Shaping Our America
Shaping America:
Selected Works from the permanent collection of American Art

School Program Packet K-12

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Letter to the Educator

Shaping Our America

Shaping America: Selected Works from the Permanent Collection of American Art

Welcome to the Brigham Young University Museum of Art (MOA)! The MOA is excited to announce a new education program for the K-12 community: Shaping Our America.

Shaping Our America is an education program designed to engage elementary and secondary students in the history and development of our great United States via a guided exhibition tour and hands-on art making. Shaping Our America uses the visual arts to help students and educators learn more about the diverse peoples and cultures who form our national community. The ultimate aim of Shaping Our America is to use the visual arts to help nurture an informed, visually literate, and culturally sensitive generation of young people.

Shaping Our America is a cross-curricular program that incorporates Utah State Core Curriculum Standards in visual arts, social studies, and language arts. Museum and classroom activities will implement writing, discussion, music, and art making to enhance visual arts learning while exploring themes of civic responsibility, environment, cross-cultural exchange, and equality. Shaping Our America will be offered through 2018 in conjunction with the exhibition Shaping America: Selected Works from the Permanent Collection of American Art, providing teachers with a consistent yet versatile program in which to participate for the next five years.

Shaping Our America includes a School Program Packet containing lesson plan ideas, discussion questions, images, and in-depth information about the pieces in the show. The packet can be used before or after the museum visit as a supplement to the MOA experience. Teachers may use the packet 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

P.S. Please see the Nuts 'n' Bolts section of this packet if you would like more information about participating in the Shaping Our America program.
Nuts ‘n’ Bolts

Shaping Our America

Shaping America: Selected Works from the Permanent Collection of American Art

Museum Hours

Monday, Saturday: 10:00 a.m. – 6:00 p.m.
Tuesday, Wednesday, Thursday, Friday: 10:00 a.m. – 9:00 p.m.
Closed Sunday

Contact Information

• Information Desk: 801-422-8287
• School Program Scheduling: 801-422-5323
• Website: moa.byu.edu

Registration Information

Please register by emailing krisanne_hastings@byu.edu or calling 801-422-5323.

• The 120-minute school program includes a 60-minute interactive exhibition tour and 60-minute hands-on art activity. Also provided is a school program packet with lesson plan ideas, discussion questions, images, and in-depth information about the show. The program and packet are free of charge.
• School programs are conducted during regular museum hours with sessions beginning at 10:00 a.m. and 12:30 p.m. on Monday, Wednesday, Friday; also 12:30 p.m. on Tuesday and Thursday. Sessions last 120 minutes 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.

Exhibition Dates

• Shaping America: Selected Works from the Permanent Collection of American Art will be on view March 22, 2013 through March 2018

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!
Shaping Our America

Shaping America: Selections from the Permanent Collection of American Art

“Teach young people early on that in diversity there is beauty and there is strength.”
—Maya Angelou

“This is America . . . a brilliant diversity spread like stars, like a thousand points of light in a broad and peaceful sky.”
—George H.W. Bush

A stately sentinel composed of wool blankets arrests visitors with its presence as they enter the final gallery of Shaping America: Selections from the Permanent Collection of American Art. Contemporary artist Marie Watt gathered the tower’s blankets from members of the local community and stacked them into a vibrant and variegated totem pole. Stories recounting the blankets’ origins adorn the cream colored tags tied to the fringes of each donation. These blanket towers, placed in museums and galleries across the nation, represent the best of what defines our great United States: community, storytelling, tradition, innovation, and cultural diversity.

Since the first European colonizers set foot on American soil, this country’s citizens have been navigating—with heart breaking failure and thunderous success—paths towards greater social cohesion. The result is a nation more complex and dynamic than any other in the world. Each of us—artists and art appreciators, teachers and students, explorers and scientists—try to articulate the power of this multicultural American identity through our paintings, our lectures, our writings, and our debates.

Shaping America contributes to this ongoing dialogue with its works of American art that speak to the experiences of our country’s people: Native Americans, European Americans, Latin Americans, and African Americans to name a few. Each work, like each blanket in Watt’s totem towers, tells a story of origin, struggle, compromise, and accord within the American landscape. By the end of the exhibition we understand, to some degree, the imperative role each of us has played in shaping this our nation.

The materials in this School Program Packet aim to supplement the themes portrayed in Shaping America so as to encourage discussion both within and without the museum walls. It is our hope that students and educators who participate in this programming come away with a deeper understanding of our shared history and an enhanced appreciation for the varied peoples and cultures who have contributed to the grand and complex America we know today.
Program Overview

*Shaping Our America*

*Shaping America: Selections from the Permanent Collection of American Art*

**The School Program Packet**

The School Program Packet acts as a supplement to the *Shaping Our America* guided tour and art-making activity held at the Brigham Young University Museum of Art. The School Program Packet includes four main sections based on the program’s central themes: Engagement, Environment, Exchange, and Equality. Each themed section includes an introduction to the main theme, four images from the exhibition, background information about the artworks, discussion questions (labeled “Discuss”), lesson prompts for grades K–2, 3–6, 7–9 and 10–12 (labeled “Create”), and resources for further study (labeled “Expand”). Educators are free to select which materials in the packet will best meet the needs of their classes and may choose to implement activities before and/or after their museum visit.

**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 *Shaping America: Selections from the Permanent Collection of American Art*. The tour will be inquiry based with an emphasis on civic responsibility, environmental awareness, cross-cultural exchange, and civil rights.

