

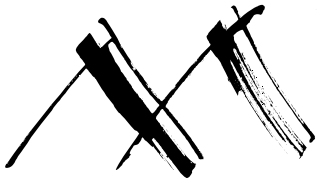
Looking to Learn: Materials for Teachers



Volume I: *Exploring Stories & Legends*



Fallen Comrade, David Greenwood, 2009



Michigan *Legacy* Art Park

About this Booklet

Michigan *Legacy* Art Park is a 30-acre sculpture park with more than 40 works

of art inspired by people and events that helped shape Michigan's history. Because each sculpture in the Park visually tells a story about Michigan's history, the Park offers a unique opportunity for students to learn through art about the environment, history, math, geography, science and culture.

This booklet assists teachers in making interdisciplinary links between the sculpture in the Art Park and Michigan's Merit Curriculum. It contains ideas and projects to help teachers structure lesson plans based on relevant sculpture. This makes for a lively and meaningful field trip to the Art Park and helps teachers fulfill curriculum goals. Photographs of the artwork can be downloaded from the Park's website for use in the classroom.

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Field Trips

Trail guides, scavenger hunt material and youth activity guides available for self-guided tours.

Educational Video

Fallen Comrade: 5 minute video documents the creation of the artwork and its historical connection.

Artist-in-Residence

Bring an Art Park artist to your school for a unique learning experience.

To request material, more information or schedule a field trip contact:

Patricia Innis, Education Director
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education@michlegacyartpark.org
www.michlegacyartpark.org

Exploring Legends and Stories

Exploring Stories and Legends

Legends are stories that are believable because they tie to an historical event or location, but are not always believed. Legends, whether they are true or not, tell us something about the cultures that produce them because of the sole reason that they are told. They tell us what is important, what is valued, what is interesting at a particular place and time. Before the invention of the printing press, legends were primarily shared through the oral tradition.

Visual artists often reference legends, myths and other stories. Sometimes they are inspired by an event which is portrayed in the visual art, and sometimes the artwork merely hints at a legend, requiring the viewer to connect the dots and make connections themselves.

The works selected for this booklet all relate to stories and legends of Michigan's history. Some of the works suggest untold stories about people taking part in events that would shape history.

Be sure to engage your students by asking questions that relate to these works whether you explore them in the Park or in the classroom:

- Who were these people?
- Where did they come from?
- What did they do?
- Why did they do what they did?

The answers to individual questions will lead to a greater understanding of the event or period in history as a whole.



Unravel by Sandra Osip

Vocabulary

Because the collection of Michigan *Legacy* Art Park consists of outdoor sculpture, it may be helpful to familiarize students with the following vocabulary prior to a visit or discussion of the artwork.

ABSTRACT

Describing something that refers to reality but that is not representational. For example, forms that are simplified, exaggerated, or otherwise manipulated from how they appear in reality.

COMPOSITION

The organization and structure of a work of art, determined by the arrangement of shapes, forms, colors, areas of light and dark, and so on.

GEOMETRIC

Describing mechanical or human-made shapes, such as squares, circles, rectangles and ovals.

LEGEND

Stories handed down through history about real people or events, although the details may be unlikely or exaggerated.

NATURALISTIC

Describing art in which the subject is rendered as closely as possible to the way it is seen by the human eye.

ORGANIC

A term used to describe curving, natural forms, such as those found in nature.

SYMBOL

Something that represents a concept, ideology or thing through association, resemblance or convention.

THREE-DIMENSIONAL

Occupying or giving the illusion of three dimensions (height, width, depth). Typically, a three dimensional object can be walked around on all sides.

TWO-DIMENSIONAL

Having two dimensions (height and width), refers to something that is flat.

Fallen Comrade, David Greenwood

KEY IDEAS

- Flight has inspired and awed humankind throughout history
- The Tuskegee Airmen are heroic and legendary for their contributions to World War II and to the Civil Rights Movement in the United States

STORY

The Tuskegee Airmen were men who fought two enemies; the Nazis who would have plunged the entire world into the darkest evil, and their fellow Americans that resisted the thought that a black man could love America enough to fight for its ideals of freedom and equality. These college educated young African American men passed the same tests and underwent the same high level of training that all Army Air Corps pilots faced. Flying their P-40s, P-47's and P-51 fighters in the skies over Europe, they fought off the best of the Luftwaffe and saved the lives of hundreds of bomber crewmen as they escorted them to their targets and then home.

