time coming up with a few poses per person, some can work together.

7) **Photograph the "Scenes"**

With a cell phone, tablet, or camera, photograph each Modern Day Street People scene. Have each group come to the front, and have each student introduce their character to the class. Depending on time, students can guess characters via charades, or students can present their characters and poses.

8) If time, have the whole class do one **HUGE** street people scene (maybe in hallway)

Investigating "Street People"



http://www.cantonartcollection.com/itemdetail.php?work_id=1860

Circle a character and create a character sheet for them based on their body language!

Where: Downtown Canton 1936

Who:

Name:

Job:

Personality:

What:

Why were they in downtown Canton that day?

Where were they going?

Are they alone or traveling with another? Who?

Why:

How are they feeling?

How are they acting because of their feelings that day?

Character Development Sheet

You can use gesture drawing on the back and right of the page to aid your character development!

Where: Downtown Canton _____

Who: Name:

Job:

Personality:

What:

Why are they in downtown Canton today?

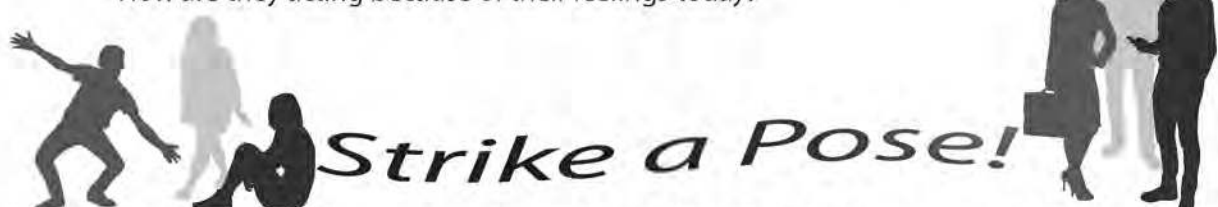
Where are they going?

Are they alone or traveling with another?

Why:

How are they feeling?

How are they acting because of their feelings today?



Strike a Pose!

Write down descriptions of 3 poses, and describe how they show the personality of your modern day downtown Canton character.

Pose 1:

Pose 2:

Pose 3:



- 1. You are hiding from someone you want to surprise and telling your friend not to say anything.**
- 2. Your friend is hiding from someone they want to surprise and you are helping them stay hidden.**
- 3. You are lecturing your baby brother about not crossing the street without taking your hand.**
- 4. You are a kid being lectured by your big brother about staying safe.**
- 5. You are walking a really cute puppy that is jumping up on people**
- 6. You have stopped to pet a really cute puppy**
- 7. You are a cop directing traffic.**
- 8. You are a person paying attention to the cop directing traffic**
- 9. You are a skateboarder weaving through the crowd.**
- 10. You are a person trying to avoid a skateboarder weaving through the crowd.**
- 11. You are reading a map and asking for directions.**
- 12. You are giving directions to a person with a map.**

- 13. You are one of three friends deciding about what you want to do**
- 14. You are one of three friends deciding about what you want to do**
- 15. You are one of three friends deciding about what you want to do**
- 16. You are passing out coupons to people**
- 17. Someone is trying to give you a sample and you don't want it.**
- 18. You dropped a contact.**
- 19. Your friend dropped a contact and you are trying to keep people from walking on it.**
- 20. You are one of three friends taking a selfie.**
- 21. You are one of three friends taking a selfie.**
- 22. You are one of three friends taking a selfie.**
- 23. You are a construction worker running a jack hammer.**
- 24. You are a landscaper digging a hole.**

- 25. You are a construction worker pushing a broom.**
- 26. You are taking out a smelly bag of garbage.**
- 27. You are a street musician playing a guitar.**
- 28. You are a street musician playing a trumpet**
- 29. You are a boy/girl noticing a girl/boy you have a crush on walking by.**
- 30. You are somebody who stepped in gum.**
- 31. You and another person are carrying a ladder**
- 32. You and another person are carrying a ladder.**
- 33. You are someone asking for the time.**
- 34. You see an old friend you haven't seen in ages**
- 35. You see an old friend you haven't seen in ages**
- 36. You are sneaking up behind someone to surprise them.**

- 37. Someone is sneaking up behind you to surprise you.**
- 38. You are wearing head phones and dancing down the street.**
- 39. You see someone you know across the street and you are calling out to them.**
- 40. You are a jogger.**
- 41. You are a person who is hot and tired who has stopped to catch their breath.**
- 42. You are a person who sees a blimp overhead and you are pointing it out to your friend.**
- 43. Your friend is pointing out a blimp overhead.**
- 44. You have been asked a question by a passerby and you don't know the answer.**



Friendly



Cautious



Strong



Curious



Active



Attentive



Proud



Chatty



Confident



Excited



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Vocabulary - Terms to Know - Museum To Go!

Salon Style: A way of displaying art. Art is hung high and low, in large groups rather than in a single row. This trend started in 1737 at a place called *the Salon* in Paris. Unlike the Salon, today's trend in museums is to exhibit works of art in single rows with plenty of space around each piece.

