People in a Hard Land

Table of Contents
People in a Hard Land: Iconic Images of Life in the Southwest

Letter to the Educator ........................................... 2
Nuts 'n' Bolts .................................................. 3
Exhibition Introduction ..................................... 4
Program Overview ........................................... 5
Pre-Visit Lesson Plan: Where I Am From .................. 6
Pre-Visit Lesson Plan: Sharing a Homeland ............... 10
Post-Visit Lesson Plan: This Land Was Made for You and Me ........................................... 14
Post-Visit Lesson Plan: On the Move ....................... 18
Appendix I: Glossary ......................................... 22
Appendix II: Additional Text and Lesson Plan Images .... 23
Letter to the Educator

Welcome to the Brigham Young University Museum of Art (MOA)! The MOA is excited to announce a new education program for the K-6 community: Custom and Culture: Exploring World Communities through Art.

Custom and Culture: Exploring World Communities through Art is an education program designed to engage elementary students in the world around them via a guided exhibition tour and hands-on art making. Custom and Culture uses the visual arts to help students and educators learn more about their role in local, national, and international communities while introducing them to the various cultures and nationalities of their friends and neighbors. The ultimate aim of Custom and Culture: Exploring World Communities through Art is to use the visual arts to help nurture an informed, visually literate, and culturally sensitive generation of young people.

Custom and Culture is a cross-curricular program that incorporates Utah State Core Curriculum Standards in visual arts, social studies, dance, music, and language arts. Museum and classroom activities will implement writing, dance, and music to enhance visual arts learning while exploring themes of community, cooperation, and personal responsibility. Custom and Culture will be adapted to various exhibitions throughout the Museum, providing teachers with a consistent yet versatile program in which to participate each year.

Each program will include an educator’s packet containing pre- and post-museum visit lesson plans highlighting a particular exhibition. The lessons contained within this packet are to be used in conjunction with the MOA’s current exhibition People in a Hard Land: Iconic Images of Life in the Southwest. The first two lesson plans Sharing a Homeland and Where I Am From, can be conducted prior to a museum visit, while On the Move and This Land Was Made for You and Me can be taught afterwards to help reinforce concepts learned at the MOA. Teachers may use the lesson plans as presented or adapt the activities to suit their classroom needs.

We look forward to seeing you at the MOA where lives are enriched through the arts.

—Brigham Young University Museum of Art Education Department

PS. Please see the “Nuts ‘n’ Bolts” section of this packet if you would like to register for the Custom and Culture program in conjunction with the MOA’s current exhibition People in a Hard Land: Iconic Images of Life in the Southwest.

Nuts ‘n’ Bolts

Museum Hours
• Monday, Tuesday, Saturday: 10:00 am—6:00 pm
• Wednesday, Thursday, Friday: 10:00 am—9:00 pm
• Closed Sunday

Contact Information
• Information Desk: 801-422-8287
• School Program Scheduling: 801-422-8226
• Website: moa.byu.edu

Registration Information
• Please register by emailing moa_schoollfamily@byu.edu or calling 801-422-8226.
• The 120-minute school program includes a 60-minute interactive exhibition tour and 60-minute hands-on art activity. An educator packet with pre- and post-visit lesson plans is also provided. The program and packet are free of charge.
• School programs are conducted during regular museum hours with sessions beginning at 10:00 am and 12:30 pm on Monday, Wednesday, Friday and 12:30 pm on Tuesday and Thursday. Sessions last two hours and can accommodate up to 60 students.
• School programs must be scheduled at least two weeks in advance.
• A basic 45-minute exhibition tour is always available free of charge but does not include art making. Please register for the basic tour at 801-422-1140.
• Participating schools in Utah County may request a pre-museum visit to their classroom. A MOA educator will visit your classroom, providing students with background information about the exhibition and engaging the class in a hands-on art activity to help better prepare them for their visit to People in a Hard Land: Iconic Images of Life in the Southwest.

Exhibition Dates
• People in a Hard Land: Iconic Images of Life in the Southwest will be open April 6, 2012–April 13, 2013.

