



The Built Environment

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Lesson Plans for Educators • October 3, 2012

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Image List

1. Sheri Sohm's 4th Grade Class, Hawthorne Elementary
Neighborhood Around Hawthorne
2012
Mixed media
L2012.38.1

2. Alex Katz, American
Grey Interior
Screenprint
Gift of Friends of the Art Museum; Art © Alex Katz/Licensed by VAGA, New York, NY
Museum #1972.023.001

3. Patrick Nagatani, American
Jaguar, The Caracol (Observatory), Chichen Itza, Yucatan, Mexico (R15)
Gelatin silver print
Gift of Dr. Terry D. and Lee Anne Box
Museum #2005.33.15

4. Carl Andre, American, 1997
Fermator
Purchased with funds from the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art; Art © Carl Andre/Licensed by VAGA, New York, NY
Museum #2009.2.1

5. Helen Levitt, American, circa 1940
NY
Gelatin silver print
Gift of Toby Levitt (c) Estate of Helen Levitt
Museum #2007.25.1

6. Berenice Abbott
Pinckney and Joy Streets, Boston
Gelatin silver print
Gift of Pearl, Dr. James E. & Debra Photographic Collection; ©Berenice Abbott/Commerce Graphics
Museum #1992.001.012

7. Jonas Lie, American, 1917
Bingham Mine
Oil painting
Purchased with funds from the Wattis Endowment for Modern & Contemporary Art
Museum #2009.1.1



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Introduction- What is the built environment?

In the academic world the term “built environment” refers to an established and recognized, multi-disciplinary field of study and is described as “subjects concerned with the design, development and management of buildings, spaces and places” (Griffiths, 2004). Essentially the built environment includes architecture, engineering, construction, landscape design and urbanism. It includes a range of sub-disciplines such as architectural design, architectural technology, building and construction management, urban design, urban planning, urban regeneration, real estate management, land management, public policy, public health, geography, environmental sustainability and surveying.

Anecdotally the phrase built environment refers to the tangible structures humans have created. In essence the built environment is the result of human intervention in the “natural environment.” It includes everything from skyscrapers to mines to bird baths.

In the built environment places and spaces have defining characteristics and identities. Humans create spaces and places according to their needs and cultural values. Conversely humans are shaped by the spaces and places they populate in explicit ways and also in subtle ways which are difficult to discern.

Built environment curricula allow students to explore core concepts in history, geography, civics, and economics. By scrutinizing the built environment students analyze the relationship between people and the natural environment in the past and present and develop critical thinking skills in response to environmental issues.

Equally by teaching students to examine the built environment in terms of aesthetics and functionality students can identify positive aspects of the built environment and appreciate its cultural and historic value. This often leads to conversations on how people try to balance the sometimes conflicting goals of historic preservation, environmental protection and economic development. Ultimately built environment educators believe that by gaining insight into the complex policy and planning issues surrounding the built environment students are able to actively engage in shaping the built environment.

Source:

Griffiths, R., 2004, Knowledge production and the research-teaching nexus: the case of the built environment disciplines, *Studies in Higher Education*, Vol. 29(6), pp. 709-26.



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Neighborhood Around Hawthorne Sheri Sohm’s 4th Grade Class, Hawthorne Elem.



5 Blocks—an exhibition at the Utah Museum of Fine Arts from September 2012 through April 2013—is the result of collaboration between Hawthorne Elementary School in Salt Lake City and Granger High School in West Valley City. The daring constructions and creative visions investigate the built environment—the design, development and management of buildings, spaces, and places. Over the course of the spring 2012 semester, students explored a five block area near their school and considered how we shape and are shaped by the spaces in which we live. They thought about the history and design of their community, discussed the growth and development promoted by policymakers and community members, and reflected

on their experiences at places of recreation and culture.

Neighborhood around Hawthorne is a reflection of the built environment around Hawthorne Elementary. Fourth graders from Sheri Sohm’s Extended Learning Program class explored the neighborhood surrounding their school in an exciting discovery of the past and present. They examined buildings and structures, natural landscapes, and small things typically overlooked. Searching with their five senses, students explored their neighborhood as a living organism where people live and affect their community. Curriculum was based around the question: Why do places change? The students’ investigated this question through neighborhood walks, field trips about historic sites in the area, and in-class discussions.

While on their walks around the neighborhood, each student was assigned a house to closely examine. After taking photographs and completing a series of drawings, the students created a three-dimensional artistic vision of their assigned house. In addition, the students researched and prepared materials for historical sites in the area. By studying the visual stories in images from the Utah State Archives and Historical Society, students developed a deeper understanding of the places that once existed and the people who lived there.

Sheri Sohm’s 4th Grade Class, Hawthorne Elementary
Neighborhood Around Hawthorne
2012
Mixed media
L2012.38.1

Neighborhood Around Hawthorne

Exploring the Neighborhood around Your School

written by Joanna Walden

Objectives:

1. Students will learn about communities and discuss why they change over time. They will apply this understanding to their own neighborhood and community.
2. Students will be assigned a business or house on a neighborhood walk near their school. They will use their senses to fill out a worksheet about their building which will include drawings and written observations.
3. Students will create a replica of the building they were assigned on their walk.

State Core Links:

Social Studies

Students will understand the interaction between Utah's geography and its inhabitants.

Objective 4: Examine how people affect the geography of Utah.

Assess how people change the landscape.

Geography for Life

Students will understand the human and physical characteristics of places and regions.

Objective 1: Interpret place by its human and physical characteristics.

Recognize that places change over time.

Visual Arts (Contextualizing)

The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 2: Connect various kinds of art with particular cultures, times, or places.

Grade Levels:

2-12

Amount of Time:

This lesson has multiple steps including a discussion, walk around your school's neighborhood, and an art activity where the students recreate houses or other structures from their walk. You may want to break this up into several sessions. The lesson can also be modified to be a small unit (by focusing on only one portion of the lesson plan, such as the neighborhood walk) or a large unit (students can build a mini neighborhood with their recreated houses).

Discussion about Communities:

In this lesson, students will explore the history and present state of their neighborhood in order to get inspiration for the homes or other structures they will create. Throughout this process the students will discover what it means to be part of a community both in the past and the present. Before the students make physical connections on their walk around the neighborhood, it's important they make mental connections that will supplement their experience.

Begin with an in-class conversation about communities. Here are some questions to help guide the discussion.

-What is a community?

It is a group of people sharing a common space or interest. Community usually refers to a social unit larger than a household that shares common values and has social cohesion. A community is a group or society helping each other. There are different types of communities which have various purposes. For instance, a community can be defined by geographic boundaries. This can be further divided into categories such as rural or urban. Or a community is defined by people who share the same interest or passion. Another type of community is one where people work in the same profession or undertake the same activities. What types of communities do you belong to?

-What is a neighborhood?

It is a geographically localized community within a larger city, town, or suburb. Neighborhoods are often social communities with considerable face-to-face interaction among members. Where is your neighborhood? Where do you live?

-What do we do in neighborhoods and communities?

We make friends, work, go to school, eat, shop, play, etc.

Where do people interact with each other? (work, stores, churches, schools, houses, parks, streets, sidewalks, etc.)

-What do we need? What resources can we find in our neighborhood?

Food

Safety and protection (fire, police)

Health (hospitals)

Recreation (parks, gyms, swimming pools)

Businesses (places where we work)

Stores (food, clothing, etc)

Religious institutions

Economics and government

Communication (Post offices, phones, internet)

-Why do places change?

What evidence do you think you could find in your neighborhood to show it has changed over time?

What do you think your neighborhood looked like 50 years ago? How about 100 years ago?

How can you find out about these changes?

- Utah Historical Society
- Research on the internet
- Librarians and/or historians
- Ask a grandparent or someone who has seen your neighborhood or community change
- Old photographs and maps

*OPTIONAL: Before the discussion, you could print historic photos of your community or of Salt Lake in general to show how places have changed. Visit the following link to search for and print photos directly from your computer.

http://history.utah.gov/research_and_collections/photos/index.html

The following link is a great resource for digital maps through the University of Utah.

