

# The Spaces We Inhabit

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## Grade

● 9–12

## Teacher-In-Residence

● Sara Herrmann

## Subjects

● Spanish, Art, English  
Language Arts

Carnegie  
Museum of Art

## Goals

- Students will be able to advocate for themselves in their physical environments inside and outside of school to have their needs met.

## Objectives

- Students will be able to explore selected artworks to utilize discussion techniques and questioning in the target language to explore selected artworks.
- Students will be able to create art that presents aspects of themselves they find meaningful and share those aspects with their peers.
- Students will be able to explain how different spaces make them feel.
- Students will intend to make changes to the space around them in order to find more function within it.

# Standards

## World-Readiness Standards for Learning Languages

### Communication

- **Interpersonal Communication**

Learners interact and negotiate meaning in spoken, signed, or written conversations to share information, reactions, feelings and opinions.

- **Interpretive Communication**

Learners understand, interpret and analyze what is heard, read, or viewed on a variety of topics.

- **Presentational Communication**

Learners present information, concepts, and ideas to inform, explain, persuade and narrate on a variety of topics using appropriate media and adapting to various audiences, listeners, readers or viewers.

### Cultures

- **Relating Cultural Practices to Perspectives**

Learners use the language to investigate, explain, and reflect on the relationships between the products and perspectives of the cultures studied.

### Connections

- **Making Connections** Learners build, reinforce, and expand their knowledge of other disciplines while using the language to develop critical thinking and solve problems creatively.

- **Acquiring Information and Diverse Perspectives** Learners access and evaluate information and diverse perspectives that are available through the language and its cultures

### Comparisons

- **Language Comparisons** Learners use the language to investigate, explain, and reflect on the nature of the language through comparisons of the language studied and their own.

- **Cultural Comparisons** Learners use the language to investigate, explain and reflect on the concept of culture through comparisons of the cultures studied and their own

### Communities

- **School and Global Communities**

Learners use the language both within and beyond the classroom to interact and collaborate in their community and the globalized world.

# Standards

## English & Language Arts Standards

- **CC.1.2** Reading Informational Text: Students read, understand, and respond to informational text – with emphasis on comprehension, making connections among ideas and between texts with focus on textual evidence.
- **CC.1.2.11-12.L** Read and comprehend literary non-fiction and informational text on grade level, reading independently and proficiently.
- **CC.1.4 Writing** Students write for different purposes and audiences. Students write clear and focused text to convey a well-defined perspective and appropriate content..
- **CC.1.4.11-12.L** Demonstrate a grade-appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.
- **CC.1.4.11-12.R** Demonstrate a grade-appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.
- **CC.1.4.11-12.T** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for

a specific purpose and audience.

- **CC.1.4.11-12.X** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes and audiences.
- **CC.1.5: Speaking and Listening** Students present appropriately in formal speaking situations, listen critically, and respond intelligently as individuals or in group discussions.
- **CC.1.5.11-12.A** Initiate and participate effectively in a range of collaborative discussions on grade-level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- **CC.1.5.11-12.D** Present information, findings, and supporting evidence, conveying a clear and distinct perspective; organization, development, substance, and style are appropriate to purpose, audience, and task.
- **CC.1.5.11-12.G** Demonstrate command of the conventions of standard English when speaking based on grade 11-12 level and content.

## Visual Arts Standards

- **9.1.12.B** Recognize, know, use and

# Standards

demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

- **9.1.12.C** Integrate and apply advanced vocabulary to the arts forms.
- **9.2.12.D** Analyze a work of art from its historical and cultural perspective.
- **9.3.12.A** Explain and apply the critical examination processes of works in the arts and humanities.
  - Compare and contrast
  - Analyze
  - Interpret
  - Form and test hypotheses
  - Evaluate/form judgments
- **9.4.12.A** Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience.
- **9.4.12.C** Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response.