Ashcan School of Painters: The "Ashcan" art movement was strong in New York City during the early 1900s. Ashcan artists are best known for painting everyday life, street scenes, regular people, and ordinary aspects of human life that often did not get shown in fine art before.

American Scene Painter: American Scene painters painted much of the same subjects of the Ashcan art movement, but in their own regions of the country. American Scene artists tried to "record history" in paint and would often become celebrated in their region.

Narrative: A narrative tells a story. When you look at an American Scene painting, or an Ashcan painting, you can start to understand personal histories, stories of both people and places.

Regionalism: Regionalism refers to the focus on the typical interests and norms of a particular region (or area), or group of regions. The Ashcan painters focused on New York City, but the American Scene painters would travel to different regions of the USA to depict what American life in those locations looked like.

Autobiographical: dealing with one's own life. Ashcan and American Scene artists like Clyde Singer would sometimes feel that their work was autobiographical, because they painted places and scenes that were important fixtures in their everyday life.

Primary Source: An original source. This might be an artifact, a document, a diary, a recording, an autobiography, or any other source of information that was created from events occurring to that recorder of information. Clyde Singer would sketch day to day life out on the streets of North East Ohio. He would draw fast, and later create paintings that would show events as they took place.

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ARTIST PROFILE Ferdinand A. Brader

December 7th 1833 – 1901
Drawings from 1879–1895

Ferdinand A. Brader was born in **Switzerland**. Though it is unknown what drew him to Pennsylvania and Ohio, it is possible that the large German population would have made Brader feel connected with the region.

Brader came to America in the 1870's, around the age of **40**, after a career of carving wooden bakery molds for the family bakery in his home village of Kaltbrunn.

It is believed that Brader would exchange his detailed pencil drawings of family farms in turn for a place to stay.

Brader lived for 16 years in the United States, making at least **980 large pencil drawings** on commercial, everyday paper. The earliest is dated from 1879 in the Berks County, Pennsylvania area. The last known work of Brader is dated 1895 in the Stark County, Ohio area.

In November 1895, while staying at the Stark County Infirmary, Brader received news of an inheritance of a small family fortune, and he soon left Ohio for the sea voyage back to Switzerland.

His drawings are cherished by collectors of "folk art," but also by the families who passed down Brader's work from generation to generation.

Brader at work, as shown in his own drawing!



How to Spot a Brader:

Look for large scale pencil drawings- used some colored pencil in later works. Brader often portrayed farms, small businesses, schoolyards. One might guess the pictures were made to flatter the owners of the properties- not a stone is out of place, every fence post is perfect! One detail you may not find- roof shingles! Most roof detail is given by shading. Also, no drawing appears to have been made during the wintertime- there are no snow drawings that we know about!

Property Name and Owners Listed Here, Along With Place

→ Brader framed a number of his drawings on his large scale paper

Detail from drawing #623 "Residence of J.W. Royer, Jackson Tp., Stark County, OH

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ARTIST PROFILE **Clyde Singer**

Oct 20 1908–1999
Painted from 1931^{*}–1999

Clyde Singer was born in Malvern, Ohio in a place he described as, “a wide spot in the road.” He grew up in the NE Ohio region, and came back to NE Ohio to live as a professional artist.

Singer studied at the Columbus Art School in 1931 and at the Art Student’s League (New York City) in 1932. Before school and living in Canton, he painted signs and did odd jobs to save money. He received scholarships that helped pay for his schooling as well.

Singer learned from and was inspired by the **Ashcan Artists** of New York City.

Singer moved back to Ohio to be a painter of the “**American Scene**” and focused on the NE Ohio Region for his inspiration.

Singer would sketch everyday life. He did not hire models to pose. He then would take his quick drawings and develop them into full paintings.

Singer **Painted over 3,000 paintings** over the course of his lifetime.



Singer taught art at the Butler Institute while painting.

He **took the bus** every day, constantly surrounded by the “American Scene” of the city.

How to Spot a Singer:

Look for bright, colorful paintings that show:
Ordinary aspects of human life, street scenes, regular people,
action shots that are not posed, but natural.

Look for lots of people, lots of detail, and lots of information
that helps you know where the painting was made.

Outlined detail in “Street People” of a mother and daughter walking.

^{*} 1931 marks the year Singer began his formal studies, though he painted and made work beforehand

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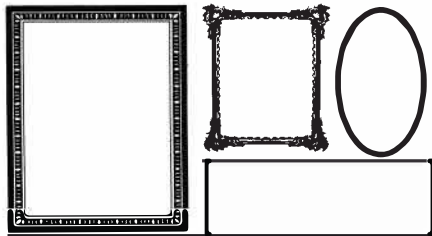
Salon Style Art

History of the Salon

Salon Style is a term that refers to a unique way of displaying artwork. In a Salon Style grouping, paintings and drawings hang from floor to ceiling, in clusters and groups.