Museum Manners
1. Thank you for not bringing gum, food, and drinks into the museum.
2. Please leave your backpacks and large bags at the coat room.
3. Please make sure you are at least one big step away from the artworks so that you don’t accidentally touch them.
4. Students, please make sure your teachers don’t get lost!
5. Thank you for using only pencils in the gallery.
6. If you have questions, please find a museum employee. We are happy to help!
Exhibition Introduction

“In belonging to a landscape, one feels a rightness, an at-homeness, a knitting of self and world. This condition of clarity and focus, this being fully present, is akin to what the Buddhists call mindfulness, what Christian contemplatives refer to as recollection, what Quakers call centering down. I am suspicious of any philosophy that would separate this-worldly from other-worldly commitments. There is only one world, and we participate in it here and now, in our flesh and our place.” --Scott Russell Sanders

Our sense of place is essential to the development of our individual and collective identities. Our memories, traditions, cultures, and pursuits are profoundly shaped by the spaces we call home. The physical land that we occupy, as well as the cultural landscapes that surround us, color our most fundamental beliefs about ourselves and our understandings of the world. Place etches lines of meaning onto our spirits just as we might draw curvilinear rivers on a map. To put it simply, place is elemental.

People in a Hard Land: Iconic Images of Life in the Southwest examines the importance of place, specifically the stretch of land that occupies the Western states: the vast and dusty deserts, the sage green shrub brush, the regal mountains, and the cold, rolling rivers. The exhibition suggests that culture, religion, and tradition are just as integral to the Western landscape as the physical environment. The wild horses, the crystalline lakes, and the twirling Aspens operate within an ecosystem alive with Native American rituals, Mormon pioneer hymns, and cowboy tall tales. Works by artists such as Maynard Dixon, Minerva Teichert, and Mahonri Young pose the fundamental question, “How does place inform us, and how do we inform place?” As viewers of this exhibition, we will recognize the interplay of landscape and culture among early American communities of Native Americans, pioneers, farmers, trappers, and cowboys. Furthermore, we will recognize similar exchanges between our contemporary communities and the landscapes of Utah.

The lessons in this school program packet aim to reinforce the themes of place, community, and identity that are so thoughtfully portrayed through People in a Hard Land: Iconic Images of the Southwest. It is our hope that students and educators who participate in this programming come away with a deeper reverence for place and an enhanced appreciation for the diverse landscapes that we call home.

Program Overview

Pre-Visit Lesson Plans in the Classroom
Each pre-visit lesson plan will provide students with an introductory understanding of Southwestern communities and an appreciation for the role place plays in shaping personal and collective identities, both then and now. An investigation of these themes will better prepare students for their visit to the Brigham Young University Museum of Art where they will participate in a guided exhibition tour of People in a Hard Land: Iconic Images of Life the Southwest and related art-making activity.

Guided Tour at the Museum of Art
As part of the 120-minute school program, students will participate in a 60-minute guided tour of People in a Hard Land: Iconic Images of Life in the Southwest. The tour will be interactive and inquiry based with an emphasis on the interplay between physical and cultural landscapes and communities in the American Southwest. Students will reflect on how these themes apply to their own experiences with place and identity.

Art-Making Activity at the Museum of Art
As part of the 120-minute school program, students will participate in a 60-minute art-making activity inspired by themes of place, identity, and community within People in a Hard Land: Iconic Images of Life in the Southwest.

Post-Visit Lessons Plan in the Classroom
Each post-visit lesson plan will review themes of place, identity, and community as experienced in the exhibition tour and art-making activity at the Museum of Art. Students will discuss the importance of respectfully engaging with their environment and will explore meaningful ways to interpret different landscapes through dance and art making.
Pre-Visit Lesson

Where I Am From

LEO SS O VE RV IE W

Students will view and discuss several paintings from People in a Hard Land: Iconic Images of the Southwest that feature different Southwest communities and their dwellings. They will identify what makes a home a “home,” and decide what objects, people, and spaces create “home” for them. Using a digital or film camera, students will take pictures of the objects, people, and spaces that are specific and significant to their concept of “home”; they will then assemble the photos into a collage. Students will also write a poem in the style of George Ella Lyon’s Where I Am From and incorporate text from their poem into their collage. They will recognize that even within one classroom community, there are many different and valid conceptualizations of “home.”

GRADE LEVEL

Upper Elementary, grades 4-6 (may be adapted for younger students)

TIME REQUIRED

Two 60-minute class periods

LESSON STEPS

Part 1: Observation, Reflection, and Discussion

1. Begin by asking students to name different types of structures that people call home (e.g. igloos, huts, houses, apartments, teepees). Show them images of Lazy Autumn by Maynard Dixon, Mormon Home by Maynard Dixon, and A Refreshing Respite from the Wagon Train by Minerva Teichert. You may want to ask them questions such as:

   • What kinds of structures do you recognize in these paintings?
   • Do any of these structures look like your home?
   • Which of these homes would you want to try out for a week?
   • Are these types of homes still used today?