## Materials

- Photos
- Visual thinking techniques
- Collage materials
- Quadrant for art discussion technique
- Recyclable or waste materials

# Vocabulary

Art terms: see CMOA list from week 1

## Feeling terms

- I feel—*Me siento*
- It makes me + a feeling—*Me hace + un sentimiento*
- Heavy—*pesado/a*
- Light—*ligero/a*
- Free—*libre*
- Confined—*confinado/a*
- Limited—*limitado/a*
- Expansive—*expansivo/a*
- Happy—*feliz*
- Sad—*triste*
- Depressed—*deprimido/a*

## Opinion terms

- I (don't) think that—*(No) creo que*
- I (don't) like—*(No) me gusta*
- In my opinion—*En mi opinión*

## Environmental psychology terms

- Ergonomic—*ergonómica*
- Sound(s)—*sonido/a*
- Architecture—*arquitectura*
- Empty space—*espacio vacío*
- Color(s)—*color(es)*
- Light—*luz*
- Darkness—*oscuridad*
- Territoriality—*territorialidad*
- Overcrowding—*sobre-multitud*
- Privacy—*privacidad*
- Top-down (construction)—*de arriba abajo (construcción)*

- Bottom-up—*de abajo arriba*
- Unity—*unidad*
- Legibility—*legibilidad*
- Complexity—*complejidad*
- Mystery—*misterio*
- Atmospheric—*atmosféricas*
- Emotional triggers—*detonante emocional*
- Spatial anxiety—*ansiedad espacial*
- Way-finding—*buscando caminos*
- Directed attention—*atención dirigida*
- Fascination—*fascinación*
- Expansive—*expansivo/a*
- Green space vs. structures constructed by humans—*espacio verde vs. estructuras construidas por seres humanos*
- Sensorial deprivation—*privación sensorial*
- Sensory overload—*sobrecarga sensorial*

\*The environmental psychology terms were obtained from Stuff You Should Know Podcast: How Environmental Psychology Works

\*\*Students will receive this vocabulary list prior to the lessons. They will define each word in Spanish and make a sentence with each.

## Artworks



Oki Sato, Designer, nendo, Design Firm, *Cabbage Chair*, 2008, Richard L. Simmons Acquisition Fund and Helen E. H. Johnston Acquisition Fund, 2017.18 © Courtesy of Friedman Benda and nendo



Charles "Teenie" Harris, *Police lined up outside Perry School*, ca. 1972, Heinz Family Fund, © Carnegie Museum of Art, Pittsburgh



Doris Salcedo, *Untitled (armoire)*, 1992, A. W. Mellon Acquisition Endowment Fund, 93.153 © Doris Salcedo

## Artworks



Michael Williams, *Purple Shebby*, 2015, Tillie and Alexander C. Speyer Fund for Contemporary Art, Milton Fine Fund, Oxford Development Fund, Gumberg Family Fund, Mr. and Mrs. James H. Rich Fund, and the Joseph Soffer Family Trust Fund, 2017.31 © Michael Wi

# Lesson

## **Unit Title: Beauty and Esthetics**

**Essential Questions:** What would the walls say if they could talk? What elements construct our places and our environments? What constitutes a safe space? What gives a space its functionality? What elements of our environment are fixed? What elements of our environment can be modified? How can we manage and succeed in dysfunctional spaces? What makes us comfortable and uncomfortable in our space?

### **Activity 1: Giving Spaces Meaning (2 class periods with extension)**

\*Students will have a prerequisite to bring a photo of themselves and/or others in front of or inside of a building.

**Introduction/Warm-up: Think, pair, share.** Students receive the photo *Police lined up outside Perry School* and are asked to describe the viewpoint of the building independently. They then discuss with a partner their insights and share out.

**Transition:** We will discuss the space that we are in, what we like, what we don't like. What we might change if we could.

**Main Activity:** Students will work in groups of 4–5. Each student will give their insights to their group members' photos. The owner of the photo will select their favorite story for their photo. Photos will be hung up in the classroom or hallway so that all students can view them.

**Questions:** What qualities do you prefer in a room or space? What characteristics are not preferable? What effects do our actions have on the space around us? Is it possible to let negative or positive feelings seep into the space that we're in?

**Assessment:** Informal assessment of participation, speaking in the target language, and expressing opinions in the extension activity.