Back at their bases both in Europe and stateside, the Tuskegee Airmen were met not with respect or thanks for their service, but instead saw racism, systematic segregation and utter contempt by many of their fellow Army Air Corps officers and commanders who saw their skin color as the only quality that counted.

When the war in Europe ended, the Airmen continued to fight the longer war against unfair treatment and racial

bigotry. Thanks to their efforts and steadfast resistance to inequality, President Truman cited their outstanding war record and courage facing two enemies when he signed the executive order to integrate the armed forces in 1948.

BACKGROUND

Man's desire to fly is found in the mythology of many cultures. Stories about flight and the people who fly abound in history. They include the myth of Icarus trying to reach the sun, the Wright brothers' first flight at Kitty Hawk, and the astronauts of today. Stories about flight have entered our popular culture by way of movies, television and comic strips.

David Greenwood was inspired by his childhood awe and fascination with flight, the Tuskegee airmen and the people in Detroit who worked in converted automobile plants making tanks, planes, and artillery during World War II.

DISCUSSION QUESTIONS

- Have students take turns sitting in the seat or to imagine doing so. Ask them sensory questions about their experience as a "pilot." What do they see? What are the noises and smells they imagine? What do they feel on their skin?
- What stories about flight can you think of?
- Why is this plane here in the woods? How do you think it got there?
- Is this work abstract or representational? Why?



Secret Passion, David Greenwood



KEY IDEAS

- Boats and ships were and are an important part of the Michigan economy
- Successful voyages and shipwrecks can be legendary

STORY

The first ships to sail the Great Lakes took voyage in the late 1600s. Boats and ships are frequently the stuff of myths and legend, from Jason and the Argonauts to the great explorers, the Titanic and modern day sailors. Shipwrecks are often legendary, as was the wreck of the SS Edmund Fitzgerald in Lake Superior on November 10, 1975. This ship was on its way to a steel mill near Detroit, Michigan when the ship sank and the 29 members of the crew perished. Much controversy has surrounded the wreck and it has been featured as the subject of many documentaries, books, and the famous song *The Wreck of the Edmund Fitzgerald*, by Gordon Lightfoot.

BACKGROUND

This sculpture encourages the viewer to reflect on the beauty of boat forms, and on the forest from which wooden boats

are made. *Secret Passion* also suggests the passion for the sea of those who sailed and left their mark on history. It reminds us of the Viking sailors whose adventures made legends out of Erik the Red and Leif Erickson. It reminds us of Christopher Columbus and other sailors in the Age of Exploration looking for new trading partners and valuable things to trade. It also brings to mind the Mayflower and other ships bringing settlers to new lands. It suggests the canoes of the French voyageurs and the tall ships that sailed the Great Lakes bringing people, supplies and civilization to Michigan.

DISCUSSION QUESTIONS

- As a child, David Greenwood made many models of cars, boats and planes and was fascinated by transportation vehicles. How is this sculpture similar to and different from a model boat?
- Notice the blue ladder. What items are on the ladder? Why do you think these items are part of the art work? Create a story based on what you see.

Stockade Labryinth, David Barr



KEY IDEAS

- French Colonists created structures to separate themselves from the indigenous people
- Trade and land ownership were areas where European settlers and Native Americans had conflict

STORY

Stockades, forts and other structures were built by European explorers and settlers to separate the worlds of the immigrants and the indigenous people. Antoine Laumet de La Mothe, sieur de Cadillac (1658-1730) was a French explorer and adventurer who founded many forts in Michigan and beyond during colonization. He was the commander of Fort de Buade, modern day St. Ignace, Michigan, in 1694. In 1701, he founded Fort Pontchartrain du Détroit, the beginnings of modern Detroit, which he commanded until 1710. Cadillac was a controversial figure who was admired for his knowledge of the Great Lakes area but also criticized for trading furs with the Native Americans and for giving them alcohol.

BACKGROUND

Stockade Labryinth transports visitors back to the time when French explorers and American Indians collaborated through trade and commerce. War, trapping, mining, farming and spiritual quests are all referenced in the visitor's journey through the mazes. From the Stockade's ridge, the two societies could look out on the forested hills to experience a vision that each would interpret differently. To the American Indians, the vast wilderness was part of a heritage in which nature, left unaltered, would provide life's necessities. In Europe, land was scarce. The European explorers would impose their experience that land needed to be divided, cultivated, harvested and owned in order to provide life's necessities. The stories of these people and their conflicts are of what legends are made.