<http://www.lib.utah.edu/collections/digitalCollections.php>

Why and how have people changed the natural environment?

- People make man-made things within the natural environment in order to meet their personal needs.

EXAMPLES

- Agriculture needs have changed over time- farms, orchards, gardens. Grocery stores were created in the 1950s, which replaced many personal gardens and farms. Today, produce is shipped in from around the world, but there are still local farmers and gardeners.
- Population increase- more houses and buildings in the natural environment
- Mining- changes the natural environment, such as the use and look of mountains
- Man-made rivers and lakes
- Shelter from the natural elements: places to live, work, and play.

-How do we share space?

Who or what do we share space with? (people, animals, natural and built environment)

What do you see in your neighborhood that lets you know people share space? (sidewalks, community gardens, shared driveways, streets, lights, telephone/cable poles, parks, etc.)

Why should we share our spaces?

Walk around the Neighborhood:

Materials:

Neighborhood walk worksheet—one copy for each student (see attached copy)

Walking guide questions for group leaders (see attached copy)

Map of area to explore (type in your school's address in www.googlemaps.com, zoom in on the walking location, press the "print screen" button on your keyboard, then paste into a Word or PowerPoint document)

Pencils

Clipboards

*Optional: Disposable cameras for students in each group to share. Photos are a great way to document the neighborhood and are especially helpful for students to reference when they build their assigned structures.

Activity:

Now it's time to go on a walk!

1. Depending on the size of your class, you may want to split up into smaller groups. Parents or volunteers can act as group leaders. Have group leaders use the "walking guide for group leaders" worksheet (attached) to direct the conversation while on the walk.
2. Before the walk designate specific routes to explore. If you split up into smaller groups, have each group explore a different area near the school.
3. Explain that the students will be looking closely at a portion of the neighborhood around their school. They should pay attention to the buildings, natural elements, and small details often overlooked. Remind them to look for evidence that things may have changed. For example, look for worn down or older building materials such as stone, brick, or wood. Also, look for old structures and architecture such as coal shoots, alleys, garages, fences, etc.

4. Assign each student one building (house or business) to closely inspect on the walk.
5. Have each student fill out the worksheet about their building.
6. If using cameras, have the students take pictures of their buildings from far away and close up. Encourage them to take photos of the landscape and other interesting details such as street signs, fire hydrants, telephone poles, animals, plants, as well as textures and shapes.

Create a Replica of Your Building:

Materials (a suggested list, but not all items are necessary):

Boxes—these can be purchased at Xpedx© or Michaels©, or anywhere where small boxes are sold. Students can also bring in their own boxes from home.

Thin cardboard or thick paper for roofs

Felt

Foam sheets

Paper—colored, patterned, textured

Glitter

Paint

Tape

Glue

Scissors

Markers

Popsicle sticks

Fabric

Small tiles

Activity:

1. Using the boxes, have the students create the shape of the assigned building from their walk. Use tape or glue to assemble the boxes and roofs.
2. Refer back to the worksheets and photos for inspiration and guidance. The houses should reflect how the actual house looks (i.e., shape, structural details such as fire places, windows, and stairs) combined with the student's own artistic interpretation.
3. Next, have the students add details such as brick, siding, or stucco to their structures.
4. Now students can add windows, chimneys, doors, etc.
5. *Extension—create a mini neighborhood with all the houses. The students could work together to construct a replica of their school. To create a mini neighborhood, first attach the students' structures to cardboard sheets or other sturdy material. Then have the students paint yards, streets, and sidewalks. Finally, add details such as signs, trees, cars, and animals. In order to see a bird's eye view of the neighborhood to duplicate, go to www.googlemaps.com and type in the street address, press the "print screen" button on your keyboard, and then paste into a Word or PowerPoint document.



Variation:

For younger grades, or if you have limited time or materials, students can use paper bags to create buildings.

Assessment:

Possible areas to assess:

The student participated in the discussion about communities.

The student filled out their worksheet on the neighborhood walk.

The student completed a replica of their house.

Extension:

Go on a nature walk! This will add another dimension to your discussion and exploration of the built environment in the neighborhood around your school. Look at everything from grass, plants, and trees, to insects and animals. Discuss as a group how the natural environment fits in with the built environment. How have people changed the natural environment? (Refer back to the discussion portion of this lesson about the natural environment) Have your students record their discoveries through drawings, written descriptions, or photographs. Then they can recreate these natural elements and include them with their miniature buildings.

Other ideas for walking themes

- Safety and protection (fire station, police station, hospitals, safety signs, cross walks)
- Modes of communication (mail boxes, cable, phone lines, internet cables)
- Recreation (parks, gyms, swimming pools, dog parks)
- Businesses and retail
- Stores (food, clothing, crafts, entertainment)
- Religious institutions
- Economics and government

Your name: _____

Building's address: _____

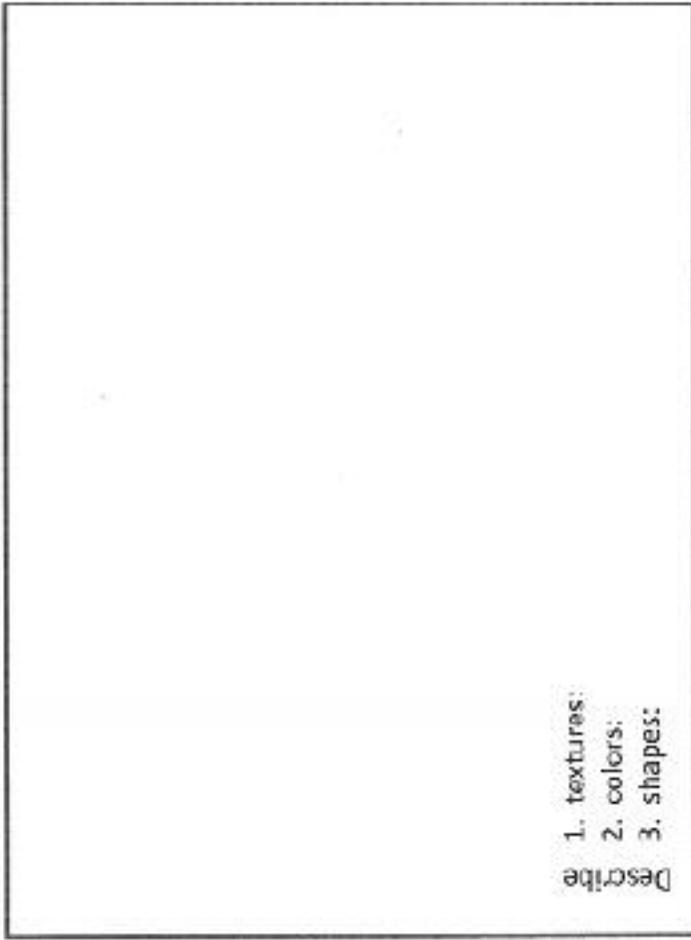
WRITE a description of your building



DRAW the left side of your building



DRAW the front of your building



Describe

1. textures:
2. colors:
3. shapes:

DRAW the shapes you see on the right side of your building



IMAGINE what the back of the drawing looks like.
DRAW it!



SKETCH your building and surrounding area as seen by a flying bird.
What's the bird's eye view?



DRAW one of the windows



SKETCH some interesting details



DO a rubbing of any surface



LIST 4 smells

- 1.
- 2.
- 3.
- 4.

LIST 4 sounds

- 1.
- 2.
- 3.
- 4.



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Grey Interior

Alex Katz, American



Alex Katz, born 24 July 1927, is an American painter, sculptor and printmaker. He studied in New York and in the 1950s was influenced by the work of Jackson Pollock and other Abstract Expressionists. In the mid-1950s, working from life, he painted brightly colored works of landscape, interiors and figures. These works were simplified and focused on the flatness of the picture plane while still showing representational images, or rather images that were easy to identify as either a person or an object in real life. Katz's style placed him apart from mainstream art at the time where abstraction was very popular.