**Extension:** Students do an art walk, viewing all of the photos. They have to 1) add a comment to one photo 2) agree with the thought process of another photo 3) change the thought process of a photo by writing out their take on it.

### **Activity 2: What Brings Function to a Space or Object? (3 class periods)**

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**Introduction/Warm-up:** Students will view an image of *Cabbage Chair* and state what they see, what they think, and what they wonder.

**Transition:** Where and how can this piece be utilized?

**Main Activity:** Students will investigate the cabbage chair and its construction and materials using [this link](#).

They will share their findings and talk about any items that they have seen that reuse materials to create a functional object. If nothing comes to mind, they are invited to search for items made out of waste or from recycled materials. They will share their findings.

Students will work in groups of 3–4. Give them disposed or recyclable materials and ask them to create a model of something functional that can be used in a room. This object does not need to be made to scale.

They will present the item and its uses to the class.

### **Activity 3: What Is This Place? (2 class periods)**

**Introduction/Warm-up:** Think of a room in your house or someone else's

that you enjoy. Name one item that would let others know which room it is. Name one item in the room that brings you comfort.

**Main Activity:** Students will view *Purple Shebby* and do a mapping (quadrant activity) to talk about what they observe.

**Questions:** What objects can you identify in the painting? What colors do you see? What do you notice about the painting? Are all spaces filled? Why or why not? Where is this and why do you think that? What/how do you feel when viewing this art? What elements cause you to feel this way?

\*I hope they will say it is a classroom since there are chairs and a chalkboard. I just want to be able to talk about what constitutes different spaces. How do we identify what is a bedroom, for example or a bathroom or kitchen? I want to be able to talk about alternative options for our spaces. If students don't think it is a classroom, ask what they might add in order to see it as one, or what they could take away to make it into another space.

**(Possible) Extension:** Students make a collage to depict what items

## Lesson

make them feel comfortable in a space. What elements are important to them? What did they include and why? They will share this with their peers. Students compare their collages and take note of which items or elements reoccurred.

### **Activity 4: What Can We Change and What Must We Accept?**

**Introduction/ Warm-up:** Look at this classroom or think about the school itself, or any part of the building. What part of the building is it? What do you like? What do you dislike? What could be changed to make it better?

**Think, Pair, Share:** Talk about the architecture of our building. Talk about the things that work or don't work. What parts of this structure make us stuck since it cannot be changed?

**Transition:** Talk about the architecture of some of our school buildings and how things are sometimes not updated or changed in order to keep the original aesthetic.

**Main activity:** Explore artwork of Doris Salcedo. What do you see,

think, wonder about this work of art? What does the artwork suggest? Can we change it? Can we utilize it for another purpose? What do you think the original purpose was? Why do you think the artist decided to show the art in this way?

Students will read the translated info about *Untitled (armoire)* and answer questions about it (See Resources).

When is it time to give up on an object in our space? What freedom can we get from letting go of the desired function? How can we make our space more meaningful and utilize the pieces that do assist in our success?

## Lesson Extensions/Modifications

Consider a space in your day, whether it be in your house or someplace else. It can be a building, an outdoor space, a room in your house or someplace else. What doesn't work? How do you feel in that space and what is causing you to feel that way? Take some time in that space and reflect. What change can be made to enhance the space? Write about the space you chose. Write about how you felt in the space before and what elements made you feel that way? Then, think about a change you can make in that space. Explain how you will make the change in detail. Make the change. What did you do? Spend time in the new space and reflect and write about how you feel now. What is different about the way you feel now from before? Was the change you made easy or difficult? Why? Include a before and after photo. See rubric on next page.

\*Consider elements of your space that allow you to feel comfortable there. Revisit the vocabulary list and allow the words to inspire you. Intend to use those words in your final essay. The change can be something minimal that is easy or it can be something a bit more involved. It just has to be something that will improve the functionality of that space for you.