**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 the central themes of the *Shaping Our America* program while exploring the rich contributions that each individual student makes to his or her national community.
As citizens of the United States, we each have a responsibility to contribute to the political health and social wellbeing of our country. Engagement comes in many forms including exercising our voting rights, volunteering for service organizations, or simply being kind to our neighbors. What can we each do to serve the social and political needs of our country?
Discuss
This painting is called Subway Scene, and it was painted by an artist named Julian Joseph. Can you tell me about the people in this painting? What do they look like? What are they wearing? A subway is an underground train that takes people to different places, just like a car, airplane, or regular train. Where do you think these people are going? There are many different kinds of people that ride the subway: old, young, male, female, tall, short, black, and white. What different kinds of people do you see in your school or neighborhood?

Create
Have students consider the diversity in their communities. You may want to refer to the discussion questions above to begin your dialogue or read one of the stories in the Expand section of the lesson plan. Encourage students to think of the many unique qualities that describe the people that they know and list them on the board. After some discussion, give students the task of photographing people to different places, just like a car, airplane, or regular train. Where do you think these people are going? There are many different kinds of people that ride the subway: old, young, male, female, tall, short, black, and white. What different kinds of people do you see in your school or neighborhood?

Utah Core Curriculum Standards

Common Core: Social Studies (Standard I, Culture) – Kindergarten
- Describe and compare characteristics of self and others (e.g., differences in gender, height, language, beliefs, and color of skin, eyes, hair).
- Demonstrate respect for each individual.

Common Core: Social Studies (Standard I, Culture) – Grade 1
- Recognize differences within their school and neighborhood.
- Recognize and demonstrate respect for the differences within one’s community (e.g., play, associations, activities, friendships).

Common Core: Social Studies (Standard I, Culture) – Grade 2
- Explain the various cultural heritages within their community.

Common Core: Language Arts – Speaking and Listening (Standard II, Presentation of Knowledge and Ideas) – Grades K-1
- Describe familiar people, places things, and events with relevant details, expressing ideas and feelings clearly.
- Add drawings or other visual displays to descriptions when appropriate to provide additional detail.

Grades K-2

Text Panel
Julian Joseph portrays the subterranean world of the New York subway where people of mixed classes, races, and ethnicities sit side by side. Their detached engagement suggests the impossibility of their social interaction in above-ground New York City in 1947, the year Joseph painted the piece. The black man in middle-class dress, for instance, could only reside in Harlem. Together, the middle-class white woman, the black man, and the white working class man, likely of immigrant stock, represent the diverse population of 1940s New York.

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Discuss
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Create
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At the turn of the 20th century, there was a widespread fervor in the United States for collecting Native American art, which by then could be purchased in department stores and other venues across the country. Wealthy collectors created “Indian Corners” in their homes to display their purchases. We have simulated such a display here. In an age of consumerism and the blurring of boundaries between art and craft, the Indian Craze served the needs of both Euro-American collectors and native artisans. Tribal peoples gained income when they produced hand-crafted arts for sale, and white purchasers could use the pieces they bought in conspicuous displays of their ability to consume.

**Utah Core Curriculum Standards**

**Common Core: Social Studies (Standard II, Culture in the Community) – Grade 3**
- Describe how stories, folktales, music, and artistic creations serve as expressions of culture.
- Analyze how these cultures (early indigenous people) changed with the arrival of people from Europe, and how the cultures of the Europeans changed.

**Discuss**

Introduce students to the objects from the Indian Craze Corner. Who do you think made these objects? What do you think each of these objects was used for? Explain to the students that European Americans collected these objects created by Native Americans and displayed the objects in their homes. They didn’t use the objects for any utilitarian purpose like the Native Americans did but instead displayed the objects to beautify their surroundings. Ask the students if they have any special collections. Do they collect stamps, rocks, or toys? You may want to discuss how objects that are part of a collection may not be used for their original purpose. For example, you probably wouldn’t use your stamp collection to mail a letter to a friend.

**Create**

Have students create a class collection. As a class, brainstorm some ideas for the kind of collection they would want to curate. Do they want it to consist of things found in their classroom, homes, or neighborhood? How will they arrange it? Once the collection has been decided upon, have each student bring in something to contribute to the collection. Encourage students to create a title card that displays their name and the title of their object. Have the students write a short statement about the importance of their contribution to the collection and some background information about the piece. Conclude by discussing with students how their objects have taken on a different meaning by being part of a collection. Are they more important to the students now that they are displayed?
Utah Core Curriculum Standards

Common Core: Visual Arts – 3-D Design/Fine Crafts (Standard I, Making) – Grades 7-9
- Create 3-D designs that effectively communicate subject matter, metaphor, themes, symbols, or individually conceived content.

Common Core: Visual Arts – 3-D Design/Fine Crafts (Standard II, Perceiving) – Grades 7-9
- Examine the functions of 3-D designs.
- Interpret 3-D designs.

Common Core: Visual Arts – 3-D Design/Fine Crafts (Standard III) – Grades 7-9
- Create divergent, novel, or individually inspired applications of 3-D design media or art elements and principles that express content.

Common Core: Language Arts – Speaking and Listening (Standard II, Presentation of Knowledge and Ideas) – Grades 7-9
- Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

Common Core: Language Arts – Writing (Standard III, Research to Build and Present Knowledge) – Grades 7-9
- Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

Discuss

Valerie’s Atkisson’s piece Hanging Family History is a tangible, organic display of her heritage. Its structure is beautiful and holds significant personal import to the artist—it contextualizes her within her lineage. Why would Atkisson want to display her heritage in a 3-D work as opposed to a traditional 2-D family tree or a pedigree chart? Does displaying the information in 3-D change the meaning or perception the artist and the viewer have about the content? For a genealogist, would this be a more or less useful way to understand Atkisson’s pedigree chart? Is the artwork more about accuracy and facts or an overall feeling or idea?