DISCUSSION QUESTIONS

- What images do you see in the stockade? What do you think they represent in Michigan's history?
- What emotions do you feel as you walk through the stockade? Do you feel connected to the landscape or a broader sense of nature or separated from it? Why?

Logging Camp, Patricia Innis

KEY IDEAS

- Myths like Paul Bunyan, often take root in reality

STORY

The myth of Paul Bunyan, an American giant and talented lumberjack, originated in the lumber camps of the 19th century. Bunyan is rumored to have dug the Grand Canyon when he accidentally dragged his ax behind him, and created Mount Hood in Oregon by piling rocks to put out a campfire. Bunyan's companion is a giant blue ox named Babe. Oxen were the preferred animals for logging due to their strength.

BACKGROUND

Logging Camp commemorates the lumberjacks who worked in camps throughout Michigan in the late 1800's and early 20th centuries. Working from period photos, Patricia Innis created three shadow-like images of lumberjacks on trees using black walnut dye she made herself. Seeing these figures reminds us of tales about Paul Bunyan the mythological lumberjack who appears in American folklore.

The shadow lumberjacks silently, like their photos seen in restaurants, stores and museums, urge us to learn their history. Who were these men? Where did they come from? Why did they become lumberjacks? What was life like in a logging camp? Every person involved in the logging industry has his or her own story to tell.

DISCUSSION QUESTIONS

- Why do you think the artist chose to portray the lumberjacks as silhouettes? What does this tell us (or not tell us) about these figures?
- What impact did such extensive logging during the lumber era have on the environment and the economy?



Ontonagon, John Richardson

KEY IDEAS

- Folk tales such as Big Bad John commemorate heroic events based in reality that teach us about our history

STORY

The song, Big Bad John, by Jimmy Dean tells of a miner who turned into a folk hero. Big John was a mysterious and quiet miner who earned the nickname due to his large size. One day, a support timber cracked at the mine where John worked. The situation looked hopeless until John “grabbed a saggin’ timber, gave out with a groan / and like a giant oak tree just stood there alone”, then “gave a mighty shove”, opening a passage and allowing the other miners to escape the mine. John, however, didn’t make it outside, meeting his demise in the depths of the mine. The mine itself was never reopened, but a marble stand was placed in front of it, commemorating Big John.

BACKGROUND

Ontonagon County is located in the Upper Peninsula of Michigan where the iron-rich Porcupine Mountains are located. *Ontonagon* is sculpted around a massive iron boulder. Visually it suggests the equipment used to mine, process and transport ore to create the finished product: steel trusses for the construction of such structures as buildings and bridges. By the end of the nineteenth century, Michigan was a leading producer of copper and iron ore, a role that shaped its industrial future.



The title of the sculpture makes reference to the Ontonagon Boulder, a 1.5 ton copper nugget. Rumors of the Ontonagon Boulder during the 1840s were known to French missionaries and explorers even before they arrived in the “Copper Country.” The first European to actually report seeing the boulder was trader Alexander Henry. In 1766, Henry traveled thirty miles up the Ontonagon River and cut a 100-pound piece from the boulder. Other early explorers reported that there were numerous ax and chisel marks on the rock, indicating that an unknown quantity of copper had been removed by prehistoric and historic Indians and souvenir hunters.

Fame, however, doomed the boulder. Julius Eldred, a Detroit hardware merchant, heard about the great copper rock and became determined to possess it. In 1843 Eldred and a twenty-one man crew built a “sectional and portable railway and car” using capstans and block and tackle, and they cut a 4.5-mile right-of-way over 600-foot high hills and dense forest. Eldred moved the boulder to the navigable portion of the Ontonagon River and then down to the mouth of the river. General Walter Cunningham, the United States mineral agent for the area, described the effort as “one of the most extraordinary performances of the age.”¹ The Ontonagon Boulder is now in the collection of the Smithsonian Institute’s National Museum of Natural History in Washington D.C.

