



Traces of the Past: From Landscape to Cityscape

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Introduction - How did we get here?

Every city was, at one time, not a city. That is not to say that the land was empty or unoccupied before Western civilization shaped it into what we know today, but that it wasn't a city as we know it. The evolution of any landscape into a cityscape can take years, or decades, but in reality it usually takes centuries. Ever since moving to the city of Pittsburgh over two decades ago, I've been drawn to the intersection of how the history, both positive and negative, has shaped the evolution of our city, whether it be the neighborhoods where I have lived, the neighborhoods that I have taught, or the multitudes of neighborhoods that I drive through on my way to and from work. How did we get here? What did it look like before? What will it look like hundreds or thousands of years from now?

Once known as The Gateway to the West and always in flux, Pittsburgh is a hodgepodge of diverse neighborhoods shaped, separated, and brought together by a multitude of economical and industrial impacts along with geographical and topographical influences. All of these influences crossing over in unique ways that both separate and connect our neighborhoods. The literal titans of twentieth century industry all started and/or made their mark on Pittsburgh and the surrounding regions. While Cleveland had the Rockefellers, we had Carnegie, Frick, Mellon, and the array of scars that they left on our landscape and our communities, as well as the many institutions that bear their names.

It is the right of everyone now to re-examine history to see if Western culture offers the only solutions to man's purpose on this earth

-Romare Bearden, September 1966¹

Humans, as intellectuals and innovators, have always been curious creatures. Our 'human' students are no different, especially when it comes to their curiosity and sense of wonder. They always surprise me with their out of the box thinking and their often odd but relative tangents. As a visual artist and art educator, I am always searching out new ways to the curiosity of my students and help them to connect their present to their past. Most impactful is the question: how did we, as a city get from there to where we are now? What does the future hold for my students, my own children, and the generations that will follow them? How did we go

from the Western frontier of a nation, to the industrial center at the edge of the Midwest, to a modern city leaning into green technology and architecture? In a city that represents different artistic disciplines and many different industries, Pittsburgh, with its unique confluence of readily accessible rivers has been connecting the East Coast with the Midwest and beyond since before the founding of our nation. We can trace our modern city back to and beyond George Washington's for an ideal location to build a fort.

To be most specific, the purpose of this unit is to take my students through a journey of Pittsburgh's history through the lens of visual art and visual artifacts and to show that, despite the mounting evidence of the negative impacts of colonization and the industrial revolution, that there are silver linings and points of hope for the future of our neighborhoods, our city, and the world. There is still so much work to do, but I believe that, through art and introspective education, that we are slowly making a better future.

Unit Overview

In our unit, we will be exploring this history through various artworks and artifacts and leaning into the question of how we moved from the picturesque confluence of where three distinct rivers meet to the modern city that now occupies the same space.

We will be delving into the ecology and environmental history of Pittsburgh through examination of these neighborhoods as well as the city as a whole. We will use artworks, maps, and photographic evidence from various periods in our city's past, examining these chosen artifacts from these various periods to research where we started, where we have been, where we are now, and where we might be going in the future. Through the lenses of the artworks and other artifacts, my goal is to for my students, along with myself, to take a deeper look at how those various influences of capitalism, industry, topography, and geography have shaped our neighborhoods along with how these factors influenced the connection and separation of those neighborhoods.

Educators are always looking for ways to maximize their student potential as well as teaching their content in a meaningful and interesting way. I have almost always seemed to have a great deal of success when I am able to find ways for students to connect themselves to their surroundings and give students the power and ability to uniquely tell their own stories and to show me (and the world) their connections to their neighborhoods, communities, the larger city, and the world outside. What better way to connect students to their past than to encourage research and creation using their home as inspiration?

Our school population mostly represents the East End of Pittsburgh but we have students that represent almost every neighborhood in the city. Although, in the past, I have implemented projects that touch on student connection to their neighborhoods, we have never delved quite this deeply into the creation and connection of the neighborhoods in our city. I am most excited to be able to go through this process right beside my students and be able to look more deeply into the creation and history of my own neighborhood which became a borough in 1904 and was voted in a part of the city in 1926.² I will use my own neighborhood as an example for our first activity.