   Explain that each of the communities in these paintings—the Pueblo Indians, the Mormon family, and the Pioneers—had a specific idea of what home was for them, whether it be a teepee, a house, or a covered wagon. Indicate that a home isn’t just defined as the physical structure that we inhabit but is also characterized by the people and objects within that space. Look at the three paintings again and ask the students to name some of the objects and people in the paintings that might also define home. Talk with the students about meaningful people, objects, and spaces in their homes and list those on the board.

2. Read Where I am From by George Ella Lyon. Explain that this poet defines her home by the objects, people, and memories of the place where she’s from. Introduce students to some of the new vocabulary words such as “Clorox” and “beets.” You may want to introduce actual clothespins or beets to the class to help them understand the new vocabulary.

Part 2: Creating and Sharing

Creating

1. Explain to students that they will create their own Where I Am From poem in the form of a photo collage. Begin by having students create a T-chart on a piece of paper titled “Objects” and “People.” Ask them to list several objects and people that are significant and specific to their homes. At the bottom of the T-chart, have students write, in full sentences, two or three memories they have of their homes.

2. As homework, ask students to take pictures of one object, one person, and one memory from their list. Suggest that to capture a memory, they can photograph the space where their memory took place. Encourage students to take photos of the same subject from several different perspectives (close up, far away, up above, etc.) to capture different textures and to create visual interest. You may want to give students their own disposable cameras or have them take pictures with their personal cameras/phones.

3. Develop/print each student’s photos in black and white. Explain to students that their images are monochromatic, instead of depicting their subject in many colors, their photographs depict their subject through various shades of
black (black, lighter black, grey, lighter grey, white). Ask students what moods or feelings their monochromatic photographs express.

4. Using a paintbrush and Modge Podge or other clear adhesive, have students collage their photos onto a piece of black card stock. Encourage them to fill their entire canvas with photos that show their object, person, and memory from several different angles. Students can layer their images, cut them up, place them upside down, etc.

5. Ask students to list three adjectives or descriptive phrases for the object, person, and memory they photographed. Using George Ella Lyon’s poem as an example, you may want to spend a few minutes talking about ways to use details, synonyms, and adjectives to paint a picture.

6. Have students write their own Where I Am From poem using the object, person, and memory from their photo collage and accompanying descriptors. Depending on the age of your students, you may want to create a template. In the first stanza, encourage students to describe their object (I am from clothespins), in the second stanza, their person (I am from Imogene), and in the third stanza, their memory (I am from those moments-snapped before I budded).

7. When their poems are complete, have students type up and print out two copies of the poem. Students can cut out words and phrases from one copy of the poem and glue the text onto their photo collage. The other copy of the poem can be glued in its entirety onto the back of the photo collage.

Sharing

1. Have students share their photo collages with the class or in small groups. Discuss the students’ various definitions of “home.” As a class, discuss the fact that members of one community can have many different conceptions of “home” that are equally valid and meaningful.

2. Display the collages in the classroom for everyone to enjoy.

EXTENSION, GRADES 7-12

After modeling the interview process and brainstorming interview questions, have students record and transcribe an interview with an older member of their family such as a grandfather or great aunt. Encourage students to ask the interviewee about their homeland, what they find meaningful about their home, etc. Students will create a poem by cutting out words and phrases from the interview and collaging them onto a map of their relative’s homeland. Students may also cut out pieces of the map itself to enhance the design and meaning of the collage.

ASSESSMENT

Students will be assessed on:

• Their ability to identify the various elements that make up a home
• Their ability to define and personalize the concept of home through photography
• Their ability to define vocabulary words from George Ella Lyon’s poem Where I Am From
• How deeply they delve into the concept of home through collage and creative writing
• Their ability to reflectively share their artistic process and intent with the class

UTAH STATE CORE CURRICULUM STANDARDS

Visual Arts (Grade 6) Rainbow Chart
• Create different designs using different monochromatic color schemes to explore color mood

Visual Arts (Grade 4) Rainbow Chart
• Practice making large and detailed texture in the foreground and less in the background

Social Studies (Grade 4) Utah Education Network
• Standard 2, Objective 1b: Explore points of view about life in Utah from a variety of cultural groups using primary source documents

Language Arts (Grade 6) Common Core: Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects
• Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration

Language Arts (Grade 5) Common Core: Language Standards
• Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies

Language Arts (Grade 4–5) Common Core: Writing Standards
• Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience

BOOK SOURCES

Pass the Poetry, Please! Lee Bennett Hopkins
When You’ve Made it Your Own: Teaching Poetry to Young People by Gregory A. Denman
Picture Yourself Writing Poetry: Using Photos to Inspire Writing by Laura Purdie Salas

INTERNET SOURCES

George Ella Lyon: http://www.georgeellalyon.com/
Pre-Visit Lesson

Sharing a Homeland

LESSON OVERVIEW
Students will view several Maynard Dixon portraits from People in a Hard Land: Iconic Images of Life in the Southwest and discuss the different communities of people who inhabited the early American Southwest. The class will acknowledge that there are students in their own classroom community who may have different cultural backgrounds and interests. Each student will then interview a classmate and create a portrait of his/her partner that highlights aspects of that person’s culture and interests. Students will discuss themes of identity and community and will learn that although various cultures differ in many ways, all people share a great deal in common.