In the 1960s, Katz concentrated on figures in interiors and in urban environments. At this time, he also worked with printmaking, making very simplified lithographs, etchings, silkscreens, woodcuts, and screen prints, such as the featured screenprint *Grey Interior*. Screen printing is a printing technique that uses a woven mesh to support an ink-blocking stencil. The attached stencil forms open areas of mesh that transfer ink or other printable materials which can be pressed through the mesh as a sharp-edged image onto a substrate. A fill blade or squeegee is moved across the screen stencil, forcing or pumping ink into the mesh openings for transfer by capillary action during the squeegee stroke. Katz produced over 400 print editions in his lifetime.

Katz is known for his large art, whose bold simplicity and heightened colors are now seen as precursors to Pop Art—an art movement which emerged in the mid 1950s and is characterized by images from popular culture.

Alex Katz, American
Grey Interior
Screenprint
Gift of Friends of the Art Museum; Art © Alex Katz/Licensed by VAGA, New York, NY
Museum #1972.023.001

Grey Interior

Places Reflect Our Identity

written by Joanna Walden

Objectives:

1. Students will learn about identity and how the built environment can reflect this.
2. Students will fill out a worksheet about their bedroom to explore how rooms reflect who they are.
3. Students will get to know their classmates better as they share their bedroom worksheets through a sharing game.

Useful Terms:

- Representational- in art, a record of a physical object that can be easily recognized from the visible world
- Abstraction- art unconcerned with the literal depiction of things from the visible world
- Expressionism- meaning or an emotional experience expressed rather than physical reality
- Screen print- a printmaking technique that uses a woven mesh to support an ink-blocking stencil

State Core Links:

Geography for Life

Standard 2: Students will understand the human and physical characteristics of places and regions.

Interpret place by its human and physical characteristics.

Visual Arts (Contextualizing)

The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 2: Connect various kinds of art with particular cultures, times, or places.

Grade Level:

2-6

What is the “Built Environment?”:

The built environment is the result of human intervention and interaction in the natural environment. The built environment refers to the tangible structures humans have created that provide the setting for human activity, ranging in scale from buildings and parks, neighborhoods and cities, to homes and rooms. It can be defined as human-made spaces in which people live, work, and play on a day-to-day basis.

Essentially the built environment includes architecture, engineering, construction, landscape design and urbanism. Built environment curricula allow students to explore core concepts in history, geography, civics, and economics. By investigating the built environment students analyze the relationship between people and the natural environment in the past and present and develop critical thinking skills in response to environmental issues that allow them to actively engage in shaping their own built environments.

Materials:

Image of *Grey Interior* by Alex Katz

Worksheet about bedrooms, one per student (attached)

Pencils

Coloring tools- markers, crayons, colored pencils

Activity:

This activity is broken up into three different parts.

1. The class will discuss how rooms and places reflect who we are.
2. Each student will fill out a worksheet about his or her bedroom.
3. The students will play a game to find out about their classmates bedrooms.

I. Discussion—How does a room reflect who you are?

Begin by looking at Alex Katz's *Grey Interior* to discuss how places reflect our identity.

Use the following questions to look at and analyze *Grey Interior* together as a class.

What is this art depicting?

What objects do you see?

Who do you think lives here?

What do the colors tell you about this room?

What do you think this room is used for?

Do you think people spend a lot of time in this room? Why or why not?

What do you think the person is like who lives here?

Can a room tell us about someone and their personality? If so, how?

How does a room reflect who you are?

Continued discussion—The built environment is one factor that shapes our identity.

- Explore identity.

What does identity mean? (a sense of self, a set of characteristics to describe someone)

- Explore the many factors that shape our identity.

These may include our family (genetics), our culture (beliefs and traditions), and the physical built environment (human-made spaces in which people live, work, and play on a day-to-day basis). *Refer back to “What is the built environment” heading for more information.

- Possible questions to ask to explore the built environment:

What do you think the built environment means? How do you think the built environment shapes your identity?

When we become attached to places, we in turn identify ourselves with these places. For example, raise your hand if you are a “city” person. Raise your hand if you are a “country” person. Why did you choose to be a country or a city person? How is your identity reflected in these places? These are not just references to what you like about those places, but link your identity to a physical place.

Not only do we prefer certain places where people live (like the country or the city), we also personalize our homes with decorations and objects that communicate our identity.

Brainstorm—Connect decorations/objects in a home to identity

Ask the following two questions to link decorations/objects in a home to someone's identity.

What are some examples of decorations or objects you might find in a home?

What do these things tell you about someone's identity?

EXAMPLES

- Photos on the wall of places from around the world
- Family photos
- Religious photos/art

- Brightly colored walls
- Vases filled with flowers
- Paintings or sculpture
- Piano or other musical instruments
- College diplomas
- Plants
- Books/library
- Holiday decorations
- The same color painted on all the walls
- Toys
- Electronics

2. Worksheet—What does my bedroom say about me?

1. Give each student one copy of the attached worksheet about bedrooms.
2. Provide different writing and coloring supplies such as markers, pencils, crayons or colored pencils to fill out the worksheet.

3. Game—Find someone who...

Once the students are done completing their worksheets, they will play a game to learn more about their classmates. Ask or write the following questions on the board. If time permits, have the students talk to several classmates for each question. This is a time to share and tell. Encourage the students to show their worksheets to their classmates during the game.

Find someone who...

- has one or more of the same colors in their bedroom as you.
- shares their bedroom .
- has a clean bedroom.
- does not share a bedroom.
- likes to read books in their bedroom.
- likes to play games in their bedroom.
- has a picture on their wall. What is in the picture?
- is willing to show you what's on their wall in their bedroom.
- has a messy bedroom.
- is willing to show you their favorite thing in their bedroom.
- has all the same colors in their bedroom as you.
- is willing to tell you what their bedroom says about them.

Assessment:

Questions to ask students at the end of the lesson:

What new thing did you learn today?

What did you learn about yourself by filling out the bedroom worksheet?

What does identity mean?

What does the built environment mean?

How can rooms reflect our identities?

Sources:

"Katz, Alex." Grove Art Online. Oxford Art Online. 1 Sep. 2012 <<http://www.oxfordartonline.com/subscriber/article/grove/art/T046012>>.

Hauge, Ashild Lappegard. "Identity and place: a critical comparison of three identity theories." *Architectural Science Review*. 1 Sep. 2012 <<http://faculty.arch.utah.edu/benham/group%203/Place-Identity.pdf>>.

Extension(s):

Choose a few students who are willing to share their worksheet with the class.

Other worksheet ideas:

Explore different rooms in your home (living room, kitchen, garage, yard).

Explore your school.

Draw a city map to determine what kind of city you live in (include entertainment, churches, shops, houses, parks, businesses, recreation).

What does my bedroom say about me?

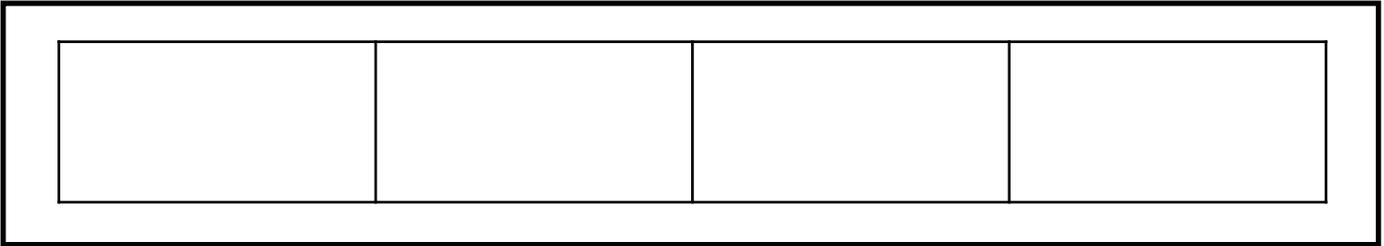
Draw your bedroom from the view of your doorway.