The unit will culminate with students depicting their own street and/or neighborhood in a project inspired by Romare Bearden's pieces 'The Block' and 'Pittsburgh Memories'. Students will use the research from their

sketchbooks to create their collage representation. They will be given the choice of whether to depict the present, past, or future as long as their final piece is based on the research that we compiled through the first two activities in the unit.

Philosophy of Art Instruction and Demographics

As a practicing visual artist, musician, and writer, my personal philosophy is that everyone is an artist in some shape or form. Everyone starts out with the built-in ability, want, and maybe even, need, to create. With visual art, I use Betty Edwards's philosophy as an example. We are creative beings, and if we are able to learn how to write, we are able to learn how to draw.³ We can apply this to any form of discipline that requires repetition and practice to master. If you have the dexterity to write legibly, there is nothing holding you back from creating visually. Drawing, writing, playing music, carpentry, and any form of creation is, to some level, a teachable skill.

With the arts, we make sure that students are exposed to them just as we would want students exposed to any other subject. In the same way that every student will not grow up to be a professional athlete, astrophysicist, or mathematician, not everyone will grow up to be a professional artist, writer, or musician or even as an educator of any of these art forms. However, being exposed to any or all of the aspects and disciplines of the arts provide a way for people of every age to grow and develop creative thinking and problem solving skills which have proven to transfer to pretty much all other disciplines and professions. We, as a world, want and need creative thinkers. Every line of work, at its core, needs problem solvers. The arts help nurture creative thinking skills, which lead to creative problem solving children who grow into creative problem solving adults. Everyone benefits from exposure and immersion in the arts.

I teach at Pittsburgh Dilworth PreK-5. Dilworth is an arts and humanities magnet within the Pittsburgh Public Schools. Because we are a full magnet school, we are privileged to have full time music and full time art faculty. I understand this privilege and hope that, someday, all of our district facilities and schools will have a more robust and well-rounded arts curriculum.

Our student demographics this past school year were about 60% African American, 30% White, and about 10% who identify as Mixed Race. Our individualized education program (IEP) students and gifted individualized education program (GIEP) students represent about 17% of our student population along with an economically disadvantaged population of a little over 50%.⁴

Background and Cross Curricular Approach

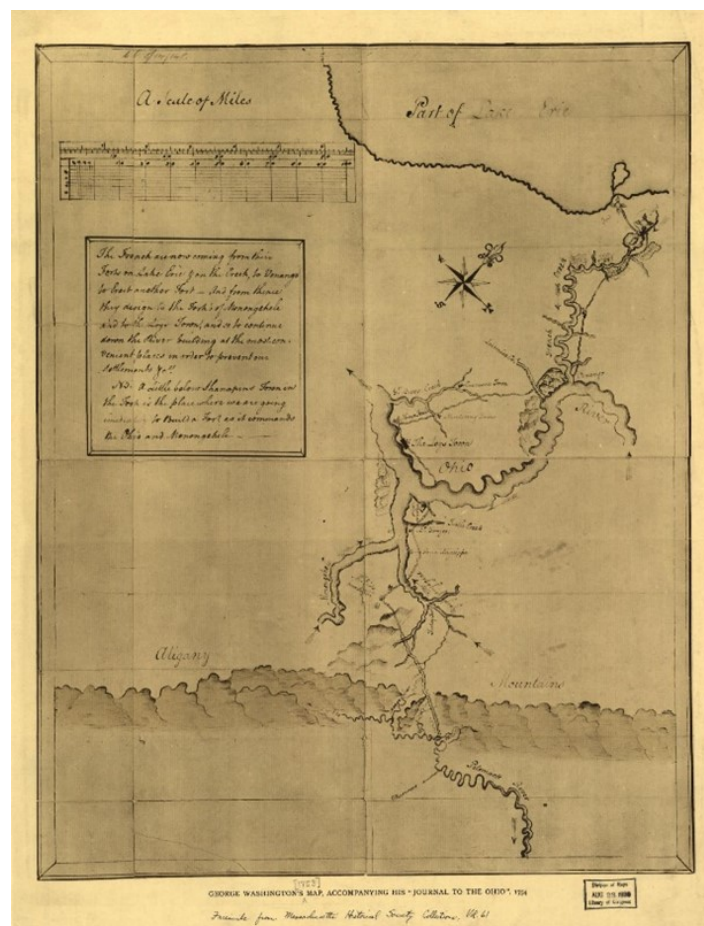
My school (within the Pittsburgh Public School System) is an urban school with some key aspects of privilege and advantage. Although we are part of the larger Pittsburgh Public School system, due to our magnet school status, we have a much higher access to visual art, writing, dance, theatre, and music, along with other amenities that many of the other schools in the district might not have as much direct access to.