GRADE LEVEL
Lower elementary, grades K-3
(may be adapted for older students)

TIME REQUIRED
60 minutes

LESSON STEPS

Part 1: Observation, Reflection, and Discussion
1. Show students several of the Maynard Dixon portraits from People in a Hard Land: Iconic Images of the Southwest. Explain that a portrait is a representation of a person, often in the form of a painting, drawing, or photograph. Ask students to name the details they see in the Dixon portraits such as a dusty cowboy hat or a wrinkled shawl. As a group, discuss the differences and similarities among the faces and clothing. You may want to ask questions such as:
   - What does their clothing tell us about where they live?
   - What does their clothing and hair tell us about their jobs? Their culture?
   - What do all of these people have in common? What are some differences?
   - Do you own any clothes or objects like the ones in the portraits?

2. Using the portraits, discuss the different communities of people that made up the early American West (e.g. pioneers, cowboys, farmers, Native Americans, Mestizos, etc.). Explain that although there were many differences among these groups, they all lived on the same land and participated in many of the same activities. As part of the human family, they had similar hopes, challenges, and feelings. Ask the class to name some different cultures within their own class and what interesting foods, music, and traditions those cultures bring to the classroom community. Write their responses on the board. Reiterate that although there are many different kinds of students in the classroom, everyone comes together to learn, make friends, and work hard.

Part 2: Creating and Sharing

Creating
1. Explain to the class that they will be creating a portrait of one of their classmates similar to the Maynard Dixon portraits viewed earlier in the lesson. Pair each student with a partner and explain that before they create their portrait, students will need to interview their partner to learn more about their culture and background. Model some simple interviewing techniques with the class and brainstorm interesting interview questions such as “Where are your ancestors or grandparents from?” “What languages do you speak at home?” “What is your favorite meal?” “What kind of music do you listen to?” “Where have you traveled in Utah, America, or the world?”

2. Give students 10-15 minutes to conduct their interviews. After each partner has been interviewed, explain that they will now create a portrait of their partner; the portraits will help everyone in the class learn more about their classmates. Encourage students to include clothing and objects in their portraits that represent their partner’s culture and interests. Go over some basic parameters for creating their portrait (e.g. head and shoulders only), and allow students some time to sketch out their ideas before they begin.

3. Have partners sit across the table, and give each a piece of stiff white paper and some oil pastels. Encourage students to use the oil pastels to draw their partner and any objects they would like to include in the portrait. Have a pile of local maps and maps of the country near the students so they can use them to compare their locations.

MATERIALS
- Three or four Maynard Dixon portraits of your choice (included in Appendix II of this packet)
- Maps
- Oil pastels/markers/colored pencils
- Stiff white paper
- Scissors
- Glue

available for the class to cut up and collage. Invite students to use maps of their partner’s neighborhood to create the clothing and hair for their portraits.

Sharing
1. When the portraits are completed, have the class discuss the similarities and differences among the portraits. Have student pairs present their portraits to the class and share what they learned about their partner. Encourage the rest of the class to share three things they like about the presenters’ portraits. Point out that although everyone has different hair and clothing, we all have similar desires to be loved, to love others, and to belong to a community.

2. Display the portraits in the classroom for everyone to enjoy.

EXTENSIONS, GRADES 7-12
Talk with students about the different cliques in school and discuss some of the physical symbols that identify each clique such as clothing, hairstyles, or possessions. Have students interview someone outside of their own group of friends as a means of understanding that person beyond superficial symbols. Students can then create a portrait of that person. Encourage them to incorporate the symbols from their respective clique as well as symbols that indicate a deeper understanding of who the sitter is and what’s important to him/her.