Create

Have the students contextualize themselves within a greater community or space such as their family, social group, school, environment, neighborhood, or even the world. Lead the students in creating a 3-D representation of themselves within this broader context. For example, a student could study data about his or her own eating habits compared to the rest of the world and then create a 3-D chart representing what he or she eats in relation to several different populations. Finally, have the students reflect on their 3-D sculpture or installation with the rest of the class. If there is enough space, have the students display their works in the classroom.

GRADES 7-9

Text Panel
“...the family history work has been the metaphor through which I communicate that.”

—Valerie Atkisson

Contemporary Utah artist Valerie Atkisson has exhibited her family history-based art in many venues, including art galleries in New York City. In this hanging, cascading sculpture, each triangular piece of rice paper has a name, beginning with Atkisson’s own name at the top and continuing through 2,000 years of her ancestry. This piece inspires us to imagine the unique shapes of our own multi-generational, cross-cultural, and transnational lineages.
Utah Core Curriculum Standards

Common Core: Social Studies – World Civilizations (Standard I, Early Contributions) – Grades 10-12
- Investigate the technological advancements and writing systems that developed in early river valley cultures.

Common Core: Social Studies – U. S. Government and Citizenship (Standard III, Distribution of Power) – Grade 12
- Assess the unique relationship between the sovereign American Indian nations and the United States government.

Common Core: Visual Arts – Photography (Standard III, Expressing)
- Create photography that effectively communicates subject matter, metaphor, themes, symbols, or individually conceived content.
- Create divergent, novel, or individually inspired applications of photo media or art elements and principles that express content.

Common Core: Visual Arts – Photography (Standard IV, Contextualizing)
- Evaluate own relationship with photography from various periods in history.

Discuss

Have the students study Marie Watt’s blanket tower. What cultures influenced Watt to create this piece? Is it obvious by just looking at it? Explain that the tower references both her Seneca Tribe heritage and her cowboy heritage. The blankets are stacked like a totem pole but also reference other tall objects such as the skyscrapers dotting the New York City skyline. Ask the students how they think the Seneca tribe used blankets in their culture. Explain that they gave blankets as gifts to tribe members in attendance at important ceremonies such as births and weddings. Do we have similar traditions with blankets in our culture? Ask the students if they have blankets that have been passed down through generations, if they had a baby blanket, etc. What feelings do both cultures seem to have about blankets?

Create

Encourage students to consider traditional Seneca Indian objects as well as contemporary American objects. What similarities or differences are there in Native American lifestyles of years past and our contemporary lives? How are our living spaces, food, communication, and rituals similar or different? Have students study a specific aspect of daily life for both Seneca Indians of the 19th and 20th centuries and their own culture. Have the students pick an object from either culture that they think is significant or interesting. Then have the students research the equivalent of the object in the other culture. For example, Seneca Indians used baskets to house food and carry objects. The contemporary equivalent of this would be a purse, box, or bag. Then have the students photograph their chosen objects in an interesting way. For example, the student could photograph a basket holding a cell phone, alluding to both the traditional and contemporary uses of the objects. Have the students share their photographs with the class, and discuss their discoveries about both cultures.

Text Panel

Marie Watt’s mother is Native American from the Seneca Nation and her father was raised on a Wyoming ranch. She calls herself “half Indian, half cowboy.” Her tower recalls totem poles from the American Northwest and the association of Native Americans with blankets. It also reminds us of linen closets and our personal connections with blankets. Several blankets in this tower were donated by members of our local community, with attached tags recording their personal “blanket stories.” Native peoples give blankets for special occasions and rites of passage—a joy and privilege for both the giver and the receiver.
Intro
America is a country that boasts rich environmental resources and incredible natural diversity—from the desert lands of Utah to the swampy jungles of Florida to the lush foliage of the Pacific Northwest. What are our responsibilities as stewards of this land? How can we enjoy its fruits while still protecting it for generations to come?
Asher Brown Durand (1796-1886), Landscape, 1866, oil on canvas

GRADES K-2

Text Panel

Like the other landscape paintings exhibited here, this idyllic pastoral scene was painted in the years surrounding the Civil War. Asher B. Durand painted this work after the war had ended, appropriately showing the small human figure and contented cows at peace with the land. The conventions of Italianate landscapes—framing trees, sunlit middle ground, and distant mountains—Europeanize the American scene.

Utah Core Curriculum Standards

Common Core: Social Studies (Standard III, Geography) – Kindergarten
- Identify and describe physical features (e.g., mountain/hill, lake/ocean, river, road/highway).

Common Core: Science (Standard IV, Life Science) – Grades K-2
- Construct questions, give reasons, and share findings about all living things.
- Identify major parts of plants (e.g., roots, stem, leaf, flower, trunk, branches).

Common Core: Language Arts – Writing (Standard III, Research to Build and Present Knowledge) – Grades K-2
- With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

Common Core: Language Arts – Speaking and Listening (Standard II, Presentation of Knowledge and Ideas) – Grades K-1
- Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.
- Add drawings or other visual displays to descriptions when appropriate to provide additional detail.

Discuss

Have students look closely at Landscape. What plants do they see? Have they seen any of these plants in real life? Show some images of local plants and talk about where these plants might be found. Explain that these plants grow well in Utah because they thrive in a desert environment. You may want to talk about the different elements of a desert climate (sand, heat, cacti, etc.) and show the students some pictures of different desert landscapes in Utah such as Arches National Park. Ask the students if any of these desert plants live in their own neighborhood. Have the students go home and draw two or three different plants they see around their house. When students return the following day, have them share their findings with the rest of the class. As a class, see if they can identify the plants their classmates drew.