Along with the access to the arts, we have, as part of our school campus, access to a well-maintained urban garden and are located within short walking distance to not only one of the largest public parks in the city but we are within walking distance of the Pittsburgh Zoo and Aquarium. Our garden is home to numerous edible plants and also a variety of different flowers and other plants. This garden has been very useful when it comes to still life and observational drawing as well as being a great location to practice our journaling skills. I do not take access to these amenities for granted as they are great resources.

Even with our privileges and advantages as a school, we still have many of the same issues and challenges as other schools in the district. We still have difficulties with student concentration, academic focus, and other issues that can plague students of all ages. With the constant distance and use of screens, these issues, unfortunately, have seemed to become compounded during and since the pandemic. To be completely forthright, many of the behavioral issues that arise in my class seem to stem from the combination of digital devices and the pandemic and their impacts on habits and behaviors.

Content and Learning Objectives: A Brief History of 'Modern' Pittsburgh

George Washington's Hand-Drawn Map of the Forks of the Ohio⁵



Pittsburgh Footprint Map 1995-2017⁶



The main objective of this unit is to take a critical look at Pittsburgh's history from George Washington's search for a suitable and strategic site for his fort on the Western frontier, through the industrial revolution and its impact on the area, leading us into the present. Where, we will discuss, does this history lead us in the future.⁷

As with any landscape, the land itself was what everything starts with. Before the city and even before people, what would become Pittsburgh was a series of stone terraces formed from the sediment of fossilized plants that grew and then decayed, at various rates and at various times with the shifting of the Atlantic Ocean. The area was periodically dry but also periodically flooded. There were vast swamps that extended into the Midwest. Nestled between these layers of limestone, sandstone, and shale nature's processes in our area had created natural gas, large quantities of oil, and coal in an abundance that was not to be found anywhere else on our planet. While this was going on, rivers were carving out the valleys and creating the narrow but habitable flatlands and plateaus along these new water ways.⁸

This all took millions of years and we cannot forget that there were inhabitants in the area and that civilization did not start with the arrival of the Europeans. However, our conversation will begin with Pittsburgh's history from that recorded Western point of view, which starts in 1753, with the aforementioned quest h George Washington's to find a suitable and strategic site for a military fort.⁹ As a nation ever expanding westward, what was to become Pittsburgh, with its rivers flanked with flat lands protected by the surrounding hills lent itself perfectly for a young Washington looking for the perfect strategic military placement for a new British fort.¹⁰

In the images above, you can see a map that was hand drawn by George Washington during his search for that suitable military complex. Here, you are already able to see the beginnings of the area, complete with many of the names that are still used today. Compare this to the modern footprint map of the same area. You can see how densely developed the area is now.¹¹ Comparing and contrasting these images will be part of our initial discussions on the development and evolution of our area.