Draw something that is on your wall. Is it a photo? A poster?



Color each rectangle with a color found in your room.



Describe your bedroom. Is it clean or messy?



List 3 things you like about your bedroom.



What does your bedroom say about you?



Draw your favorite thing in your bedroom?





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Jaguar, The Caracol (Observatory), Chichen Itza, Yucatan, Mexico (R15) Patrick Nagatani



Photographer Patrick Nagatani was born in Chicago in 1945 and was raised in Los Angeles where he achieved praise for his innovative images of a consumer society living on the brink of ruin. In the late 1980s, Nagatani moved to Albuquerque, where he assumed a post teaching photography at the University of New Mexico. Nagatani's elaborate photographic tableaux incorporate miniature scale models, life-size sculptures, painted sets and actors. The theatrical nature of Nagatani's work reflects his experiences working in the Hollywood film industry in the 1970s, where he built special-effects models for science fiction films such as *Bladerunner* and *Close Encounters of the Third Kind*.

“In his body of work *From Ryoichi Excavations*, Nagatani delves into the field of archaeology and the "malleable picture space" of the photograph. *Excavations* is an intriguing series of thirty Ilfochrome and silver print photographs that explore the thin line between reality and illusion, and the ways in which photography creates, recreates, or supports a particular history. To accompany the thirty large format Ilfochrome and silver print photographs Nagatani invented an elaborate fictional narrative that explains the origins of the mysterious photographs. Nagatani examines photography's role in documenting "history," as well as our willingness to believe what we see.”

Excerpt taken from *EXCAVATIONS: RECENT PHOTOGRAPHS BY PATRICK NAGATANI* press release, written by Andrew Smith Gallery, Inc.,

<http://www.andrewsmithgallery.com/exhibitions/patricknagatani/pnpress.html>

Patrick Nagatani, American
Jaguar, The Caracol (Observatory), Chichen Itza, Yucatan, Mexico (R15)
Gelatin silver print
Gift of Dr. Terry D. and Lee Anne Box
Museum #2005.33.15

Jaguar, The Caracol (Observatory), Chichen Itza, Yucatan, Mexico (R15)

Write a False History for a Real Place

written by Tracey Matthews

Objectives:

Students will examine elements of the built environment as a reflection of culture.

Students will be able to identify elements of the built environment as artifacts and understand that archaeology is the study of human history and prehistory.

Students will develop their own opinion on the purpose of archaeology.

Students will invent a short story to explain a mysterious and unusual discovery.

State Core Links:

Third Grade Standard II: Students will understand cultural factors that shape a community. Objective 1: Evaluate key factors that determine how a community develops. a. Identify the elements of culture. f. Explain changes within communities caused by human inventions Fourth Grade Standard I: Students will understand the relationship between the physical geography in Utah and human life. Objective 2: Analyze how physical geography affects human life in Utah. f. Explain how archaeology informs about the past (e.g. artifacts, ruins, and excavations).

Grade levels:

3-4

Discussion:

Teach students the term built environment- the design, development and management of buildings, spaces, and places. Describe elements of the built environment, i.e. buildings, roads, airports, mines, gardens, birdhouses, landfills, boats on the bottom of the ocean, ruins, etc. Describe examples of how the built environment tells us who about who we were, who we are and who we might become. Example: Stonehenge tell us about the importance of seasons to early people, freeways tell us about how important trade and travel is to modern people, and the growing use of cell phones and innovations in cell phone technology means that no matter where they are people in the future will always be connected to the global community.

Explain that we will be looking at a work of art that uses the elements of the built environment to tell a story.

Have students examine *Jaguar, The Caracol (Observatory), Chichen Itza, Yucatan, Mexico (R15)* by Patrick Nagatani. Ask students to discuss the following questions in groups:

1. Describe what you see: What do you notice first in this image? Describe the light and shadow in the image. What is the most important part of the image? Describe the natural environment. Describe the man-made elements. Describe the condition of the man-made elements. What assumptions can you make about the man made elements?

2. Talk about the story behind the image: Describe the building. Who do you think made the building? What do you think the building was used for? Do you think it is a big building or a small building? What is the building made of? When do you think the building was made? Describe the car. Who do you think made the car?

What do you think the car was used for? When do you think the car was made? How did the car become buried? Why do you think someone began to excavate the car? Why do you think someone left the car only partially uncovered? Think of a story that explains how this image came to be.

3. Talk about the artist's medium: How do you think the artist made this image? What type of tools did he use? Why do you think it is colored that way? What is the texture of the image like?

Activity:

Have students complete the "HOW DO OBJECTS TELL STORIES ABOUT PEOPLE?" worksheet.

Discussion:

Share with students the story by Patrick Nagatani that he shared to explain the origins of the photograph: "Nagatani informs us that in 1985, a Japanese archeologist named Ryoichi received a mysterious set of maps that led him to excavate numerous historic and contemporary sites around the world noted for their cultural significance. For fifteen years Ryoichi and his team secretly excavated Stonehenge, Chaco Canyon, Ayers Rock, Kitt Peak National Observatory, the very Large Array radio-telescope, and other sites. At each location they unearthed a different make of car. Buried in the volcanic ash at Herculaneum they found a Ferrari. Ryoichi had discovered a worldwide "automobile culture" that appeared to parallel our own, although it was anachronistic both historically and geographically. After unearthing the artifacts, Ryoichi's team covered up all evidence of their digs, but not before Nagatani had photographed each site, providing the only existing record of Ryoichi's discoveries."

Excerpt taken from EXCAVATIONS: RECENT PHOTOGRAPHS BY PATRICK NAGATANI press release, written by Andrew Smith Gallery, Inc., <http://www.andrewsmithgallery.com/exhibitions/patricknagatani/pnpress.html>

In groups have students reflect on Nagatani's story. Ask students to decide if Nagatani's story is true or made-up. Discuss what about the story and artwork seems real and what seems false. List examples on the board, for example the ruins seem real, the car seems real but was likely buried recently, etc.

Discuss as a class why the artist invented a fake story using real places and objects.

Ask the students to contemplate the following questions: Archaeologists piece together stories about the past based on artifacts. If an ancient "automobile culture" did exist how would that change our world today? What is the role of documentary photography in recording historical events and scientific discoveries? In our modern-world information is easily obtained. How do you determine if a source is credible? Do you think the artist is suggesting that we cannot always trust something that is presented as credible?

Write on the board "In your opinion, what is the purpose of archaeology?" Have students write 3-4 sentences stating their thoughts.

Activity:

Have students invent their own false history using real places and artifacts. Each should use the worksheet "PATRICK NAGATANI: INVENTING A FALSE HISTORY" to get started. Have individual students volunteer to share their story with the class.

Wrap-up Activity:

Read the book *Motel of the Mysteries* by David Macaulay

Description: It is the year 4022; all of the ancient country of Usa has been buried under many feet of detritus from a catastrophe that occurred back in 1985. Imagine, then, the excitement that Howard Carson, an amateur archeologist at best, experienced when in crossing the perimeter of an abandoned excavation site he felt the ground give way beneath him and found himself at the bottom of a shaft, which, judging from the DO NOT DISTURB sign hanging from an archaic doorknob, was clearly the entrance to a still-sealed burial chamber. Carson's incredible discoveries, including the remains of two bodies. One of them on a ceremonial bed facing an altar that appeared to be a means of communicating with the Gods and the other lying in a porcelain sarcophagus in the Inner Chamber permitted him to piece together the whole fabric of that extraordinary civilization.



HOW DO OBJECTS TELL STORIES ABOUT PEOPLE?

*Jaguar, The Caracol (Observatory),
Chichen Itza, Yucatan, Mexico
(R15)*

by **Patrick Nagatani**

An **ARTIFACT** is an object made by a human being, typically an item of cultural or historical interest.
What **ARTIFACTS** do you see?