Create

As a class, pick a plant to cultivate over the next month, starting with a seed if possible. Talk about the things plants need to thrive such as water and sunlight, and have students care for the plant. While the plant is growing, identify the major parts of the plant such as the stem and leaves. Every few days have students document the changes in the plant, and hold class discussions about the students’ observations. Depending on their ages, have students write out the changes and/or draw or paint what the plant looks like on a certain day. Encourage students to label the major parts of the plant on their drawings. At the end of the month, students can display their artwork chronologically on the wall of the classroom so that they can concretely see how the plant has changed over time based on their own observational drawings.

Expand

And the Good Brown Earth by Kathy Henderson
Planting a Rainbow by Lois Ehlert
The Tiny Seed by Eric Carle
Flowers, Trees, and Other Plants by John Stidworthy
“There is one season when the American forest surpasses all the world in gorgeousness—that is the autumnal.”

—Thomas Cole

Sanford R. Gifford (1823-1880), Lake Scene, 1866, oil on canvas, gift of Mr. and Mrs. O. Leslie Stone.

**GRADERS 3-6**

**Text Panel**

“There is one season when the American forest surpasses all the world in gorgeousness—that is the autumnal.”

—Thomas Cole

Sanford R. Gifford, an American patriot who served in the Union Army, also travelled abroad and studied landscape painting in Italy. In this autumnal scene, he employs European landscape principles to create a harmony between man and nature in the post-Civil War American wilderness.

**Utah Core Curriculum Standards**

**Common Core: Social Studies (Standard I, Geography) – Grade 3**

- Identify the geographic features common to areas where human settlements exist.
- Describe the major world ecosystems (i.e. desert, plain, tropic, tundra, grassland, mountain, forest, wetland).
- Identify important natural resources of world ecosystems.
- Identify ways people use the physical environment (e.g., agriculture, recreation, energy, industry).

**Common Core: Social Studies (Standard IV, Change in the 19th Century) – Grade 5**

- Describe the impact of physical geography on the cultures of the northern and southern regions (e.g. industrial resources, agriculture, climate).

**Common Core: Visual Arts (Standard IV, Contextualizing) – Grade 4**

- Describe the effects that location and the availability of materials have had on buildings, folk arts, and crafts of the state’s cultures.
- Explain how scientific information can be communicated by visual art.

**Common Core: Language Arts – Writing (Research to Build and Present Knowledge) – Grades 3-6**

- Conduct short research projects that build knowledge through investigation of different aspects of a topic.

**Discuss**

Have the students point out the different geographic features in Lake Scene, such as mountains, trees, rocks, rivers, etc. Ask the students how they would feel if they were inside of the painting. Would they be hot and sweaty, or cold and shivering? Would they wear sandals or boots? What kinds of animals would they expect to find in this painting? If they could only survive off of the land, what would they eat? What would they use for shelter? You may want to provide a worksheet with some questions for them to answer individually or in small groups. You may want to introduce or review the concept of an ecosystem with the class.

**Create**

Have the students create a 3-D diorama based off of one of the major world ecosystems (desert, plains, tropics, etc.). Encourage students to choose an ecosystem, and then research the geography, animals, and people of the system they’ve chosen. Have the students first create the geographic features of their ecosystem in their diorama. Encourage them to use a variety of materials, and actual plants, rocks, etc. if possible. After they have created the land, have the students add the animals and people. You may want to reuse the worksheet from the discussion to help students brainstorm how their people will live off of the land, what they will wear, etc. After their dioramas are completed, encourage the students to make up a story about the people living in the constructed environment. Once complete, students can share their ecosystems and stories with the class.

**Expand**

Ecosystems: [http://www.fi.edu/tfi/units/life/habitat/](http://www.fi.edu/tfi/units/life/habitat/)


Utah Core Curriculum Standards

Common Core: Science (Standard V, Classification) – Grade 7
- Develop a classification system based on observed structural characteristics.
- Recognize that classification is a tool made by science to describe perceived patterns in nature.
- Use a classification key or field guide to identify organisms.

Common Core: Science (Standard II, Use of Energy) – Grade 8
- Research multiple ways that different scientists have investigated the same ecosystem.

Common Core: Visual Arts – Printmaking (Standard III, Meaning) – Grade 9
- Create prints that effectively communicate subject matter, metaphor, themes, symbols, or individually conceived content.

Discuss
Have the students look closely at Fallen Monarchs. Do they recognize any of the trees or plants in the painting? What animals might live in this forest? What makes you say that? Baker painstakingly painted the tiniest details of this forest scene. Have the students brainstorm various plants and animals that reside in their community. They may know the names of some of the plants and animals around them, such as the flowers in their home garden.

Create
Go on a field trip to a natural location in the neighborhood such as a forest, park, or community garden. Provide students with a flora and fauna identification book, and encourage them to identify as many plants and animals as possible. Have students collect samplings of different plants (such as leaves that have fallen to the ground) and animals (such as a snail shell) to use for their art project back in the classroom. When you return to the school, encourage students to use their natural specimens to create a print. For example, students can use leaves to stamp directly onto a piece of paper or they can carve a snail shell design into a woodblock which they can then use to make prints on a piece of cloth. Students can identify the plants and animals that inspired their piece by writing a brief artist’s statement.