By the late 1700s and the United States had formed as a nation and the frontier town of Pittsburgh, perfectly located at the confluence of the Allegheny, Monongahela, and the Ohio Rivers, was to become a 'lynchpin' for the growing commerce and migration from eastern cities of Baltimore and Philadelphia to the new settlements forming in Ohio. A turning point was reached with the advent of the transcontinental railroad in the middle of the nineteenth century. At that point it became easy for both freight and passengers to bypass Pittsburgh and its mountainous area to reach the new cities of Louisville, Cincinnati, and St. Louis.¹²

As the viability of Pittsburgh as a commercial center began to decline by the middle of the nineteenth century, manufacturing was quickly taking its place, finding new ways to take advantage of the nearby abundance of coal in the development of glass and iron industries. This was due to a shift in the market as well as the demand for munitions due to the Civil War that raged through the early 1860s. Pittsburgh was now turning from a once commercial city into the center for iron manufacturing in the United States. With the shift from iron to steel around the close of the nineteenth century, Pittsburgh was poised to become a center for production for the steel industry. Led by the likes of Andrew Carnegie, Henry Clay Frick, and George Westinghouse (to name a few), Pittsburgh was now the center for mass production of steel, railroad equipment, and other machinery.¹³

With this industrialization also came Pittsburgh's reputation as a dark and filthy city. Although often glorified and romanticized in paintings and other works of art for being a pinnacle of the industrial age, for more than a century, the unsavory aspects of Pittsburgh were as well to be documented in paintings, photographs, and writings. Writer Willard Glazier wrote that, "Pittsburg is a smoky, dismal city at her best. At her worst, nothing darker, dingier or more dispiriting can be imagined." He went on stating that, "The city is in the heart of the soft coal region; and the smoke from her dwellings, stores, factories, foundries and steamboats, uniting, settles in a cloud over the narrow valley in which she is built, until the very sun looks coppery through the sooty haze."¹⁴

Jack Delano's photograph of a stairway leading from residential areas and down to the factories gives us a glimpse into how it might have felt to make the journey to and from work every day. Even though the factories are mostly gone from our skyline, the public stairways still exist today in many of our neighborhoods and we can still imagine how it might have felt to make that commute, on foot, on a daily basis.¹⁵

Long Stairway in Mill District of Pittsburgh Library of Congress Images¹⁶



Throughout this time, Pittsburgh just kept growing and expanding. During the half century between 1865 to 1915 the area witnessed the creation of some of Pittsburgh's most ambitious manufacturing complexes. These included, but were not limited to, the steel complexes that extended out through surrounding towns on all of three of the rivers. Pittsburgh's factories were beginning to exceed in size and scale the gigantic plants of England and Germany.¹⁷

H.J. Heinz now had his food operations based in Pittsburgh's Allegheny City neighborhood (which would later become part of Pittsburgh's North Side neighborhoods).¹⁸ The Alcoa plant up the Allegheny River became the world's first complex for the production of aluminum, and PPG's huge glass plants were located even further up river on the Allegheny while George Westinghouse was commissioning the building of his various plants in the East Pittsburgh areas of Wilmerding and Swissvale. While this was happening, George Mesta's machinery works in West Homestead had become the world's largest presses for cutting dies and the Jones and Laughlin company was building its 'miles-long' steelworks complex downstream on the Ohio in the Aliquippa area.¹⁹

These were some of maybe the best but also the most tumultuous times for Pittsburgh. Revenue was flowing into the city the city had reached a population of around 322,000 by the year 1900 (quadruple what it was only 30 years earlier). Steel production was prominent in the South Side, Hazelwood, Lawrenceville, and Strip District neighborhoods along with the corporate dominated surrounding boroughs such as Homestead, Braddock, and McKees Rocks.²⁰

Pittsburgh was now well established as a dark and unappealing town. Because of the smoke and soot, streetlights stayed on at all times of the day. White-collar businessmen were said to often need to change their white shirts two or more times a day and surveys had put Allegheny County as having the highest rates for typhoid fever and industrial accidents in the country.²¹

Around this time, there was some good news from an ecological point of view. In 1889, with the donation of a substantial piece of land from Mary Shenley, Pittsburgh also saw the creation of Shenley Park, its first public park. Shenley had inherited the land from her grandfather James O'Hara but had moved to England with her husband. She had come back to Pittsburgh briefly from England when she turned twenty-one and was

convinced by Edward Bigelow to donate her inherited land to the city for use as a park.²² Even in the midst of an industrial bombardment of the area, and even if they are mainly for a privileged few, we are seeing that there is some importance being put on green spaces.