# Final Assessment Presentational Writing Rubric

	1	2	3	4	5
<b>Comprehensibility</b>	is barely understandable in writing with frequent or significant errors that impede comprehensibility	is partially understandable in writing with errors that force interpretation and impede comprehensibility	is generally understandable in writing with errors that may impede comprehensibility	is fully understandable in writing with several errors that do not impede comprehensibility	is fully understandable in writing with ease and clarity of expression; occasional errors do not impede comprehensibility
<b>Grammar, Syntax and Usage</b>	demonstrates little or no control of grammar, syntax, and usage	demonstrates limited control of grammar, syntax, and usage	demonstrates some control of grammar, syntax, and usage	demonstrates general control of grammar, syntax, and usage	demonstrates control of grammar, syntax, and usage
<b>Sentence Structure</b>	uses simple, often memorized sentences and phrases	uses simple sentences and phrases	uses simple and a few compound sentences	uses simple, compound, and a few complex sentences	uses a variety of simple and compound sentences and some complex sentences
<b>Time Stamps</b>	demonstrates little or no control of time frames	demonstrates some accuracy in present time and little or no accuracy in other time frames	is mostly accurate in present time and demonstrates limited accuracy in other time frames	is mostly accurate in present time with some accuracy in other time frames	narrates and describes in the present, past, and future time frames with general accuracy
<b>Register</b>	demonstrates little or no control of register	demonstrates minimal awareness of register, using mainly the familiar register	demonstrates minimal awareness of register, using mainly the familiar register	usually demonstrates use of appropriate register, except for some occasional shifts between formal and informal register	usually demonstrates use of appropriate register, with consistent use, despite a few occasional shifts between formal and informal register
<b>Standard Conventions</b>	writing generally shows no use of standard conventions of the written language	writing shows little use of standard conventions of the written language	use of standard conventions of the written language is inconsistent, which may cause confusion for the reader	demonstrates generally consistent use of standard conventions of the written language; errors do not impede comprehensibility	consistent use of standard conventions of the written language; errors do not impede comprehensibility

## Activity 4: Adaptation Of Doris Salcedo's Artwork

### Link

Las esculturas e instalaciones de Doris Salcedo ofrecen una meditación elegíaca sobre la violencia en su Colombia nativa. Desde 1988 la artista ha entrevistado personas que tenían familiares desaparecidos por la orden de los pelotones del ejército o paramilitar asociados con la guerra civil de Colombia y comercio ilegal de drogas, y ella visita a los pueblos abandonados, sitios de asesinados, y fosas comunes regularmente. *Untitled (Armoire)* es parte de una serie en la cual Salcedo enterró muebles domésticos y otros objetos personales en cemento, quitando estas piezas utilitarias de sus funciones y convirtiéndolos en monumentos humildes de los dueños perdidos, silenciados, u olvidados. La artista explicó, “Había una viuda...que me contó sobre la dificultad de continuar viviendo con objetos que son recuerdos de su marido...Todos los días tú te sientas a la mesa de comedor y la silla vacía está allí, gritando de la ausencia de esa persona. Puede hacerse muy difícil convivir con el objeto. Así que yo traté de silenciar esos objetos, encerrándolos en cemento.

- ¿Cómo es diferente tu interpretación inicial en relación con la explicación de Doris Salcedo? *How does your initial interpretation of this artwork relate to or differ from Doris Salcedo's explanation?*
- ¿Te gusta la obra más o menos después de leer ese pasaje? ¿Por qué? Explica. *Do you like the artwork more after reading this excerpt more or less? Why?*
- ¿Cómo sabes cuándo es la hora de silenciar, soltar o ignorar una parte de tu espacio que no más te sirve? ¿Puedes hablar sobre un objeto en que te sientes así? (No tiene que ser algo tan grave) *How do you know when is it time to silence, let go of or ignore some part of your space that no longer suits you? Can you talk about an item that you feel this way about? (It does not have to be so deep.)*
- A veces, no existen cambios que nosotros podemos hacer a nuestro espacio, físicamente. ¿Cómo podemos silenciar un objeto sin encerrarlo en cemento? *Sometimes there are no changes that we can physically make to change an element of our space. What might we do to “silence” an object that doesn't involve burying it in cement?*