Text Panel
In this painting of a slice of nature, William Bliss Baker draws us into a primeval forest with no sign of human intrusion. Trained in earlier traditions than impressionism, Baker’s work recalls similar paintings by the Hudson River School of landscape painters. Long a favorite of museum visitors, Fallen Monarchs resonates with a quiet beauty. Some consider it to be the masterpiece of the young Baker, who died in his twenties.
Frederic Edwin Church (1826-1900), View of the Hudson River Valley from Olana, 1867, oil on canvas.

**GRADES 10-12**

**Text Panel**

“The river scenery of the United States is a rich and boundless theme. The Hudson for natural magnificence is unsurpassed.”

—Thomas Cole

Fredrick Edwin Church painted this panoramic vista from his ornate home overlooking the Hudson River. After his extensive travels, Church, like his teacher Thomas Cole, found the American scenery to surpass anything he had seen elsewhere. He used European painting conventions of framing trees, waterways, and distant mountains to capture the beauty of his native land.

**Utah Core Curriculum Standards**

**Common Core: Science (Standard I, Biology) – Grades 9-12**
- Describe how interactions among organisms and their environment help shape ecosystems.

**Common Core: Visual Arts – Photography (Standard I, Making) – Grades 9-12**
- Experience and control a variety of photo media including current arts-related technologies.
- Select and analyze the expressive potential of photo media, techniques, and processes.

**Common Core: Language Arts (Standard II, Presentation of Knowledge and Ideas) – Grades 9-12**
- Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understandings of findings, reasoning, and evidence and to add interest.

**Discuss**

Have students examine *View of the Hudson River Valley from Olana*. How has the American landscape changed over time? When Frederic Edwin Church painted this landscape, people were pioneers on a wild frontier. Now America has been thoroughly explored and tamed. Do we have a contemporary wild frontier? With advances such as the internet and cell phones, do we exist and communicate more in a virtual or tangible space? Have the students roughly calculate how many hours they spend sleeping, on a technological device, and physically interacting with their surroundings. Could the internet be our wild West?

**Create**

Discuss ideas of virtual versus real landscapes with the class. Ask students how often they engage in social media platforms such as Facebook, Instagram, and Twitter as opposed to spending time outside in nature. Have they created a world for themselves online? Do they see more pictures of nature on Instagram and Facebook than they actually engage with physically? Have students use an artistic medium to record their engagement with a virtual landscape such as Facebook. For example, they may track their social media usage by creating an infographic or record their virtual and physical landscapes through a comparison drawing or photographs.

**Expand**


From the arrival of the first European colonizers, America has been a nation of immigrants. People from around the globe have come to this country seeking economic, employment, and educational opportunities. As a result, America has become home to many races, nationalities, cultures, and beliefs. How have the traditions and practices of your family and ancestors contributed to our country’s diversity?
MINNERVA TECTHER (1888–1976), Broncho Dance, 1950, oil on canvas, gift of Amy T. Barker.

GRADES K-2

Text Panel

In this imaginative painting, Minerva Teichert portrays Native American women wearing horse tails as they simulate the bucking and running of unbroken horses. Growing up in Idaho, Teichert lived next to the Shoshone and Bannock tribes of the Fort Hall Reservation. Broncho Dance is inspired by her personal observations, contemporary romantic sentiments about the American Indian as a dying race, and theatrical representations of Indians in the cinema.

Utah Core Curriculum Standards

Common Core: Social Studies (Standard I, Culture) – Kindergarten
- Explain the elements of culture, including language, dress, food, shelter, and stories.

Common Core: Social Studies (Standard I, Culture) – Grade 1
- Share stories, folk tales, art, music, and dance inherent in neighborhood and community traditions.

Common Core: Social Studies (Standard I, Culture) – Grade 2
- Explain ways people respect and pass on their traditions and customs.
- Compare and contrast elements of two or more cultures within the state and nation (e.g., language, food, clothing, shelter, traditions, and celebrations).

Common Core: Language Arts – Speaking and Listening (Standard II, Presentation of Knowledge and Ideas) – Grades K-2
- Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.

Discuss

Have students examine Broncho Dance by Minerva Teichert. What do you think the people in this painting are doing? What are they wearing? How are they moving their bodies? Look at their faces. How do you think they feel? It looks like they are happy and celebrating with music and dancing. This painting portrays Native Americans who lived in the United States many years ago. They are doing a dance called the Broncho dance. Do you know what a bronco is? Show them several pictures of wild horses. Ask students if anyone in the painting moves like a bronco? Put on some music and encourage students to do their own version of the bronco dance. Where would you put your head if you were trying to dance like a bronco? What about your feet and arms?

Create

Tape long sheets of butcher paper onto the floor of your school’s gymnasium or art room. Turn on some music and have the students dip their bare feet into different colors of paint and then dance on the butcher paper. Call out different animals for them to imitate in their dancing such as a monkey, cat, bear, cow, elephant, etc. Next, call out some emotions for them to imitate in their dancing. Have the students dance like they are happy, sad, angry, sleepy, hungry, etc. (You may want to review different emotions beforehand.) When the dancing and clean-up is complete, have students look at all of the marks they made through their dancing. Talk about what they just created: a painting based on things they were feeling, playing, and dancing. See if students can guess which parts of the painting depict a certain animal or emotion.