The creation of these green spaces, which now included Highland Park (originally created as a reservoir) in 1893 and the Pittsburgh Zoo (Opened in 1898 within Highland Park), Pittsburgh was now also now contending with the introduction of motorcars at the turn of the century.²³ Highland Park also being the name of the neighborhood surrounding Highland Park as well as being where my school is located. My school, Pittsburgh Dilworth being built in 1915 but Pittsburgh's Fulton Elementary was built as early as 1894.²⁴

Between the two world wars and by the middle of the twentieth century, Pittsburgh was starting to think beyond the soot and the darkness but was still completely at the mercy of the steel industry. Especially after the second world war, there were ideas being put forth from notable architects and designer firms with the most recognizable being Frank Lloyd Wright (who had designed both Falling Water and another house in nearby Fayette County). Plans were being made for the revitalization of downtown along with other neighborhoods in the city and by the 1970s, the 'Pittsburgh Renaissance ranks as one of the most ambitious and intensive reconstructions of any city in history.²⁵

Looking up 5th Avenue from Liberty Avenue at 11:00 a.m. on November 5, 1945²⁶



Looking up 5th Avenue from Liberty Avenue at 11:00 a.m. on November 5, 1945

Looking up 5th Avenue from Liberty Avenue November, 2020²⁷



Jump ahead a few years, and here we are, multiple decades into the twenty first century in a cleaner and greener Pittsburgh. In comparing the same views from November of 1945 at 11a.m. and a midday view from November of 2020, we can see that we have made some great strides. But when we look closer, we can see that we still have a way to go.

Most of the blatant signs of industry are gone but where does that leave us? What about the invisible particulates that still float around our valley between the hills? The smoke is gone and we can once again see the green hillsides. They aren't quite as they were centuries ago before colonization, but they have, once again, become more of a picturesque scene instead of the apocalyptic sublime that we would have witnessed over the past century or two.

In line with being referred to as "The Paris of Appalachia", landscape artist Ron Donouge proclaims that "Pittsburgh is a painter's Paradise" adding, "there's so much variety and texture." But where does texture and, grit, and heft leave us? We can see our history's wealth and history in the architecture and landscapes of the region, but we are also dealing with a steep population loss as a metropolitan area coming into this new century with New Orleans being the only other major metropolitan area to lose more population, and we don't have any major destructive floods to blame.²⁸

So here we are moving through almost a full quarter of the twenty first century and where does Pittsburgh stand? We have made great strides to clean up our city yet according to a report released in April of 2023 by the American Lung Association, Pittsburgh still ranks as one of the worst cities in the nation when it comes to air quality and particulate material. According to the same findings from the American Lung Association, Pittsburgh moved from being the 46th worst in the nation to 54th worst in the nation in terms of pollution from

ozone smog moving us from a Lung Association 'F' rating up to a 'C' rating, still poor but less poor. The most up to date findings from the Lung Association has us ranked 50 worst out of 228 metropolitan areas for high ozone days, 26 worst out of 223 metropolitan areas for 24 hour particle pollution, and 19 worst out of 204 for annual particle pollution and, although an improvement, these findings are not where we need to be.²⁹ Even though we are more than 50 years out from our big renaissance as a city, what else can we do to finally wash ourselves of the lingering ghosts of industry?

So, truthfully, where do we go from here? What is it about Pittsburgh that makes it still such a special place? We're not quite far enough out to be a 'Midwestern' city and we're definitely not close enough to the Atlantic Ocean to be considered 'East Coast'. Is it truly fair to refer to us as the 'Paris of Appalachia' or are we, with all our history, scars, and uniqueness, just Pittsburgh? And if so, I think that I am okay with that. What do you think? What's out your window? How does the landscape look to you?

Teaching Strategies

Reminders of procedures, routines, and safety habits can never be over-emphasized. Everything that is to be done well and eventually expected of students, needs to be taught, modeled, and repeated. All those procedures were once new to everyone.³⁰ We might forget it sometimes, but everything that we do was new to even the most accomplished teachers at one point.