ARCHAEOLOGY is the study of human history and prehistory through the excavation of sites and the analysis of artifacts.

Describe evidence of **ARCHAEOLOGY** you see.

CULTURE is the characteristics of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts.

Describe the evidence of **CULTURE** you see.

PATRICK NAGATANI: INVENTING A FALSE HISTORY

We will be writing a made-up story inspired by real artifacts and places.

Select one of the two options to write about:

Option 1:

Option 2:



Artifact: Stone Sculpture

Artifact: Cold box for storing food



Location found: Mt. Herschel, Antarctica

Mt. Herschel is located at Cape Hallett, a snow-free area (Antarctic oasis) on the northern tip of the Hallett Peninsula on the Ross Sea coast of Victoria Land, East Antarctica. Cape Hallett was the location of a joint scientific base between the United States and New Zealand during the International Geophysical Year of 1957, and was manned permanently until 1964, when there was a major fire. It was then used as a summer only base until 1973.



Location found: Near the Obelisk of Axum

The Obelisk of Axum is a 1,700 year-old, 24-metres (78-foot) tall granite stele/obelisk, weighing 160 tonnes, in the city of Axum in Ethiopia. The Kingdom of Axum (roughly northern Ethiopia today) was an important trading nation in northeastern Africa, existing from approximately 100–940 AD.

Answer the following questions to begin to plan your story:

1. Who discovered the artifact?
2. How did they discover the artifact? What tools did they use?
3. Why did they travel to the location?
4. Did they tell anyone about the discovery?
5. In your story you should explain the history of the artifact. How did it get buried at the location? Who made it? What was it used for?

Using your ideas from the questions above write your story...



Fermator

Carl Andre, American



Carl Andre's early innovations occurred in the 1960s as part of the movement that came to be known as Minimalism. Working with hard-edged, geometric forms, Minimalist artists aimed to avoid the over-bearing presence of personality and expressionistic displays of individuality that they perceived in abstract painting in preceding decades. *Fermator*, one of the artist's wooden sculptures known as "timbers," is made of pre-cut columns of red cedar. Andre's decision to work with down-to-earth materials like this may have been inspired by his experience working in railroad construction as a young man; his timbers seem to emphasize the brute fact of physical labor. *Fermator* is also down-to-

earth in a more literal way, for Andre has eliminated the pedestal from sculpture. The work sits matter-of-factly on the floor, announcing its unyielding presence. It occupies the same space that viewers do, inviting us to move around and interact with the artwork.

"A place is an area within an environment that has been altered in such a way to make the general environment more conspicuous." Carl Andre

Carl Andre, American, 1997

Fermator

Purchased with funds from the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art; Art © Carl Andre/Licensed by VAGA, New York, NY
Museum #2009.2.1

Fermator

Sculpture as Place

written by Tracey Matthews

Objectives:

Students will discuss the work *Fermator*.

Students will create their own sculpture and create a series of drawings from different perspectives.

Students will examine how an artist can control how people view/experience their artwork.

State Core Links:

Fine Arts - Visual Arts

Standard 1 (Making): The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1: Explore a variety of art materials while learning new techniques and processes.

h. Explore the design possibilities of a 3-D object by examining views of it from many angles.

Grade levels:

3-4

Materials:

Poster of *Fermator* by Carl Andre

Drawing paper and pencils

Assortment of blocks (this could be comprised of found objects like toy blocks, Legos, bars of soap, etc. Or visit your local hardware store to find block building materials like pine shims, bricks, or timber edging that could be cut down into blocks)

Discussion:

Have students examine *Fermator* by Carl Andre and discuss the following questions:

What is this sculpture made of? Why do you think the artist chose to use building materials?

Explain that Carl Andre's work *Fermator* utilizes prefabricated wood. The artist did not personally carve or cut the materials. This is very different from traditional sculptural techniques. In subtractive processes, the sculptor begins with a mass of material larger than the finished work and removes material, or subtracts from that mass until the work achieves its finished form. Carving is a subtractive process. In additive processes, the sculptor builds the work, adding material as the work proceeds. Modeling, construction, and assemblage are additive processes. Andre did not manipulate the materials by adding or subtracting from the materials.

So, how did Andre manipulate the materials to create *Fermator*? (Help students understand this artist placed/stacked the materials in a very specific way).

The way each block is placed was a specific decision made by the artist. Some have described Andre's sculptures as miniature architecture. Architecture is the art or practice of designing and constructing structures, such as a building.

Have you ever built a structure? How many decisions did you have to make? How did you know when you were done? What was the function of the structure? Did you only think about function or did you also make decisions to create a specific look or design?

Carl Andre did not use any glues or fixatives to attach the blocks together. Why do you think he wanted each block to stay separate? Andre has suggested that his procedure for building up a sculpture from small, regularly-shaped units is based on "the principle of masonry construction" - like stacking up bricks to build a wall.

This sculpture is a similar size to that of a table or a couch. Imagine walking around this sculpture. Have students draw what this sculpture would look like if you could hover above it. Would it be different if it was ten times larger? How would it be different if it could fit on your palm?

The artist did not want *Fermator* to sit on a pedestal. Why do you think he placed his artwork right on the floor? What does it say about an object when its placed on a pedestal?

Andre described his work as "sculpture as place," and felt that by placing his work on the floor in a specific way it had "place generating" properties. Andre defined "place" as "an area within an environment which has been altered in such a way as to make the general environment more conspicuous."

Activity:

1. Have students create sculptures using blocks (see materials list for suggestions). Have students create at least three different arrangements. Ask students to select their favorite arrangement. As a group discuss the following questions: How did you know how many blocks to use? How did you know when you were sculpture was done? Would you have shaped your sculpture differently if it was placed in the corner? Would you have shaped your sculpture differently if it was placed under your desk?
2. Have students complete a series of drawings of their favorite sculpture arrangement from three different viewpoints.
3. Have students think about how the viewer will experience their sculpture by completing the installation worksheet.

Sources:

<http://www.theartstory.org/artist-andre-carl.htm>

How would you install your sculpture?

Step 1: Where would you like to place your sculpture? Circle one.

Museum

Park

City street

Desert

Step 2: How big will your sculpture be? Circle one.

Smaller than a shoe box

Larger than a person

As big as a building

Step 3: What will your sculpture be made of? Circle one.

Rock

Wood

Metal

Clay

Plastic

Ice

Wax

Dirt

Step 4: How will people interact with the sculpture? Underline all that apply.

People must stay 2 feet away from it

People can only see it from far away

People can get really close to it

People are not allowed to touch it

People can walk around it

People can touch it

People can climb on it

It is on a pedestal

It is attached to the ground

It can be moved around

It has no label

It has bright white lights on it

It has a label with information

People are allowed to move it around

People can add blocks to it

People are allowed to take blocks home with them

People can take pictures of it

People can read information about it on the internet

People can look at it at night

People can take home free posters of it

People can destroy it

Step 5: Give your sculpture a title. _____

NY

Helen Levitt, American



Helen Levitt was an American photographer, born in New York on August 31, 1913. Levitt taught herself photography while working for a commercial photographer. She admired and was heavily influenced by photographer Henri Cartier-Bresson, a French photographer who focused on photojournalism and “street photography.” Levitt was identified with “street photography,” a type of documentary photography that features subjects in candid situations in public places such as city streets. This type of photography uses a technique called straight photography, or in other words, an attempt to depict a scene as realistically as possible without manipulation.

Levitt studied with photographer Walker Evans in 1938-39, working with him in the subways. She worked on several projects that promoted humanist causes. Society suffered many hardships during the Great Depression, some of which were documented by photographers like Levitt in an attempt to raise awareness to help correct social problems. In the 1940s, she began to photograph children on the streets of New York. Since the children lived in a large city, many of these photographs show children using the streets as their playground.