Expand

Jingle Dance by Cynthia Leitich Smith
Giraffes Can’t Dance by Giles Andreae
Cultural Dances http://www.fitforafeast.com/dance_cultural.htm
Background on Broncho Dance http://shapingamerica.byu.edu/gallery/broncho-dance/
Retablos, meaning “behind the altar,” are religious images originally painted on wood, copper, or canvas, and hung behind church altars. The political turmoil of 19th-century Mexico, however, discouraged church worship, leading to home worship and a desire for home altars. At the same time, the Mexican tin production began in earnest, and retablos painted on tin were affordable. Images of saints and the virgin appeared in home altars to induce faith, devotion, and sacrifice. Home altars like the one simulated here abounded in the American Southwest. In contrast to the Indian corner of the same period, which in many ways served as a shrine to consumerism, the purpose of the home altar was purely devotional.

Utah Core Curriculum Standards

Common Core: Social Studies (Standard II, Culture in the Community) – Grade 3
• Identify the elements of culture (e.g., language, religion, customs, artistic expression, systems of exchange).

Common Core: Visual Arts (Standard IV, Contextualizing) – Grade 4
• Explain how much of Utah’s history is revealed by visual arts, crafts, and folk arts.

Common Core: Social Studies (Standard I, Ancient Civilizations) – Grade 6
• Explore the importance of religion in the cultural expression of ancient civilizations (e.g., customs, artistic expression, creation stories, architecture of sacred spaces.)

Common Core: Visual Arts (Standard III, Expressing) – Grade 5
• Use a personal experience as inspiration to create a work of art.
• Create a symbol to represent the student’s interests or family heritage.
• Convey an idea, such as pride or love of one’s family, through a work of art.

Common Core: Visual Arts (Standard III, Expressing) – Grade 6
• Select themes or symbols appropriate for describing an idea or personal experience in art.

Discuss
Show the students the different retablos from the exhibition. Can they identify the subjects of the paintings including Mary, Jesus Christ, and various angels? Explain to students that families from Mexico traveled to America to settle and didn’t always have a place to go to church. They made altars in their homes to recreate a sacred space. They hung paintings and displayed religious objects to make certain corners of their homes feel more like churches. Just as Mexican Americans changed the insides of their homes to create a sacred space, we can alter spaces in our homes. Has your family ever changed a room in your house for a new baby? Have you ever painted your room to give it a different feel?

Create
As a class, list different ways students’ homes have been transformed at various times. Changes don’t have to be permanent. For example, students may have used different objects to transform their backyard into a spaceship, ocean, or castle. Have the students pick a place in the classroom to transform. It can be academic, such as setting up a reading nook, or imaginative, such as creating a desert island. Have the students work in groups to determine the location, people, animals, and colors that belong in their transformed space and use props, furniture, music, etc. to create this new space together in the classroom.
Victor Nehlig, a Frenchman, received his art training in Paris. While living in the United States, he painted the mythic American episode of the Indian maiden Pocahontas saving the life of the Englishman John Smith in the early 1600s. Nehlig recorded this event over 250 years later. At the top of his composition, he portrays Chief Powhatan wearing a 19th-century Plains Indian hide shirt. This use of clothing from the wrong historical moment reflects and promotes the Anglo-American tendency to think of native peoples as unchanging.

**Utah Core Curriculum Standards**

**Common Core: Social Studies (Standard II, Exploration) – Grade 8**
- Identify motives for exploration (e.g., religion, expansion, trade, wealth).
- Locate the geographical regions of European settlement.
- Investigate the contributions and influences of the major European powers.

**Common Core: Social Studies (Standard I, Pre-Reconstruction America) – Grade 9**
- Identify reasons for the establishment of colonies in America.

**Common Core: Visual Arts – Drawing (Standard I, Making) – Grades 7-9**
- Create expressive drawings using art elements, including line, shape, form, value, contour, and perspective.

**Common Core: Visual Arts – Drawing (Standard III, Expressing) – Grades 7-9**
- Create drawings that effectively communicate subject matter, metaphor, themes, symbols, or individually conceived content.

**Common Core: Language Arts – Writing (Standard I, Text Types and Purposes) – Grades 7-12**
- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

**Discuss**
Ask the students what they know about the story depicted in Pocahontas and John Smith. Provide the students with some additional information about this story that they may not be familiar with, such as the fact that Pocahontas was 11 years old at the time and was not romantically involved with John Smith. Compare factual accounts with the Disney version of the story. How was Pocahontas’ Native American culture different from John Smith’s European American culture? Introduce students to the concept of colonization and explore some of the ramifications. Is it morally just for one society to impose themselves on another? Could colonization improve an existing culture? What might be some different motives for occupying other cultures?

**Create**
Have the students research one peoples’ colonization of another civilization in world history. You may want to refer to the discussion questions above to begin your dialogue. Have students write a short research paper about the basic facts of their chosen event. Then have each student reimagine a major American city as if it were colonized by one of the cultures featured in his or her research paper. For example, a student could reimagine New York as if it were colonized by Japan. Introduce students to the principles of one point-, two point-, and three-point perspective, including bird’s eye and worms’ eye view. Have the students use these principles of perspective to draw their reimagined city. Would the city be better or worse if it were colonized?

**Expand**

Pocahontas’ Biography [http://www.biography.com/people/pocahontas-944316]
Multicultural America [http://www.livescience.com/28945-american-culture.html]
Perspective Drawing [http://www.artyfactory.com/perspective_drawing/perspective_index.html]
Background on Pocahontas and John Smith [http://shapingamerica.byu.edu/gallery/pocahontas-and-john-smith]
At the turn of the 20th century, there was a widespread fervor in the United States for collecting Native American art, which by then could be purchased in department stores and other venues across the country. Wealthy collectors created "Indian Corners" in their homes to display their purchases. We have simulated such a display here. In an age of consumerism and the blurring of boundaries between art and craft, the Indian Craze served the needs of both Euro-American collectors and native artisans. Tribal peoples gained income when they produced hand-crafted arts for sale, and white purchasers could use the pieces they bought in conspicuous displays of their ability to consume.