This sculpture reminds us of the men who worked in the mines in Michigan’s three iron ranges. They, like the loggers, for the most part have remained anonymous. Still, their personal histories tell the story of the settling of the Upper Peninsula. It is a tale of immigrants, of Cornish people, Finns, Poles and other nationalities who came to work in the mines and the ore industry. The influence of these cultures can still be seen in the distinctive cuisine of the U.P. The pasty, a kind of meat turnover originally brought to the region by Cornish miners, is popular among locals and tourists alike. Finnish immigrants contributed *nisu*, a cardamom flavored sweet bread and *pannukakku*, a variant on the pancake.

DISCUSSION QUESTIONS

- What do you see in *Ontonagon* that reminds you of industrial equipment?
- Do you think this is abstract or representational? Why?

1 *The Ontonagon Boulder*, used with permission, Randall Schaetzl, www.geo.msu.edu/geogmich.Ontonagon_boulder.html

Bonnet, Lois Teicher



KEY IDEAS

- Women have made many contributions to Michigan history, fighting for rights and freedoms along the way
- Simple objects, such as hats, are often symbols of greater themes in art

STORY

In his history of the State, Michigan native and Pulitzer Prize winner, Bruce Catton recalls the life of pioneer Mary Nevitt Morgan, who, with her husband, Zachariah, helped found Boyne City. Mary was the daughter of fugitive slaves who fled to Canada and then to Haiti in 1860. There she met Zachariah Morgan, who, though born to liberated slaves, followed the same route to the island for fear of abduction. Mary and Zachariah married and had two sons before returning to the United States, this time to Northern Michigan. In the early years, Mary and her two sons farmed while Zachariah got a job in Charlevoix to bring in extra money. When the railroad went through to Little Traverse Bay, they invested their savings in land that was being platted near the mouth of the Boyne River. There they organized the first school district and became charter members of the first church.

Mary was the guest of honor at the diamond jubilee of that first church in 1949. When she died two years later, at 107, all the businesses in Boyne City were closed to honor the woman who “had given help and friendship to people...strength and character of her own to the community.”

BACKGROUND

Bonnet with its flowing ribbons represents women's contributions throughout time, particularly during the pioneer days when the very sustenance of life had to be created every day. Women have worn many hats throughout Michigan's history: Native American women, settlers' wives, cooks in logging camps, teachers, lighthouse keepers, fur traders, farmers, factory workers, military personal, senators and a governor all have stories to tell.

DISCUSSION QUESTIONS

- What forms do you see when looking at this sculpture?
- What other objects, other than a bonnet, are composed of similar forms and shapes?

Bringing it all together

Here are some effective activities to quickly implement the ideas in this booklet.

Jigsaw: Creating Resident Experts

Have students divide into six groups. Each group is responsible for becoming experts on one of the six sculptures in this booklet. Each member of the group should have a solid grasp of the meaning of the sculpture, the stories it tells, its historic significance, etc. Reassign the students so that each new group will have a resident expert on each sculpture. In their new groups, students will share their stories and research in preparation for a field trip.

Sculpture Bio

Have student complete the Sculpture Bio as if they were the sculpture to explore their personal interpretations. This activity works well for individuals or small groups. Share results with the larger group.

Sculpture Bio

Title:

Artist:

My birthday is:

I care deeply about:

I feel good when:

I feel bad when:

I need:

My biggest fear is:

I dream about:

My hero is:

Michigan Legacy Art Park

Tour Analysis Grid

Name:

Date:

Place a "+" for a yes answer, a "-" for a no answer and a "?" if you are not sure

[illegible]

Activities by Grade Level

Third Grade:

Michigan Mining and Logging History

At the Park:

Take the students through the Park with a special focus on *Stockade Labyrinth*, *Logging Camp*, *Secret Passion*, *Ontonagon*, and *Bonnet*. Make sure to share the notes from the previous pages and ask them the following as they see the sculptures:

What do you see?

How do you think this relates to Michigan's history of logging and mining?

What material(s) make up this sculpture?

In the Classroom:

Using photographs, discuss how one or more of the above works of art symbolizes aspects of Michigan history.

Turn the classroom into a mine shaft or logging camp by having students create drawings of objects found in logging camps or mine shafts and display these around the room.

Create overhead transparencies from photographs of miners or lumberjacks and drawings of early explorers. Working in pairs, have students use these to create life size figures on paper. Color and place them around the classroom. Use these as a starting point for study areas and as illustrations for reports.