ASSESSMENT
Students will be assessed on:
• Their ability to define and identify a portrait
• Their understanding of communities and the similarities and differences within those communities
• How thoroughly they engage with the interview and art creation process
• Their ability to reflectively share their artistic process and intent with the class

UTAH STATE CORE CURRICULUM STANDARDS

Visual Arts (Kindergarten) Rainbow Chart
• Tell a story with artwork, and develop skills in social interactions

Visual Arts (Grade 1) Rainbow Chart
• Talk about your artwork and its meaning with another person

Social Studies (Grade 2) Utah Education Network
• Standard 1, Objective 1a: Explain the various cultural heritages with their community

Social Studies (Kindergarten) Utah Education Network
• Standard 1, Objective 1a: Describe and compare characteristics of self and others (e.g., differences in gender, height, language, beliefs, and color of skin, eyes, hair)

Social Studies (Grade 3) Utah Education Network
• Standard 2, Objective 1b: Describe how stories, folktales, music, and artistic creations serve as expressions of culture

Language Arts (Grades K-2) Common Core: Speaking and Listening Standards
• Participate in collaborative conversations with diverse partners about grade appropriate topics and texts with peers and adults in small and larger groups

Language Arts (Grade 3) Common Core: Speaking and Listening Standards
• Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace

BOOK SOURCES
Portraits by Claude Delafosse
Customs and Traditions by Bobbie Kalman
A Celebration of Customs and Rituals of the World by Robert R. Ingpen

INTERNET SOURCES
Nikki S. Lee: http://www.artnet.com/artist/nikki-s.-lee/
Collier Schorr: http://www.pbs.org/art21/artists/collier-schorr
Post-Visit Lesson

This Land Was Made for You and Me

LESSON OVERVIEW

Students will listen to Woody Guthrie’s folk song This Land Is Your Land and discuss the meaning of the song in conjunction with several artworks from People in a Hard Land: Iconic Images of Life in the Southwest. The class will identify ways that past and current communities have respectfully engaged with the land around them. Students will divide into small groups and identify one thing they can do to take care of the environment. They will then go outside and, using all natural materials, create an Earth art collage depicting how they will care for the environment.

GRADE LEVEL
Upper elementary, grades 4–6
(may be adapted for younger students)

TIME REQUIRED
60 minutes

LESSON STEPS

Part 1: Observation, Reflection, and Discussion

1. Play the audio recording of This Land Is Your Land to the class. Explain that this song was written in 1940 by Woody Guthrie and is one of America’s most famous folk songs. Give each student a copy of the lyrics to read as he/she listens to the song. Work with the students to make meaning of the lyrics. You may want to ask questions such as:
   - Why do you think Woody Guthrie wrote a song about land? Can you determine what country he’s singing about?
   - How do you think he feels about the land around him? Show me a lyric that supports your idea.
   - What do you think he means when he sings, “This land was made for you and me”?

2. Show students Plowing the Valley of the Salt Lake and Navajo Woman and Herd by Mahonri Young and Moving South and A Refreshing Respite from the Wagon Train by Minerva Teichert. Explain that these desert communities, like Woody Guthrie, loved the land they called home. Cowboys, Native Americans, pioneers, and farmers interacted with the land by using and making objects from the earth, farming, and taking care of the plants and animals that surrounded them. Have students identify how the figures in each painting are engaging with the land. Ask students how they can interact with the land around them (e.g. tend a garden, climb trees, swim in the ocean, plant a tree). Emphasize that because we live on the earth and benefit from its abundance, we have a responsibility to take care of it.

3. Divide the class into small groups and assign each group an element of nature (water, land, sky, etc.). Encourage each group to brainstorm different ways they can act as wise stewards of their element. Have a member from each group share their conclusions with the class. Write their ideas on the board. Make sure to address environmentally friendly practices such as recycling, conserving water, growing a garden, etc.

Part 2: Creating and Sharing

Creating

1. Suggest to the class that another way to respectfully engage with the earth is to create art with it. You may want to show them images from Earth artists such as Andy Goldsworthy (link included in the Internet Sources section of this packet) and point out the different natural materials these artists use to create their pieces. Explain to each group that they will be working together to make their own Earth art collage. Using natural materials, they will create a scene that depicts someone being a wise steward of the earth.

2. Have each small group brainstorm different scenes they might want to design. It’s important that they design a scene that is specific to their assigned element. For example, the group assigned “land” may want to depict someone planting a garden. Once they agree on a scene, have students sketch their idea onto a piece of paper. Make sure they indicate on their paper what natural materials they want to use for each part of the scene. This list is a loose guideline for students—it is fine if they change their minds about materials once they are outside and creating.