**Utah Core Curriculum Standards**

**Common Core: Social Studies – U. S. History II (Standard I, Pre-Reconstruction) – Grades 10-12**
- Examine the United States’ policies relating to American Indians.

**Common Core: Social Studies – U. S. History II (Standard IX, Human Rights) – Grades 10-12**
- Investigate the gains in civil rights made by the American Indian nations, Mexican-Americans, and other ethnic groups in the last half of the twentieth century.

**Common Core: Visual Arts – 3D Design/Fine Crafts (Standard I, Making) – Grades 10-12**
- Select and analyze the expressive potential of 3-D design media, techniques, and processes.
- Practice safe and responsible use of 3-D design media, equipment, and studio space.

**Common Core: Language Arts – Writing (Standard III, Research to Build and Present Knowledge) – Grades 7-12**
- Conduct short research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**Discuss**

Examine the various artifacts from the Indian Craze Corner with the class. Explain that the Native American objects were purchased by European Americans and repurposed as decorations in their homes. This cross-cultural transaction provided Navajo people with money in exchange for their hand-made objects. How is this exchange detrimental to the Navajo people? How is it beneficial? Do you think European-Americans saw Native Americans as their equals when they displayed the objects in their homes? One argument states that such displays of Native American artifacts in European-American homes are really just altars of consumerism. Do you agree or disagree with this perspective?

**Create**

As a class, create a list of places in the community that sell local, handmade goods. Have each student pick one of these places to research. Students may choose to contact the manager of a store or a craftsman who sells from their own home or at a farmer’s market. The students can research how these craftsmen create their product and why it is important for them to use local materials and/or to sell their goods locally. Have students identify what is unique about the particular objects they are studying. If possible, have artisans teach students how to make something that they sell. You may want to have a local artisan come to the classroom to share his or her craft with the entire class or have students learn about and create local goods on their own.
Intro
The United States was founded on the belief that all men are created equal. It has taken over two hundred years for our country to actualize this belief with such notable movements as Women’s Suffrage and Civil Rights. The fight for equality still continues as minorities seek to have their voices heard and needs acknowledged. What steps can we take towards achieving greater equality in our schools and communities?
This sentimental painting of two young French peasant girls displays Daniel Ridgway Knight’s early 1860s Parisian training in depicting the human form. He came home to enlist in the Union army, and in 1871 he went back to France never to return to America. He embraced the theme of French peasants, a popular subject with both French and American painters, and won many awards abroad. His works were collected by the wealthy on both sides of the Atlantic. *Premier Chagrin (The First Grief)* appeared at the Paris Salon of 1892.

**Utah Core Curriculum Standards**

- **Common Core: Social Studies (Standard I, Culture) – Kindergarten**
  - Demonstrate respect for each individual.
- **Common Core: Social Studies (Standard II, Citizenship) – Kindergarten**
  - Demonstrate positive relationships through play and friendship.
- **Common Core: Social Studies (Standard I, Culture) – Grade 1**
  - Recognize and demonstrate respect for the differences within one’s community (e.g., play, associations, activities, friendships).
  - Communicate positive feelings and ideas of self (e.g., positive self-image, good friend, helper, honest).
- **Common Core: Language Arts (Standard I, Oral Language) – Grades 1-2**
  - Listen and demonstrate understanding by responding appropriately (e.g., follow multiple-step directions, restate, clarify, question, summarize).
  - Speak clearly and audibly with expression in communicating ideas.

**Discuss**

Have the students view *Premier Chagrin (The First Grief)*. What kinds of clothes are these two girls wearing? Where do you think they are sitting? Do they look like friends? What do you think they’re talking about? Have the students imagine a story about the girls in the painting based on the visual clues discussed with the class. Depending on their age, students may verbally explain their stories, draw pictures, and/or write out their narratives.

**Create**

Talk to the students about the meaning of the painting: the young girl is sad and her friend is consoling her. Encourage students to share a time when their friend helped them. Just like the girls in the painting, our friends help us when we are sad, play games with us, and go on adventures with us. As a class, create a short puppet show about two friends who help each other. The puppet show can be based on any of the stories in the Expand section of this lesson plan or imagined by the students themselves. Help students write out a simple script and then perform the show with puppets created from various materials, such as paper bags, popsicle sticks, sequins, yarn, paint, cloth, etc.

**Text Panel**

“Mr. Knight selects what is beautiful and pretty in the peasant, and avoids all that is hideous and unsightly.”

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*Daniel Ridgway Knight (1839-1924), *Premier chagrin*, 1892, oil on canvas, gift of Jack R. and Mary Lois Wheatley.*
Robert Edge Pine (1730-1788), Portrait of Mrs. Reid in the Character of a Sultana, 1763, oil on canvas, gift of Robert M. McRae.

GRADERS 3–6

Text Panel

An admired British portraitist, Robert Edge Pine moved to America after his sympathies for the American Revolution offended his patrons. In this painting, he depicts the actress Mrs. Reid playing the exotic role of a Sultan’s wife in the company of her turbaned African servant. The painting once belonged to the Metropolitan Museum of Art.

Utah Core Curriculum Standards

Common Core: Social Studies (Standard III, Civic Responsibility) – Grade 3
• List the responsibilities community members have to one another.

Common Core: Social Studies (Standard III, Civic Life for Utahns) – Grade 4
• Identify rights of a citizen (e.g., voting, peaceful assembly, freedom of religion).
• Determine how and why the rights and responsibilities of various groups have varied over time (e.g., Chinese railroad workers, Greek miners, women, children, Mormons, Japanese-Americans at Topaz, American Indians, African-Americans).