As with so many things in education, my first words of advice are not to get discouraged. I cannot emphasize this enough. Although my classes are used to some level of discussion at the beginning of every project and the beginning of most classes, I will be aiming to go a bit deeper into these discussions. Even though every project has some element of other disciplines, I will be making an intentional effort to go even deeper into making a cross curricular connection through this unit.

We all, at some level, resist changes to our routines and ways of thinking and adding another task, routine, or procedure to any practice can feel like a cumbersome uphill battle. Coordinating and distributing the physical supplies of art making can alone become a major task and now we are adding yet another layer to the process. I implore you not to get too stressed or entangled with the specifics and to let the class discussions steer your instruction within the framework of the unit. Leaning into what my students are enthusiastic about has rarely ever led to anything other than a greater 'buy in' and excitement around the project. I encourage experimentation but also suggest keeping to a schedule and working within the predetermined frame.

If I am able to procure sketchbooks again, we will be using those for our daily documentation of progress. This will include notes, drawings, and any other pertinent information and planning exercises. The sketchbooks will be used as a tool for reference and not a finished product. I always try to make sure that I am de-emphasizing that these need to be 'pretty pictures' or finished pieces. I like to think of the act of keeping a sketchbook is just documentation of our research in a way that is easy to look back on and reference. During regular warmups, I will remind students that this is similar to a musician warming up with scales or an athlete warming up before going into play. What we do as a warmup or during discussion is not to be viewed, in any way, as a polished product for display, but rather as a reference and practice material for the bigger project.

Classroom Activities

This unit is currently planned for the fall of 2024. It could technically be any time of the year but I chose the fall because autumn in Pittsburgh seems to be a great combination of hospitable weather in case our learning takes us outdoors. It also is a great time to take students outside because of the spectacularly colorful changes in our natural environment.

The planned time frame is 10 to 14 classes over a six to eight-week span. The unit should take up the better part of our first nine week grading period and will focus mainly on my fifth graders.

Phase One: Introduction to Pittsburgh History a Discussion

Although the bulk of our discussions will be the industrial age that started with George Washington's quest for the ideal military installation, we will start out by going the whole way back to the time before the United States officially became a nation. Our school has a high emphasis for arts integration within the other core subjects, but it is a personal goal of mine to integrate other subjects into my lessons and projects as much as possible as well. We will take this time to briefly discuss the geological history of the area and how glacier activity formed the broad plains that line our rivers making it possible for Pittsburgh to be utilized, not only for future military implications, but also for the farmlands which then led way to a suitable bed for the railways which connected Pittsburgh to the broader world in the post-Civil War era which transformed those farms into businesses and factories well into the Twentieth Century.³¹

But to digress, in 1753, a young George Washington looked at this level land where three rivers met and realized that he had discovered an ideal spot for a British fort to combat France's hold on the territory.³² With the start of Pittsburgh's recorded military history, we will move into the core of our discussion. I will guide the discussions through the history and the environmental impacts of industrialization, but I would like them to still stay mostly student focused.

I plan on the historical and geological introduction to this unit only taking one to two classes. Each day will still include a drawing warmup along with the discussions. We will plan on discussing our big ideas surrounding the development and evolutions of the area with this and throughout the other steps of the unit.

One probable warmup for these one or two classes would be to take the time to do a quick sketch in our sketchbook journal of what the landscape or topography might have looked like prior to the western colonization of the area. What did the area look like before and right after Europeans first occupied the area?

Phase Two: Planning

As stated in my strategies, the goal is to have students be keeping a sketchbook style journal throughout the entire process of the unit. This not only builds transferable habits and routines, but it provides a concrete way to look back on our process. Students will be using the sketches and notes as the research and inspiration for their final project along with taking inspiration from their own home, its history, etc...

I will be using my own neighborhood and my research regarding it as my prime example for this part of the unit. We will go through the steps that I took looking at how my neighborhood, Carrick, evolved.

We will take at least one but probably two class periods to research our homes, their corresponding

neighborhoods, and how our streets and areas fit into the history and future of our city.