Levitt, together with Janice Loeb and James Agee in the late 1940s, made two documentary films: *In the Street* and *The Quiet One*. These films were an extension of Levitt’s street photography. In 1965 she published her first book, *A Way of Seeing*, with Agee. In 1970 she began to work with color, one of the first street photographers to do so. Levitt has been called “the most celebrated and least known photographer of her time.” She died in New York in 2009.

Helen Levitt, *American*, circa 1940
NY
Gelatin silver print
Gift of Toby Levitt (c) Estate of Helen Levitt
Museum #2007.25.1

NY

Create a Shape Poem

written by Joanna Walden

Objectives:

1. Students will learn about urban planning and what city planners do.
2. Students will explore how people change the function of a space to meet their needs. They will discuss how humans shape and are shaped by the spaces that surround them.
3. Students will create a shape poem based on a place they like to play.

State core links:

Geography for Life

Standard 2: Students will understand the human and physical characteristics of places and regions.

Language Arts – Text types and purposes

Writing standard 3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Fine Arts – Visual Arts

Standard 4: The students will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 2: Connect various kinds of art with particular cultures, times, or places.

Objective 3: Recognize the connections of visual arts to all learning.

Grade Level:

4-12

Materials:

Image of NY by Helen Levitt

Visual examples of shape poems (attached)

Blank paper for a “shape poem” (white or colored)

Scratch paper

Pencils

Pens

Markers

Activity:

1. Introduce the students to the theme of this lesson/activity. Tell them that they will learn about urban planning and how people either adapt to or change the function of a physical space to meet their needs. First, have a discussion with the students about urban planning. Make sure to spend some time defining big words and concepts. Use the students’ own experiences to connect ideas. Remind the students that there are no right or wrong answers, any and all ideas are important.

- What does urban mean? (located in or characteristic of a city or city life)

- What do you think a city planner does?

City planners (also known as urban planners) help design cities. They make decisions such as the height of buildings, the width of streets, where sidewalks will go, the number of street signs, and the design and location of street “furniture” (everything from bus stops and lamp posts to newsstands and wastebaskets). The city planner begins by surveying sites and performing demographic (social statistics), economic, and environmental studies to assess the needs of the community and encourage public participation in the process.

- Why do you think we have city planners? Is their job important? Why?

2. Looking activity

Continue the discussion by looking at Helen Levitt’s photo, *NY*, as a class. Talk about what the students see in the photo and explore how we change the function of physical space to meet our needs. Here are some questions to help guide the conversation. In order to let the students discover the elements in this photo on their own, hold off on telling them the title, *NY*, at the beginning of the looking activity. After discussing the photo, refer to the biography section at the beginning of the lesson plan to tell the students more about Helen Levitt and “street photography.”

- What is going on in this photo? What do you see?
- When do you think this photo was taken? What makes you think that?
- Where do you think this photo was taken?
- Do you think the city where this was taken is big or small?
- Looking at the elements in the photo, what things do you think a city planner designed? (i.e., streets, sidewalks, streetcar, safety poles next to streetcar, fire hydrant)
- What are the two children doing in this photo? (boy playing in fire hydrant water and boy holding onto the back of the trolley)
- Why do you think the boys are playing in the streets? (i.e., big city, no grass in the photo, no playgrounds or parks in the photo) The boys have changed the function of the city to meet their needs. What are their needs as kids?
- What is the real purpose of the fire hydrant and trolley?
- Where do you like to play? Is there somewhere you like to play/spend time with a friend that serves a different purpose other than playing? (i.e., sidewalks, streets, stairs, alleys, driveways, etc.)

3. Create a shape poem!

Now have the students create their own shape poem. Their poems will look like (be shaped like) what they describe. The theme will be about where they like to play or spend time with friends.

Materials:

Visual examples of shape poems (attached)

Scratch paper for experimenting with the words and shape of the poem

Pencils

Paper for final shape poem (white or colored)

Pens, markers (optional)

1. Ask the students to think of a place they like to play. For older students, ask them to think of a place they like to spend time with their friends. This place could be anywhere: parks, bedrooms, sidewalks, backyards, streets, empty fields, basketball courts, kitchen tables, living rooms, a friend’s house, driveways, libraries, a pond or lake, etc.

2. After the students have chosen a place they like to play, have them come up with an object that best describes that place: for example, bedrooms = bed, a friend's house = house, streets = street sign, basketball court = basketball hoop, parks = tree or swing, pond/lake = fish, etc. It's important to choose only one object for the shape poem. It is too difficult to draw an entire park or backyard. This object should represent the place they like to play.

3. Next, show the students some examples of shape poems (attached). Explain that they will be making their own shape poem. These will be shaped like an object where they like to play.

4. Hand out scratch paper and pencils. First, ask the students to sketch out a simple outline or shape of the object they're writing about. Remind the students to only choose one object to draw.

5. Next, ask the students to work on their poem about where they like to play. The poems can be simple or complicated. They can rhyme, but do not have to. They can tell a story.

Questions to help the students begin writing: (write on board)

- What is the most important idea you want to share?
- Describe what your favorite place to play looks like.
- What sounds do you hear?
- What textures do you feel?
- What colors do you see?
- Who do you like to play with?
- What objects do you play with? (i.e., basketball, sidewalk chalk, toys, jump rope)
- Why do you like to play here?

6. Once the poems are written, have the students start placing their words into or around the shape. The words can outline or fill in the shape. Older students can either draw an object, or have the words make up the shape without an outline. Display examples of shape poems for students to reference. Words do not need to go on a straight line, they can curve or spiral. Also, poems do not need to be complete sentences.

7. Now that the poems are planned out according to the shapes, have the students recreate their final version on a new piece of paper. These can be completed in pencil, pens, or markers.

8. Ask for volunteers to share their poems with the rest of the class.

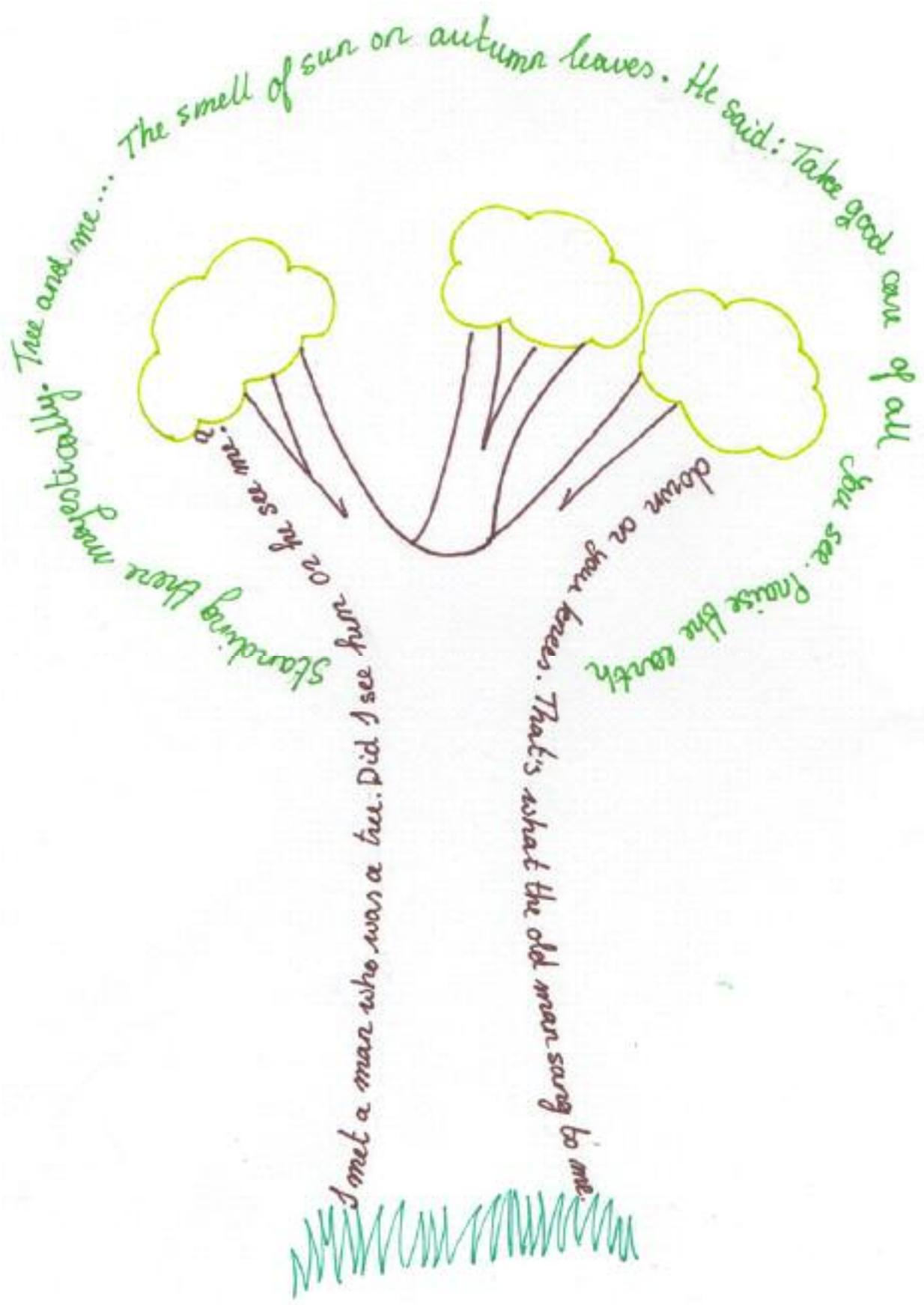
Sources:

Sheryl Conkelton. "Levitt, Helen." In Grove Art Online. Oxford Art Online, <http://www.oxfordartonline.com/subscriber/article/grove/art/T050750>

Wikipedia contributors, "Helen Levitt," Wikipedia, The Free Encyclopedia, http://en.wikipedia.org/w/index.php?title=Helen_Levitt&oldid=507998255

Variations:

For older grades, students can create their shape poem in a Word document on the computer.



I met a man who was a tree. Did I see him or he see me?
Standing there majestically. Tree and me...
The smell of sun on autumn leaves. He said: Take good care of all you see. Praise the earth
down on your knees. That's what the old man sang to me.

O I
am my
own way
of being in
view and yet
invisible at
once Hearing
everything
you see I
see all of
whatever you
can have heard
even inside the
deep silences of
black silhouettes
like these images
of furry surfaces
darkly playing cat
and mouse with your
doubts about whether
other minds can ever
be drawn from hiding
and made to be heard
in inferred language
I can speak only in
your voice Are you
done with my shadow
That thread of dark
word
can
all
run
out
now
and
end
our
tale

Pickney and Joy Streets, Boston

Berenice Abbott



“Photography helps people to see.”
–Berenice Abbott

Artist Berenice Abbott was born at the turn of the 20th century in Springford, Ohio. After graduating from Ohio State University she moved to New York with the intent of studying journalism. Like many Americans, Berenice needed more artistic inspiration and responded to European call and moved to Paris in 1921. By then her creative focus had shifted from journalism to sculpture and painting. As an explorer of fine arts, she became an assistant to surrealist photographer Man Ray where she was also exposed to and influenced by photographer Eugene Atget.

Berenice had the unique opportunity to work with and photograph leading artists, artistic celebrities, and up and coming intellectuals of Parisian culture. Through these memorable opportunities, Berenice was able to have her first exhibition at the Au Sacre du Printemps Gallery in 1926.

In 1929 Berenice returned to the United States and focused on photographing New York. Her work of capturing city life and the people of New York lead her to receive funding from the WPA in 1935, which no doubt helped her join with Paul Strand and establish the Photo League. Her book, *Changing New York*, published in 1939, shows her artistic commitment and connection to social awareness. Later in the 1950’s, Berenice began taking photographs that display the laws of physics. She was clearly a woman of great interest, talent, and compassion, with a unique ability to portray the human condition through photography. Berenice Abbott died in Monson, Maine in 1991.

Berenice Abbott
Pinckney and Joy Streets, Boston
Gelatin silver print
Gift of Pearl, Dr. James E. & Debra Photographic Collection; ©Berenice Abbott/Commerce Graphics
Museum #1992.001.012

Pickney and Joy Streets, Boston

The Landscape and You

written by Jenny LaFortune

Objectives:

Using Berenice Abbott's piece and story as a catalyst, students will:

1. Be exposed to local historic buildings and locations.
2. Construct meaning through the historic sites.
3. Analyze how their identity is formed by geography and places around them.
4. Produce a significant "map" showcasing an influential building or place in their neighborhood or city.

Duration: approximately 1 ½ hours or two 45 minute class periods. Lesson may be stretched for greater complexity and depth.

Grade level: grades 6-12. Lesson may be simplified or advanced depending on grade.

Materials:

- Image of *Pinckney and Joy Streets, Boston* by Berenice Abbott
- Other images (optional) by Berenice Abbott
- Online gallery found here: http://www.commercegraphics.com/ba_gallery.html
- Access to a computer or LCD for classroom discussion and map examples
- Handout for walking neighborhood tour and reflection pre-activity (attached)
- Students' photographs from walking tour
- Map-making supplies (i.e. rulers, graph paper, cardstock, colored pencils, tracing paper, etc.)

Additional Helpful Resources:

- Utah Historic Society website for photographs and extension ideas to be used in lesson: <http://history.utah.gov>
- Images from the book: *From Here to There: A Curious Collection from the Hand Drawn Map Association* by Kris Harzinski
- Song "The House that Built Me" by Miranda Lambert to set the mood and get students thinking about buildings with stories

Concepts/Key Terms to Review or Introduce:

Cartography- the practice or science of drawing maps.

Commentary – personal remarks, interpretation, and or analysis

Concrete detail – factual information that is true.

Historic- famous or important in history, or potentially so; of or concerning the past.

Photojournalism- the art or practice of communicating news, moments, or events by photographs.

1. Getting Started: Begin with a short writing prompt to get students thinking about the geography around them. Question ideas may include: How do the buildings and houses that surround you everyday influence or shape who you are? How are the buildings you grew up with a part of your life? What is the story inside the four walls of your house? Are there any historic buildings you know of in our city? Why do we try and save historic buildings in our town? Do you know about any of your ancestors' old homes or buildings that were significant in their lives?

*option: play Miranda Lambert's song "The House that Built Me" after while sharing responses to reinforce the idea of "if these walls could talk" and the narrative in buildings around us.

2. Directing the Learning:

a. While sharing some of the students' responses, incorporate Berenice Abbott's photograph, *Pinckney and Joy Streets, Boston* into the discussion while reinforcing the idea of place and its connection to identity.

b. Ask students questions about where they think this town may be and what year the photograph was taken. Have them orally brainstorm possible stories for the buildings, or what they may have been at the time the photograph was taken.

c. Use the above as a springboard to introduce the artist, Berenice Abbott and a brief summary of her history and background.

d. As you tie the pieces of their writing prompt together with the class discussion about place, show a few more examples from Berenice's portfolio while reinforcing the importance of visual preservation. Include examples and pictures of Utah streets and cities in this conversation (<http://history.utah.gov>).

3. Activity: Students will be creating their own map of a significant part of their neighborhood or a meaningful room or building. There are many options for how maps look (see examples from *From Here to There* to inspire original ideas in students) as well as how the "cartographer" or student chooses to display their place of history and meaning in their own life. The final product must include a]. a detailed portrayal of a certain area, room, or building of personal significance b]. basic identification or concrete detailed labels (i.e. Highland Pharmacy, grandma's house), as well as c]. commentary or personal identifiers or symbols that signify personal meaning to show identity and connection (i.e. the most peaceful place in Murray, a location of horrific memories, etc.).

a. Before students begin their own map, they must go on a 15 minute neighborhood walk as a pre-project brainstorm (see attached guide). Assign this as homework a day or two in advance.

b. Once it is completed they will use this to help them decide what area, building, or specific place they will draw and map.

c. After the above conversations and prompts have taken place, show examples of maps to inspire ideas, originality, and meaning.

d. Students will then be given time to get to work!

e. Once projects are completed, it would be nice to display, or showcase the students' work.