MATERIALS

• Audio recording of This Land Is Your Land by Woody Guthrie (link included in the Internet Sources section of this packet)
• Copies of This Land Is Your Land lyrics for each student (included in Appendix II of this packet)
• Reproductions of Plowing the Valley of the Salt Lake and Navajo Woman and Herd by Mahonri Young and Moving South and A Refreshing Respite from the Wagon Train by Minerva Teichert (included in Appendix II of this packet)
• Collection of natural materials such as rocks, leaves, sticks, etc.
• Images of artworks by Earth artists such as Andy Goldsworthy (link included in the Internet Sources section of this packet)
• Paper
• Pencils
3. Once each group is ready, take the class outside and assign them a small patch of land. Have several natural materials available for them to use, but also encourage students to scavenge for natural materials in their surroundings. Give each group an allotted amount of time to create their Earth art collage.

Sharing
1. Once students are finished, give each group a chance to explain their collage to the rest of the class. Ask students to identify what is occurring in their scene and why they chose those specific materials.
2. You may want to photograph their creations and hang the photographs in the classroom or put them in a scrapbook for the class to enjoy.

EXTENSIONS GRADES 7-12
Contemporary artist Jan Yeager collects artifacts from her surroundings and creates jewelry and sculpture using these discarded objects (link included in the Internet Sources section of this packet). Have students collect discarded objects from significant places in their homes, neighborhoods, and schools. Encourage students to consider the cultural significance of the objects they collected, and then have them repurpose these objects into jewelry or sculpture.

ASSESSMENT
Students will be assessed on:
• Their ability to identify the various ways that communities, past and present, respectfully engage with their environment
• How well they work with other students to answer the question, “How can we respect the environment?”
• How well they use natural materials to create an Earth art collage
• Their ability to reflectively share their artistic process and intent with the class

UTAH STATE CORE CURRICULUM STANDARDS
Visual Arts (Grade 5) Rainbow Chart
• Apply actual and implied textures in a collage
Visual Arts (Grade 4) Rainbow Chart
• Show respect for other points of view in critiques
Social Studies (Grade 4) Utah Education Network
• Standard 1, Objective 3b: Explain viewpoints regarding environmental issues
Language Arts (Grade 6) Common Core: Reading Standards for Literature 6-12
• Compare and contrast texts in different forms or genres in terms of their approaches to similar themes and topics
Language Arts (Grade 5) Common Core: Reading Standards for Literature K-5
• Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text

BOOK SOURCES
I Wonder Why There's a Hole in the Sky: And Other Questions about the Environment by Sean Callery
Common Ground: The Water, Earth, and Air We Share by Molly Bang
32 Ways to Change the World: We Are What We Do by Candlewick Press
Andy Goldsworthy: A Collaboration with Nature by Andy Goldsworthy

INTERNET SOURCES
This Land Is Your Land audio recording: http://www.youtube.com/watch?v=xa6JioRuS2aE
Post-Visit Lesson

On the Move

LESSON OVERVIEW

The class members will discuss different kinds of movement and observe several paintings from People in a Hard Land: Iconic Images of Life in the Southwest that depict a community of figures travelling together. The class will explore the various ways their bodies can interpret different elements of the paintings through movement. In the style of contemporary artist Tony Orrico, students will use their entire bodies to create colorful drawings inspired by the American Southwest paintings. They will also reflect on the importance of art and movement as powerful mediums of expression for individuals and communities.

GRADE LEVEL

Lower elementary, grades 1–3

(may be adapted for older students)

TIME REQUIRED

60 minutes

MATERIALS

• Reproductions of Mojave Desert and Merging of Spring and Winter by Maynard Dixon and Moving South by Minerva Teichert (included in Appendix II of this packet)

• Clips of contemporary artist Tony Orrico (included in the Internet Sources section of this lesson)

• Large sheets of white butcher paper

• Markers, crayons, paints and/or oil pastels in bright colors

• Paintbrushes (if using paint)

LESSON STEPS

Part 1: Observation, Reflection, and Discussion

1. Gather students in the center of the room (you may want to create a large space for students to move around by pushing desks to the side and back of the classroom). Ask students if they have ever had to move to a different neighborhood, city, state, or country. Discuss what that experience was like for them. Show the class Mojave Desert and Merging of Spring and Winter by Maynard Dixon and Moving South by Minerva Teichert, each of which show the process of people travelling together. You may want to ask questions such as:

   • Where do you think they are moving? How can you tell?

   • How do you think they feel about moving? How do you feel about moving?

   • How are they moving? On foot? On horseback? On a wagon?

   • Do you think it is better to travel alone or with a group of people? Why?

2. Explain to students that even if they aren’t moving to a different neighborhood, city, state, or country, they still use their bodies to travel every day. They travel to school together on the bus, travel to the store with their families, or travel from the kitchen to the bedroom with their siblings. As a class, brainstorm different ways students can move together from one location to another. Lead students around the room using some of the movements they’ve discussed such as hopping, slithering, crawling, or stomping.Acknowledge that the class is moving together as a group, but all of the movements within the group are unique and varied.