Hanging art in Salon Style shows as many pieces at once as possible in a room. This trend was started by an annual exhibit known as “The Salon” in Paris. The Salon was put on by the French Royal Academy of Sculpture and Painting.

The French Royal Academy later installed their collections at the Louvre.



For an artist, it was an honor to have one’s art chosen. Artists would hope to not only be included, but to also have their work displayed closer to eye level. This would make it easier to get “discovered” by art collectors.

Salon Style hanging of art became popular, due to this famous show, and museums and art collectors began displaying works of art in this style. In the mid 1800’s, a new way to hang art- how we often see it today- was developed. Even so, the Salon trend continued to be seen in museums into the early 1900s.



Using the Salon to Understand Narrative

Images group together and form stories. Sometimes these stories are purposefully made. Scene 2 of the Virtual Tour shows works of art that have a regional connection. Other times, according to curator and museum registrar Lynnda Arrasmith, the work just needs to fit in place! Even when this is the case, Salon Style work makes understanding story telling easy. Use the “Salon Style Story” picture frame worksheet to create visual stories that compliment creative writing. How can the compilation of images help us understand a theme, an event, or gain perspective?

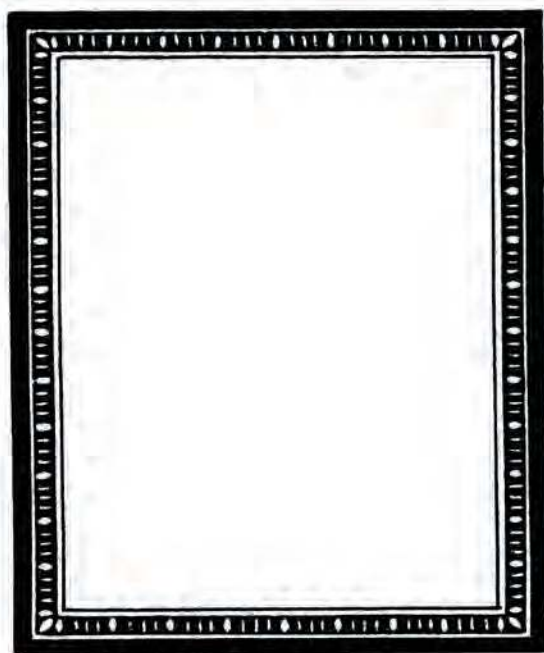
After your MTG lesson, consider expanding on the character development sheets created for both the Clyde Singer Street People, and the Character Development Sheet for Modern Day Canton as prompts for expanded creative writing assignments.

Consider using the Salon Style Stories (frames) worksheet to help identify different parts of stories, or to illustrate the plot of the creative writing.

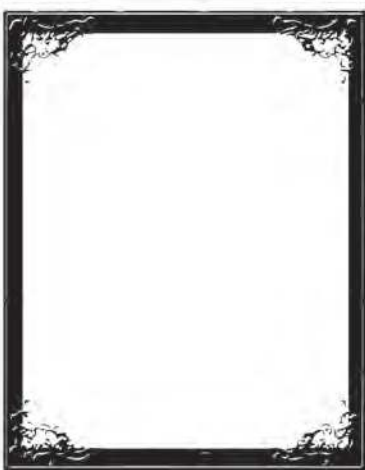
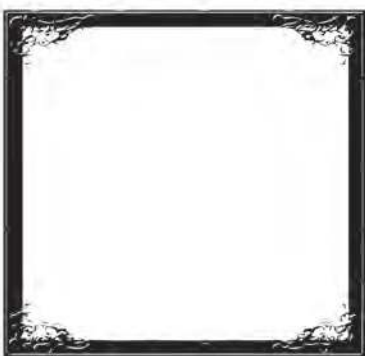
Consider re-visiting the virtual tour to try to create additional narratives within the arrangements of the art! The Salon Style Tour can be found at <http://vtours-cmasalonstyle.urbsee.com/>

This tour can be viewed virtual tour style with google cardboard

Create a "Salon Style" Storyboard!



SALON STYLE STORIES



Additional Resources

American Art Review. "Clyde Singer's American" by Nannette V. Maciejunes and Christopher S. Ducksworth. p. 134-141. Vol XX No 5. Sept Oct 2008.

"Ashcan Acquisition." by Bret Adams, Free Press.

Timeline. "Little Bits of History: Clyde Singer, American Scene Painter." by Elizabeth McClelland. Vol 13, No 6. Dec/Nov 1996.

Timeline. "Revolutions and Revivals." by Nannette Maciejunes. March/June 2003.

Timeline. "The Last Ashcan Artist: Clyde Singer and the American Scene." by Nannette Maciejunes and Christopher Ducksworth. Vol 26 No 4, Dec 2009.

Website Information from the CMA

http://www.cantonartcollection.com/itemdetail.php?work_id=1860

http://www.cantonartcollection.com/itemdetail.php?work_id=1898

http://www.cantonartcollection.com/itemdetail.php?work_id=2235

http://www.cantonartcollection.com/itemdetail.php?work_id=1471