Name: _____
Period: _____

Date of Assignment: _____

Date Due: _____

The Landscape of You: a neighborhood walk

“The true voyage of discovery lies not in seeking new landscapes, but in having new eyes.” -Prost

“Everything has to do with geography.” –Judy Martz

Instructions:

1. Take a 15 minutes (or longer) walk around your neighborhood.
2. As you walk (do not answer before.... you must walk with new eyes on this assignment) answer the “what I see” questions.
3. After returning take some time to answer the “what I think” questions.
4. Have some fun!

What I see

1. Can you easily get where you want to go in your neighborhood? Yes No
2. How would you describe the condition of the streets and sidewalks in your neighborhood?
Excellent Good Fair Poor Very Poor
3. Do you feel comfortable walking and biking in your neighborhood? Yes No
4. Do you know most of your neighbors? Yes No
5. Do mostly young families live near you or older people? Young Old Unsure
6. Do you think your neighborhood needs more grass, trees, or flowers? Yes No
7. Do you feel safe in your neighborhood? Yes No
8. Circle any of the following that are in your neighborhood:

Playground/park

Walking trails or footpaths

Bike lanes

Undeveloped open space or fields

Community center

Gym or community basketball hoop

Instructions: After going on the 15 minute walk around your neighborhood and answering the “what I see” questions, take some more time to think about and answer the following questions. We will be thinking from big to small.

What I think

1. How do you think living in Utah has affected you or helped you become who you are? If you aren't from Utah, how has being where you're from made you who you are?

2. What three things do you like about living in your city or neighborhood?
 - a.

 - b.

 - c.

3. What three things do you not like about living in your city or neighborhood?
 - a.

 - b.

 - c.

4. Do you feel like you are an important part of your neighborhood? Why or why not?

5. What kind of changes would you like to see on your street or with the houses next door?

6. Describe your house in a few sentences.

7. Describe your dream house in a few sentences (you may include location).

8. Describe your bedroom in a few sentences.

9. Where is your favorite place, or the place you feel the safest (room, location, etc) explain why?

Bingham Mine

Jonas Lie, American



Jonas Lie was born in 1880 in Norway to an American mother and Norwegian father. He is known for his colorful landscape paintings of New England and New York, but has also done many sketches and paintings of other countries and states. He was named after an uncle who was a famous Norwegian author. At the young age of 12, Jonas's father died and Jonas went to go live with an artist near Oslo for three months.

Jonas was exposed to many cultural arts in his youth and his first love was music. He was also exposed and interested to

drawing, which no doubt flourished while living with the artist.

After his brief stay in Oslo he moved in with his namesake and uncle, author Jonas Lie and his family in Paris. He was frequently in the company of great literary, artistic, and musical expatriates of the likes of Grieg and Ibsen in his uncle's home. His uncle, noticing Jonas' interest and ability in drawing enrolled him in a private art school in Paris and took him to frequent visits to the Louvre, no doubt nourishing an already blossoming talent in the arts.

A few years later Jonas's life changed again when he was reunited with his mother and sisters in New York in 1893. He continued to study art and was enrolled in the Ethical Cultural School. After graduation he took a job as a textile designer to support his mother and sisters, but continued to paint and sketch at night and also take classes at the National Academy of Design. He quit his job in 1906 and returned to Paris in 1909 to paint along the Seine river. He returned back to America a year later and became a prominent figure and outspoken artist in New York.

Jonas Lie, American, 1917
Bingham Mine
Oil painting
Purchased with funds from the Wattis Endowment for
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Bingham Mine

Before and After: A Timeline of Art and Environment

written by Jennie La Fortune

Objectives:

Using Jonas Lie's piece *Bingham Mine*, students will:

1. See the relationship between humans and the environment.
2. Interpret nature as art.
3. Identify connections of present action and future results.
4. Create a natural timeline depicting their view and or opinion of environmental sustainability.

Duration approximately 1 ½ hours or two 45 minute class periods. Lesson may be stretched for greater complexity and depth.

Grade level: grades 6-12. Lesson may be simplified or advanced depending on grade.

Materials:

- Image of Bingham Mine by Jonas Lie
- Lie's preparatory drawings found here:
http://collections.umfa.utah.edu/index.php/Detail/Entity/Show/entity_id/2397
- Bingham Mine's Fun Facts and Resource page found here:
<http://www.kennecott.com/library/media/TeacherGuide.pdf>
- Timeline handout for student (template attached)
- Objects found outside
- Glue (to glue to timeline)

Concepts/Key Terms to Review or Introduce:

Environment- the surroundings or conditions in which a person, animal, or plant lives or operates.

Environmental sustainability (*for older grades)- the capacity of nature to endure; how biological systems remain diverse and productive over time.

Natural resource- a material source of wealth, such as oil, water, or mineral deposit that occur in a natural state and has economic value.

I. Getting Started: Draw a simple timeline on the board. Place Lie's painting at the end with the date 1917 below. Print out (prior to lesson) pictures of the preparatory drawings Lie drew while preparing to paint Bingham Mine. Pass out and have students place them in the order they believe Lie would have drawn them. While we are not sure (they are all done in 1917), allow this to begin a dialogue about process. Show the pictures (on LCD) for greater clarity and point out the different angles of the mine Lie drew (found on UMFA address above). Ask why questions. Analyze the painting together as a class. Carry this idea to how different angles and opinions exist on what to do with our environment and how humans fit into the picture. Also point out that there are portions of the mine we do not see in the final oil painting that Lie drew in his sketches. Make the connection that there is more to a story or environment than what the human eye sees at the present moment.

2. Directing the Learning:

a. Ask students for their own stories and memories of Bingham (Kennecott) mine. Many Utah students have gone, or at least heard of it. Use the resource link to share facts and a bit of history of the mine with students. Be sure to incorporate pros and cons and remain neutral – allowing the facts to speak to the students for them to draw and notice their own conclusions.

(<http://www.kennecott.com/library/media/TeacherGuide.pdf>).

b. Show pictures of the mine today. Add this to the timeline – extending the line to 2012. Briefly participate in a class discussion (or partners can discuss and then have one idea ready to share with the class) about what students notice from past to present. Ask for future predictions.

c. Again, revisit pros and cons of mining for natural resources. Extend this to beyond the Bingham mine, reminding students that this occurs in many places. This will prime students' minds to depict their own work displaying their thoughts on how our decisions today affect tomorrow.

3. Activity: Students will create an art timeline which communicates their answer to the question: how do our decisions today affect tomorrow? The timeline will be abstract and use materials found outside (i.e., leaves, sticks, flowers, small rocks, litter, found objects left in nature, etc.) to convey their feelings and answers on this topic.

a. Pass out timeline template to students after class introduction, analysis and discussion.

b. Explain the purpose and give general directions. They are to gather materials from nature. These can also include man-made objects if they have been left outside. These objects are to portray and represent their answer to the above questions. Given the material discussed earlier using Lie's work, they should have a good foundation for personal opinion.

c. Go for it!

d. When students hand their art timeline in have them do a group show and tell. Pick a few to share with the class, explaining the method and message of their art work.

*possible extension: field trip to the Kennecott Copper Bingham Mine

Name: _____
Period: _____

Date Due: _____
Date of Assignment: _____

A Penny for Your Thoughts: How do our decisions today affect tomorrow?

Instructions: Using the timeline below, answer the question above using materials found in nature. This is your interpretation and abstract representation. Convey your message with creativity and direction. Show us your perspective on this question through nature and let your voice be heard and seen! Glue your materials to this cardstock timeline. Have fun.

Causes & Needs

Yesterday

Today

Tomorrow

Results & Effects