3. Bring the class back to the center and have them look at the paintings again. Ask the class to demonstrate how they would move their bodies like the figures and objects in the painting. You may want to ask questions such as:

   • How would you move if you were a cowboy/girl riding a horse? A pioneer on a wagon?

   • How would you move if you were a fluffy cloud floating in the sky?

   • How would you move if you were a tree swaying in the breeze or a mountain hit by an earthquake?

Part 2: Creating and Sharing

Creating

1. Explain to students that they will work together to create a mural, or work of art executed on a wall, using the movements of their body. You may want to show them a clip of contemporary artist Tony Orrico using his entire body to create art (see Internet Sources at the end of this lesson) and talk about the different movements he makes to create various lines on the paper.

2. Hang one large sheet of butcher paper along each wall of your classroom or other large room such as a gym, allowing each student his/her own space on the paper to draw. Have buckets of markers/crayons/oil pastels/paint placed near the butcher paper for easy access. With art tools in hand, ask students to move...
their arms and bodies like the people, landscape, and animals in the paintings. Call out phrases such as, “Move your body like a fluffy cloud floating in the sky,” or “Move your arms like a slow flowing river,” or “Use your legs to gallop like a horse.” You may even want to incorporate some emotion-based prompts such as, “Move your body like you are sad to leave your homeland,” or “Move your body like you are excited for a new adventure.” Make sure students keep their art tools connected to the paper the entire time they’re moving their bodies. Encourage them to use different colors and different mediums throughout the activity.

Sharing
1. When the exercise is over, have students walk around the room and look at the different markings made by their classmates. Point out that the completed artworks are a community effort, made by the individual movements of each member. Students may want to guess which strokes represent a cloud moving through the sky, a slow moving river, etc.
2. As a class, discuss the ways that visual art and movement are powerful mediums for expressing ideas and processing the world around us.
3. The large sheets of butcher paper can be displayed in the classroom for everyone to enjoy.

EXTENSIONS (7-12TH GRADE)
Many of the works in the exhibition focus on solitary journeys taken through the West. For example, Maynard Dixon’s Mojave Desert depicts a covered wagon train dwarfed by the immense clouds and expansive desert—the uncharted land is both exhilarating and intimidating. Middle school and high school students can relate to this feeling, as many are dealing with seemingly insurmountable troubles emotionally, financially, socially, etc. Have students create a visual representation of their journey through middle school/high school. Their representation can resemble a map with pathways, goals, milestones, the destinations they want to reach, and the struggles they have getting there. Combine the maps to create a giant wall collage and explain that although each student has to travel his or her own journey, each belongs to a larger community of students and teachers that can provide support and friendship.

ASSESSMENT
Students will be assessed on:
• Their ability to recognize and discuss different types of travel in the American Southwest paintings
• Their ability to brainstorm different kinds of movements and express those movements with their bodies
• How thoroughly they engage with the movement and visual art elements of the lesson
• How well they understand the influence of visual arts and dance on artistic creation

UTAH STATE CORE CURRICULUM STANDARDS
Visual Arts (Grade 2) Rainbow Chart
• Create a group mural using a variety of line pattern
Visual Arts (Grade 3) Rainbow Chart
• Use self-expressionism to create an abstract painting
Social Studies (Kindergarten) Utah Education Network
• Standard 3, Objective 1b: Identify and describe physical features (e.g. mountain/hill, lake/ocean, river, road/highway)
Social Studies (Grade 1) Utah Education Network
• Standard 2, Objective 1c: Participate in a group activity modeling appropriate group behavior
Language Arts (Grade 3) Common Core: Reading Standards for Informational Text
• Ask and answer questions to demonstrate understanding of a text (i.e. painting), referring explicitly to the text as the basis for the answers

BOOK SOURCES
101 Dance Ideas: Ages 5-11 by Cush Jumbo
Playdancing: Discovering and Developing Creativity in Young Children by Diane Lynch-Fraser
Moving House by Mark Siegal

INTERNET SOURCES
Tony Orrico:
http://www.youtube.com/watch?v=7vldw0q3k88
http://www.tonyorrico.com/PENWALD_DRAWINGS.html
http://www.youtube.com/watch?v=3B5giLVQBkQ
Glossary

Collage: A form of art in which various materials such as paper, fabric, or photographs are arranged in a composition.

Covered Wagon: A horse-drawn wagon topped with a canvas cover used to transport pioneers to the American West.