For projects like these, I always have a planning sheet and checklist to help students track their progress and give them a framework to work within.

Phase Three: Creation and Reflection

If students took visual and written notes during the introduction process and during the planning process, they should already have a well-documented account to look back upon and should have adequate planning and ideas to influence their final project. As visual artists we can use our sketches and notes in much the same way that a scientist would use their well-documented research, or a musician can listen back through recordings of their past performances, or even how an author or poet would look back on their notes and writing sketches. As always, certain accommodations will be made for students who missed classes along with any individual learning plans that students may have.

For the final project, we will be looking at the work of Romare Bearden for inspiration for our cityscape collages. Specifically, we will be using our viewing of Bearden's 'The Block', 'Pittsburgh Memories', along with teacher created examples. A sketch on larger paper will serve as the template for the collages. Students can then use this as a template to directly create over or they can use this as a sketch to inform their final product. Through the process, we will continue to talk about the different ways to represent the past, present, and future in our pieces. For this particular project, I am not concerned with realism but I will be encouraging accurate representation of ideas. We have discussed, in earlier grades, the use of metaphor and symbolism, and those will play a big part in the final creations. As supplemental reminders of these concepts, we will be watching the video *Trains, snakes, and guitars: The collages of Romare Bearden* from the San Francisco Museum of Modern Art.³³ In the video, Bearden discusses how he uses the images of trains, snakes, and guitars as symbols and running themes in his work. This will lead our discussion into how artists use certain symbols in their work and how we can use our own symbols to convey meaning and connection in our artworks.

Our conversation on symbols will then be followed by the rough draft of the project on larger paper and then followed immediately by the project itself. Unlike other projects, and as previously stated, I will give students permission to collage right over their rough draft, using it as the template for their final project.

This is where we will be incorporating the ideas of the past, present, and the future of our city. How can we represent these things in our works? What symbols from our own lives should we include? What symbols would we really like to include? There are no right or wrong answers to this question as every student will have a different experience and different way of interpreting the assignment. However, even though we all might have a different vision, students will still be asked to stay within a framework. This framework will be laid out in the planning sheet and the checklist. Along with the rubric, these will act as the basis for grading the assignments.

Phase Four: Collaborative Project if time

If time permits, we will be taking a field trip to the garden and around the school building to find usable and safe garbage and other remnants of past city life. I foresee us mostly finding new garbage such as bottle caps and metal and plastic trash. I will also be collecting these objects on my own as well to supplement what we find in our surroundings. The amount and variety of objects that we are able to find will dictate how large and how detailed the project may be. Understanding that what we find will, in fact, directly impact what we are

able to create.

These found objects will be combined to create an assemblage collaborative cityscape large enough to be displayed in one of the main hallways of the school. My vision is for the caps and other small objects to create an almost pointillist representation. Since I have previously discussed the assemblage of Louise Nevelson with them, this project will act as a way to connect her work with found objects to another art movement.

This extension activity will also be a way for me to include students from other grade levels into a unit that I plan on using with fifth graders again in the future but without repeating a project.

Suggested Warm Up Activities:

Because I have previously discussed Louise Nevelson and other assemblage artists, I keep a collection of what I call 'trash for sculpture'. I will sometimes use this useful trash to discuss the design principles and concepts of unity, harmony, balance, emphasis, proportion, and contrast. Giving each table of students a pile to separate and label as they see fit and as a group. What do the objects have in common? What would separate them? What elements of art and principles of design can we use to categorize the objects placed in front of you?

Appendix on Implementing Pennsylvania Arts Standards

Standard 9.2.5.C - Relate art to various styles

We will be discussing landscape and still life art along with observational and technical drawing. Examples of historical and relevant landscape art will be used in correlation with certain discussion and drawing prompts. Writing examples of varying styles will also be used to illustrate the different concepts that we will touch upon. We will also be discussing how various artworks fit into the history of our neighborhoods, city, state, and nation.