Common Core: Social Studies (Standard I, Early American Colonies) – Grade 5
• Compare the varying degrees of freedom held by different groups (e.g., American Indians, landowners, women, indentured servants, enslaved people).

Common Core: Visual Arts (Standard IV, Contextualizing) – Grade 6
• Explain how experiences, ideas, beliefs, and cultural settings can influence the students’ perceptions of artworks.
• Explain how significant works of art allow nations to understand one another.
• Hypothesize if the meanings of significant works of art change over time.

Common Core: Language Arts – Writing (Standard I, Text Types and Purposes) – Grades 3–5
• Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
• Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

Discuss

Have students examine Portrait of Mrs. Reid in the Character of a Sultana. Who seems like the most important and least important figure in the painting? Who do you think the woman in the corner of the picture plane is? The woman in the corner is a slave to the woman in the center of the painting. Explain that many years ago, slavery was practiced in America. People had slaves to do their chores, and they weren’t paid for their work but were instead forced to do whatever their master wanted. Slaves were treated poorly and had very little freedom to do the things they loved. Ask the students how this makes them feel. Is it okay to take away people’s freedoms? Why or why not?

Create

Review the definition of ‘freedom’ and discuss as a class some of the freedoms people have as Americans in the 21st century. Have the students make a compare/contrast list of their freedoms and compare these to restrictions other people have had in America over time. For example, children have the right to an education and time to play after school. In the past, many children had to work long hours in a factory instead of attending school. Have the students pick an aspect of freedom from their list that they are grateful for and illustrate themselves engaged in this action. Encourage students to write one or two paragraphs about their illustration and why they are grateful for the freedom they depicted.
Pressured to join the revolutionary army, Ralph Earl took up painting and sailed for England. There he studied with Benjamin West and became a noted portrait painter. In this painting he follows British portrait conventions, placing Henriette in elegant clothing amidst graceful furnishings and books to show her privileged status.

Utah Core Curriculum Standards

Common Core: Social Studies – U. S. History I (Standard VI, the Constitution) – Grade 8
- Identify the responsibilities of citizenship to secure liberties (e.g., vote, perform jury duty, obey laws).

Common Core: Social Studies – U. S. History I (Standard IX, Pre-Civil War Social System) – Grade 8
- Examine the extension of women’s political and legal rights.

Common Core: Social Studies – Geography for Life (Standard II, Characteristics of Places) – Grade 9
- List and define components of culture (e.g., race, gender roles, education, religion).

Common Core: Visual Arts – Commercial Art and Electronic Media III (Standard III, Expressing) – Grades 7-9
- Create works of CAEM that effectively communicate subject matter, metaphor, themes, symbols, or individually-conceived content.

Common Core: Language Arts – Speaking and Listening (Standard II, Presentation of Knowledge and Ideas) – Grades 7-8
- Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

Discuss

Introduce students to the quote by John Gregory to his daughters: “If you happen to have any learning, keep it a profound secret.” How does this quote make you feel? How does this quote relate to the ideas about educating women when Portrait of Henriette Luard was painted? We may think nothing of a woman surrounded by books now, but in the 1700s, women had limited access to books and libraries. It was, however, acceptable to read if your father had a library, like Henriette’s. Why do you think women were discouraged from learning? How are conditions for women similar/different than they were in 1774?

Create

Have the students research one aspect of American women’s lives over the past 300 years. They may choose to study the women’s suffrage movement, wage discrepancy between men and women, or other social women’s issues. Have the students examine how things have improved for women and/or how they have remained the same. Teach students how to create an infographic about their findings using Adobe Creative Suite programs such as Photoshop, InDesign, and Illustrator. Encourage students to highlight any new insights they gain from their research as well as their personal commentary.
Maynard Dixon portrays a downcast man sitting on a curb backed by a wall of anonymous pedestrians shown only from their legs down. The image recalls visions of the lonely homeless in crowded American and international urban centers. Dixon painted his forgotten man during the Great Depression of the 1930s, but his painting also resonates with viewers today, as the homeless are a part of every urban scene.
Glossary

Shaping Our America

Shaping America: Selections from the Permanent Collection of American Art

Bronco: A wild horse
Citizen: A member of a nation, state, or community
Colonization: The act of occupying land that may or may not be occupied by another community of people
Community: A group of people living, working, worshiping, or playing together in one place such as a neighborhood, classroom, or home
Craftsman: A person who is skilled in a particular craft
Diorama: A three-dimensional model representing a scene or environment
Diversity: Variety (e.g. in a group of people or in an environment)
Freedom: The right to act, speak, or think without restraint
Great Depression: A severe economic recession that occurred after the stock market crash in 1929
Ecosystem: A biological community of interdependent animals, plants, and other organisms
Environment: The natural world or any surroundings in which a person or animal lives
Genealogist: Someone who traces family lineage
Heritage: Ancestry, lineage, or cultural background
Immigration: Permanently moving to a foreign country
Infographic: A visual representation of data, information, or knowledge that presents complex information quickly and clearly
Installation: An artwork that uses a variety of materials to create a particular environment, or an artwork designed for a specific physical space
Pioneers: A community of people who are the first to explore or settle a new land
Retablos: Meaning “behind the altar.” Religious images originally painted on wood, copper, or canvas, and hung behind church alters.
Slavery: A system in which people are treated as property and forced to work without pay
Women’s Suffrage: A movement begun in the late s19os to secure women the right to vote