Give students a taste of vinegar pie served in logging camps and pasties eaten by miners in the U.P.

Learn to sing a Sea Shanty.

Listen to musical instruments used during the logging era.

Create an oversized book about the era being studied. Working in small groups have students write and illustrate pages featuring different aspect of life in that era such as where did the people come from, what did they do, how did they live, what did they wear, what did they eat? Be sure to include women and children in the story.

Have students create their own logging company and design the company's logging mark.

Fourth Grade:

Writing and Michigan History

At the Park:

Take the students through the Park with special attention paid to *Logging Camp*, *Ontonagon*, and *Bonnet*. Make sure to share the notes from the previous pages and ask them the following questions:

What do you see?

How does this relate to Michigan's history?

What material(s) make up this sculpture?

Take clipboards, pencils and paper and have the students complete one of the following writing activities:

Creative Writing: Basing your response on what you see, write a story that starts with the words, "Last week in history class we learned about people from Michigan's past, and then I had the strangest dream..."

Technical Writing: Using the elements of art and principles of design, describe in extreme detail what you see.

Free Write: Have students write down all of the words that you think of while looking at the sculpture for two minutes. Then have them cut out half of the words, leaving only the essential words. Repeat the cutting process until they have only five to ten words. Share what are now short poems with the rest of the class.

In the Classroom:

Using photographs, discuss how one or more of the above works of art symbolizes aspects of Michigan history. What happened to inspire it? When did it happen? Who was involved? How and why did it happen?

Write a story or other composition such as a personal narrative or poem about the development of mining, logging or farming and illustrate it.

Fifth Grade:

Focus on Michigan History

At the Park:

Tour the Park with a special focus on *Stockade Labyrinth*, *Logging Camp*, *Secret Passion*, *Ontonagon*, and *Bonnet*. Make sure to share the notes from the previous pages and ask them the following questions:

- What do you see?
- How does this relate to Michigan's history?
- What material(s) make up this sculpture?

In the Classroom:

Use photographs or sit by the actual artwork and discuss how one or more of the above works of art symbolizes aspects of Michigan history. Why did the artist choose this image to work with? How do you feel about the artwork? Would you have selected another image to represent the subject? How does this sculpture relate to other subjects in your curriculum other than history?

Create paintings featuring constellations, the celestial elements around them and silhouettes of boats in history that used celestial navigation. Write poems about the chosen constellation. The paintings can be used as illustrations for oral reports about the constellations and to accompany poetry readings.

Create a book of illustrated poems about constellations and give every student a copy.

Create sails out of paper or vinyl. Have students work in teams to draw symbolic images of explorers. Place these sails around the classroom. They can be used as the basis for oral or written story telling.

Construct a section of a colonial fort out of boxes in the corner of the classroom. Use this as a basis to studying primary and secondary sources (e.g. letters, diaries, maps, documents, narratives, pictures, graphic data) to compare Europeans and American Indians who converged in the western hemisphere.

Design a history related sculpture for Michigan Legacy Art Park.

Eighth Grade:

Michigan and the American Civil War

At the Park:

Tour the Park with a special focus on *Bonnet* and *Fallen Comrade*. Make sure to share the notes from the previous pages and ask them the following questions:

- What do you see?
- How does this relate to Michigan's history?
- What material(s) make up this sculpture?

In the Classroom:

Write and illustrate an expository composition about the role of women during the Civil War.

Write and illustrate a story or other composition such as personal narrative, or poetry about a woman such as Harriet Beecher Stowe or Harriet Tubman, during the Civil War.

Using photographs compare *Bonnet* to *Fallen Comrade*. How are they different? How are they the same? Discuss the role of technology in war during the Civil War, World War II and today. How would the use of WWII airplanes have changed the Civil War? How would today's social networking have changed WWII and the Civil War?

Write a tall tale about how a bonnet-wearing woman could have stopped the war.



Stockade Labyrinth (Detail) by David Barr

Suggested Activities by Grade Level

High School:

Remembering the Tuskegee Airmen

At the Park:

Tour the Park with a special focus on *Bonnet* and *Fallen Comrade*. Make sure to share the notes from the previous pages and ask them the following questions:

- What do you see?
- How does this relate to Michigan's history?
- What material(s) make up this sculpture?