Earth Artist: An artist who uses primarily natural materials from the environment to create his/her art.

Folk Song: A song that is traditionally sung by the people of a certain region and handed down through generations.

Mestizo: A term that refers to a person of mixed ancestry, primarily European and Latin American.

Monochromatic: Having only one color.

Mural: A large painting or other art medium applied directly to a wall.

Perspective: The angle from which a photographer frames his/her subject.

Portrait: A representation of a person in a medium such as painting or photography.

Tee Pee: A cone shaped tent used as a dwelling for some Native American tribes.

This Land Is Your Land

words and music by Woody Guthrie

Chorus:

This land is your land, this land is my land
From California, to the New York Island
From the redwood forest, to the Gulf stream waters
This land was made for you and me

As I was walking a ribbon of highway
I saw above me an endless skyway
I saw below me a golden valley
This land was made for you and me

Chorus

I’ve roamed and rambled and I’ve followed my footsteps
To the sparkling sands of her diamond deserts
And all around me a voice was sounding
This land was made for you and me

Chorus

The sun comes shining as I was strolling
The wheat fields waving and the dust clouds rolling
The fog was lifting a voice come chanting
This land was made for you and me

Chorus

As I was walkin’ - I saw a sign there
And that sign said - no tress passin’
But on the other side ... it didn’t say nothin’!
Now that side was made for you and me!

Chorus

In the squares of the city - In the shadow of the steeple
Near the relief office - I see my people
And some are grumblin’ and some are wonderin’
If this land’s still made for you and me.

Chorus (x2)


Where I’m From

by George Ella Lyons

I am from clothespins, from Clorox, and carbon-tetrachloride.
I am from the dirt under the back porch (Black, glistening, it tasted like beets).
I am from the forsythia bush, the Dutch elm whose long-gone limbs I remember as if they were my own.

I’m from fudge and eyeglasses, from Imogene and Alafair.
I’m from the know-it-alls and the pass-it-ons, from perk up and pipe down.
I’m from he restor eth my soul with a cottonball lamb and ten verses I can say myself.

I’m from Artemus and Billie’s Branch, fried corn and strong coffee.
From the finger my grandfather lost to the auger
The eye my father shut to keep his sight.
Under my bed was a dress box spilling old pictures, a sift of lost faces to drift beneath my dreams.

I am from those moments - snapped before I budded - leaf-fall from the family tree.


Minerva Teichert (1888–1976), Moving South, 1949, oil on canvas, Brigham Young University Museum of Art, Gift of Herald R. Clark.

Maynard Dixon (1875–1946), Merging of Spring and Winter, 1930, oil on canvas, Brigham Young University Museum of Art, Gift of Herald R. Clark.

Mahonri M. Young (1877–1957), Plowing the Valley of the Great Salt, ca. 1930, oil on canvas, 28 1/4 x 72 1/8 inches. Brigham Young University Museum of Art, Purchase/gift of Mahonri M. Young Estate, 1959.

Mahonri Mackintosh Young (1877–1957), Navajo Woman and Herd, Undated (c. 1924–30), oil on artist board, Brigham Young University Museum of Art, Purchase/gift of Mahonri M. Young Estate.
Maynard Dixon (1875–1946), Levi Walker, 1933, oil on canvasboard, Brigham Young University Museum of Art, Gift of Herald R. Clark

Maynard Dixon (1875–1946), Antonio Mebbl, 1935, oil on canvasboard, Brigham Young University Museum of Art, Gift of Herald R. Clark

Maynard Dixon (1875–1946), Mexican Girl, 1939, oil on canvas, Brigham Young University Museum of Art, Gift of Herald R. Clark

Maynard Dixon (1875–1946), Old Bill at Lone Pine, 1929, oil on canvasboard, Brigham Young University Museum of Art, Gift of Herald R. Clark

Maynard Dixon (1875–1946), Washala Hopi Woman of Walpi, Arizona, 1923, oil on canvas, Brigham Young University Museum of Art, Gift of Herald R. Clark

Maynard Dixon (1875–1946), Val Tolts, 1933, oil on canvasboard, 19 5/4 x 16 inches, Brigham Young University Museum of Art, Gift of Herald R. Clark, 3372

Maynard Dixon (1875–1946), Young Walton Schromov, Arizona, 1933, oil on canvasboard, Brigham Young University Museum of Art, Gift of Herald R. Clark

Maynard Dixon (1875–1946), Old Man and Young Woman of Walpi, Arizona, 1923, oil on canvas, Brigham Young University Museum of Art, Gift of Herald R. Clark