Standard 9.2.5.F - Application of appropriate vocabulary

All elements of visual art (line, shape, form, color, value, texture, and space) will be discussed along with the vocabulary that goes along with them. Concepts that we will be specifically be touching upon other than the elements will include landscape, still life, shading, collage, symbolism, realism, depth, color theory, etc...

Standard 9.3.5.B - Describe work by comparison of similar and contrasting characteristics

Students will be able to chat about their work, what elements they used in the creation of their work. They will be able to compare their work with other students and also compare their work (writing and drawing) with their notes and planning documentation.

Standard 9.3.5.D - Compare similarities and contrasts using vocabulary of 'critical response'

We will have regular discussion on how the work was created, what art elements were used, and how those specific elements were used in each piece. We will also be able to chat about the similarities and differences of the students' responses to the various writing and drawing prompts.

Notes

- ¹ Siegel, J. Why Spiral: Remembering the Black Arts Movement. *ARTnews*, 65(5).
- ² Spotlight On Main Street | Carson Street/Ormsby Park Clean-Up (phlf.org)
- ³ Betty Edwards. *Drawing on the Right Side of the Brain*, 3
- ⁴ "Pittsburgh Dilworth," Pittsburgh Public Schools
- ⁵ Washington, G. *George Washington's Hand Drawn Map of the Forks of the Ohio, 1754*
- ⁶ Unknown. *Pittsburgh Footprint Map 1995-2017*
- ⁷ Franklin Toker. *Pittsburgh A New Portrait*, 6
- ⁸ Franklin Toker, *Pittsburgh An Urban Portrait*, 7
- ⁹ Franklin Toker, *Pittsburgh An Urban Portrait*, 9
- ¹⁰ Franklin Toker. *Pittsburgh A New Portrait*, 6
- ¹¹ Washington, G. *George Washington's Hand Drawn Map of the Forks of the Ohio, 1754*
- ¹² Edward K. Muller and Rob Ruck. *Pittsburgh Rising: From Frontier Town to Steel City, 1750-1920*, 5
- ¹³ Edward K. Muller and Rob Ruck. *Pittsburgh Rising: From Frontier Town to Steel City, 1750-1920*, 6
- ¹⁴ Franklin Toker. *Pittsburgh A New Portrait*, 14
- ¹⁵ Delano, Jack. *The Long Stairway, Pittsburgh*. 1940.
- ¹⁶ Delano, Jack. *The Long Stairway, Pittsburgh*. 1940.
- ¹⁷ Franklin Toker. *Pittsburgh A New Portrait*, 15
- ¹⁸ Rooney, Dan, and Carol Peterson. *Allegheny City: A History of Pittsburgh's North Side*, 8
- ¹⁹ Franklin Toker. *Pittsburgh A New Portrait*, 16
- ²⁰ Franklin Toker. *Pittsburgh A New Portrait*, 17
- ²¹ Franklin Toker. *Pittsburgh A New Portrait*, 18
- ²² E. K. Muller and R. Ruck. *Pittsburgh Rising: From Frontier Town to Steel City, 1750-1920*, 218
- ²³ Franklin Toker. *Pittsburgh A New Portrait*, 19

²⁴ National Parks Services National Register of Historic Places. Accessed July 16, 2024

²⁵ Franklin Toker. *Pittsburgh A New Portrait*, 21

²⁶ Unknown. *Looking up 5th Avenue from Liberty Avenue at 11:00 a.M. on November 5, 1945*, November 5, 1945.

²⁷ Snyder, Christopher. *Looking up 5th Avenue from Liberty Avenue at 11:00 a.m. November 2020*.

²⁸ Brian O'Neill. *The Paris of Appalachia: Pittsburgh in the Twenty-first Century*,13

²⁹ American Lung Association: State of the Air. American Lung Association, Accessed July 16, 2024.

³⁰ Ron Ritchhart. *Creating Cultures of Thinking*, 9

³¹ Franklin Toker. *Pittsburgh A New Portrait*, 5

³² Franklin Toker. *Pittsburgh A New Portrait*, 6

³³ SFMOMA. *Trains, snakes, and guitars: The collages of Romare Bearden* [Video]

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