In the Classroom:

Write an expository composition about the Tuskegee Airmen that conveys information from primary and secondary sources and use some technical terms.

Write a persuasive composition about the role of the Tuskegee Airmen in desegregation in the U.S.

Write an expository composition about the role of women in the war effort.

Use a photograph of *Fallen Comrade* or sit by the actual work and discuss the intention of the artist. Was he successful? Why or why not?

After viewing the *Fallen Comrade* video discuss how artist David Greenwood's personal experience influenced the artwork.

Describe how he uses organizational principles in the work. To what effect?

Design and create an artwork to honor the Tuskegee Airmen or local heroes.

Design a sculpture for Michigan *Legacy Art Park*.

Have students research current events related to race issues or war and write letters to their state representatives or other legislative groups supporting their views.

Special Education Students:

Creating Legends

At the Park:

Tour the Park with a special focus on *Bonnet* and *Fallen Comrade*. Make sure to share the notes from the previous pages and ask them the following questions:

- What do you see?
- How does this relate to Michigan's history?
- What material(s) make up this sculpture?
- Pose in the same position as the figures on the trees.

In the Classroom:

Watch the five minute *Fallen Comrade* Video.

Make an airplane out of clay and glaze it.

Draw or color pictures of airplanes.

Make paper airplanes and fly them.

Talk about what kinds of hats people, especially women wear.

Draw a picture of a hat or color a page with many hats.

In small groups work with a teacher to write a poem, such as a *Diamante*.

Work with the teacher to illustrate a poster size version of the poem.



Bonnet (Detail) by Lois Teicher

Standards and Benchmarks Addressed

Third Grade

H3 History of Michigan (Through Statehood)

3 — H3.0.1 Identify questions historians ask in examining the past in Michigan (e.g., What happened? When did it happen? Who was involved? How and why did it happen?)

3 — H3.0.2 Explain how historians use primary and secondary sources to answer questions about the past.

3 — H3.0.3 Describe the causal relationships between three events in Michigan's past (e.g., Erie Canal, more people came, statehood).

3 — H3.0.8 Use case studies or stories to describe how the ideas or actions of individuals affected the history of Michigan.

G4 Human Systems

Understanding how human activities help shape the Earth's surface.

3 — G4.0.2 Describe diverse groups that have come into a region of Michigan and reasons why they came (push/pull factors). (H)

3 — G5.0.1 Locate natural resources in Michigan and explain the consequences of their use.

English Language

W.6.1.e Write a short narrative story that includes elements of setting and character

W.6.4.b Write stories or other compositions such as personal narrative, stories, and poetry, that employ a logical sequence of events, provide insight into why the incident is notable, and include details to develop the plot in English

W.6.2.e Write across the curriculum with teacher assistance stories and other compositions such as personal narratives, journal entries, friendly poems in English

Art

Content Standard 3: All students will analyze, describe and evaluate works of art.

ART.III.VA.EL.2: Identify various purposes for creating works for visual art.

ART.III.VA.EL.3: Understand there are different responses to specific artworks.

ART.IV.VA.EL.3 Demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

ART.V.VA.EL.4 Identify connections between the visual arts and other curriculum

Fourth Grade

H3 History of Michigan (Beyond Statehood)

4—H3.0.1 Using historical questions to investigate the development of Michigan's major economic activities (agriculture, mining, manufacturing, lumbering, tourism, technology, and research) from statehood to present (C,E)

4—H3.0.2 Use primary and secondary sources to explain how migration and immigration affected and continues to affect the growth of Michigan. (G)

4—H3.05 Use visual data and informational text or primary accounts to compare a major Michigan economic activity today with the same related activity in the past.

Art

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W.6.2.e Write across the curriculum with teacher assistance stories and other compositions such as personal narratives, journal entries, friendly poems in English

W.6.3.e Write a brief expository composition that includes a thesis and some points of support; provide information from primary sources; organize and record information on charts and graphs

Fifth Grade

Social Studies

U1.2 European Exploration Identify the cause and consequences of European exploration and colonization.

5—U1.2.1 Explain the technological (i.e. invention of the astrolabe and improved maps), and political developments (i.e., rise of nation-states), that made sea exploration and colonization possible. (National Geographic Standard 1,p. 144,C)

5—U1.2.2 Use case studies of individual explorers and stories of life in Europe to compare the goals, obstacles, motivations, and consequences for European exploration and colonization of the Americas (i.e. economic, political, cultural, and religious). (National Geographic Standard 10,p. 162)

U1.4 Three World Interactions. Describe the environmental, political, and cultural consequences of the interactions among European, African and American Indian peoples in the late 15th through 17th century.

5—U1.4.2 Use primary and secondary sources (e.g. letters, diaries, maps, documents, narratives, pictures, graphic data) to compare Europeans and American Indians who converged in the western hemisphere after 1492 with respect to government, structures, and views on property ownership and land use. (National Geographic Standard 12,p. 167, C, E)

Science

E.ST.05.23 Explain the apparent motion of the stars across the sky (constellations) and the sun across the sky

English Language

W.6.1.e Write a short narrative story that includes elements of setting and character

W.6.4.b Write stories or other compositions such as personal narrative, stories, and poetry, that employ a logical sequence of events, provide insight into why the incident is notable, and include details to develop the plot in English

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Art

ART.III.VA.EL.2: Identify various purposes for creating works for visual art.

ART.III.VA.EL.3: Understand there are different responses to specific artworks.

ART.IV.VA.EL.3 Demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

ART.V.VA.EL.4 Identify connections between the visual arts and other curriculum

Eighth Grade

U5.2 Civil War

8—U5.2.5 Construct generalizations about how the war affected combatants, civilians (including the role of women), the physical environment, and the future of warfare, including technological developments. (National Geographic Standard 14,p.171)

W.6.1.e Write a short narrative story that includes elements of setting and character

W.6.4.b Write stories or other compositions such as personal narrative, stories, and poetry,

Benchmarks and Standards

that employ a logical sequence of events, provide insight into why the incident is notable, and include details to develop the plot in English

W.6.2.e Write across the curriculum with teacher assistance stories and other compositions such as personal narratives, journal entries, friendly poems in English

W.6.3.e Write a brief expository composition that includes a thesis and some points of support; provide information from primary sources; organize and record information on charts and graphs

Art

ART.II.VA.M.4 Use subjects, themes, and symbols that communicate intended meaning in artworks.

High School

History and Geography

7.2.3 Impact of WWII on American Life— Analyze the changes in American life brought about by U.S. participation in World War II including:

- mobilization of economic, military and social resources

- role of women and minorities in the war effort

- role of the home front in supporting the war effort (e.g. rationing, work hours, taxes)

8.3.4 Civil Rights Expanded — Evaluate the major accomplishments and setbacks in civil rights and liberties for American minorities over the 20th century including American Indians, Latinos/Latinas, new immigrants, people with disabilities, and gays and lesbians. (National Geography Standard 10, p. 203)

English Language

W.6.4.c Write expository compositions and reports that convey information from primary and secondary sources and use some technical terms

W.6.4.d Write persuasive and expository compositions that include a clear thesis, describe organized points of support, and address a counter argument

CE 2.3.4 Critically interpret primary and secondary research-related documents (e.g., historical and government documents, newspapers, critical and technical articles, and subject-specific books

Art

Content Standard 1: All students will apply skills and knowledge to perform in the arts.

ART.I.VA.HS.2 Intentionally use art material and tools effectively to communicate ideas.

Content Standard 3: All students will analyze, describe and evaluate works of art.

ART.III.VA.HS.1 Analyze the effectiveness of selections in communicating ideas and reflect upon the effectiveness of choices.

ART.III.VA.HS.2 Identify intentions of artists, explore the implications of various purposes, and justify analyses of purposes in particular works.

ART.III.VA.HS.3 Describe how expressive features and organizational principles cause responses.

ART.III.VA.HS.5 Reflect and analyze the personal experiences that influence the development of personal artwork.

Special Education

Michigan Curriculum Model: AUEN Supported Independence

Performance Expectation 5: Participate effectively in group situations

- A8 Takes on role as member of a team
- D17 willingness to follow directions

Language Arts: Attends to speaker without interrupting; demonstrates turn-taking behaviors; asks relevant questions

Visual Discrimination: Describes and compares objects by one or two attributes

Writing: Writes a sentence to complete ideas



Stockade Labyrinth (Detail) by David Barr



Michigan *Legacy* Art Park

Michigan *Legacy* Art Park

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