

CURRICULUM PACKET

**The Center for Art and Visual Culture, UMBC
FALL 2004 EXHIBITION**

**The HOME House Project: An Architecture
Exhibition of 100 Innovative, Affordable Homes
Curated by David Brown**

Inquire about A FREE BUS TRIP to UMBC
(limited funds are available for travel)

Contact:
Renee van der Stelt
Projects/Educational Outreach Coordinator
Call (410) 455-1440 or e-mail vanderst@umbc.edu

Directions

From I-95 Take exit 47B and follow Route 166 towards Catonsville. Signs will direct you to UMBC traffic circle. Follow * below.

From 695 Take exit 12C to Wilkens Avenue and continue for 1/2 mile to the entrance of UMBC on the left, which is Hilltop Road. Follow this road until it ends. The Fine Arts Building is a large brick building at the end of this road within the UMBC circle. Follow from ** below.

*At Hilltop Circle, turn left, and drive through stop sign to top of hill at Hilltop Road (traffic light). Turn Right at traffic light and drive until road ends. The Fine Arts Building is a large brick building with few windows at the end of this road within the UMBC circle. **Take gravel road (left) down hillside to main entrance at the side of the Fine Arts Building. Driver can park on the outer circle during gallery visit.

CAVC GALLERY HOURS
10:00am - 5:00pm Tuesdays through Saturdays

USING THE CURRICULUM PACKET

This packet is designed to help you connect the Center for Art and Visual Culture's (CAVC) Spring 2004 exhibition with your classroom curricula and the **State of Maryland Fine Arts Essential Learner Outcomes**. CAVC visits and related activities developed for this packet address numerous subject areas that are often cross-disciplinary and therefore can combine two or more frameworks. CAVC is committed to visual literacy.

CAVC is glad to assist you in matching exhibition content with the **ESSENTIAL LEARNER OUTCOMES** listed below or others you may wish to match.

OUTCOME I: Perceiving and Responding – Aesthetic Education

-The ability to perceive, interpret, and respond to ideas & experiences in the environment.

OUTCOME II: Historical, Cultural, and Social Contexts

-An understanding of the visual arts in historical, cultural, and social contexts.

OUTCOME III: Creative Expression and Production

-Skills and attitudes to organize knowledge and ideas for creative expression and performance in the fine arts.

OUTCOME IV: Aesthetic Criticism

-The ability to apply criteria to aesthetic decision making.

HOW TO ARRANGE A CLASS VISIT

1. Decide whether this exhibition is relevant for your class or group to see based on this packet, viewing the exhibition, and/or talking with Education Coordinator for CAVC.
2. Select several possible dates and times to bring your class to CAVC, UMBC. (Tuesdays through Fridays from 9AM – 5PM). Visits, ranging from 45-90 minutes, may be accompanied by a creative writing and/or drawing activity. Up to 40 students can be accommodated at CAVC at one time.
3. Preferably two weeks in advance, contact **Renee van der Stelt at (410) 455-1440** or vanderst@umbc.edu to schedule the visit and discuss ideas for guided tours and related activities that are particularly suited to your group.
4. Directions given on the front page of this packet.

PLANNING YOUR CAVC VISIT

HOW TO PREPARE YOUR CLASS FOR A VISIT TO CAVC, UMBC

1. Discuss the visit with your class before you come. This packet and a pre-visit to CAVC, UMBC can help inform students about what they will be seeing and doing on their trip.

2. Reproductions (photographs, slides, catalogs) are often available for you to look at with your class ahead of time. Students love to see images they recognize at their visits!
3. Additional information about the artists and exhibition is always available upon request.
4. In-class visits (usually including slide presentation and discussion) are available upon request.
5. Mention that students will need to keep in mind: Stay with the group, raise hands to ask or answer questions, no touching the artwork or the walls, no running, no food or gum.

WHAT TO EXPECT WHEN YOU VISIT CAVC, UMBC

1. Call before leaving your school so that we can meet your group in the lobby of the CAVC, UMBC Fine Arts Building. One of us will greet you and direct your students where to place their backpacks and coats.
2. After a brief introduction in the lobby, your guide will bring students through the exhibition. Students will be asked to discuss, interact with, and raise questions about the artwork that they see. We strongly encourage teachers to engage in the discussion in order to strengthen the connection between classroom and museum learning.
3. If arranged in advance, the visit can conclude with a drawing or writing activity. (Paper and pencils provided upon request. We do not have art making facilities.)

MAKING THE MOST OF YOUR VISIT

1. Pre- and post-visit activities are the best way to get the most out of your CAVC visit.
2. Project and discussion ideas provided at the end of this packet will help you determine the best approach for the grade and subject of your class. (If this packet does not include information relevant to your class, please call us and we will help you make the connections.)
3. If you find this packet effective, and you wish to work with us in the future, we would be pleased to assist you in developing and executing extended projects in the classroom.

The Home House Project
Center for Art and Visual Culture
University of Maryland, Baltimore County

A COMPANION CURRICULUM ALIGNED WITH THE NATIONAL STANDARDS
FOR THE ARTS AND THE MARYLAND ESSENTIAL LEARNER OUTCOMES FOR
THE VISUAL ARTS

This curriculum will enable students to:

1. BECOME AESTHETICALLY RESPONSIVE
2. UNDERSTAND THE HISTORICAL, CULTURAL AND SOCIAL CONTEXTS OF THE WORKS OF ART AND ARCHITECTURE
3. BECOME CREATIVE, EXPRESSIVE AND PRODUCTIVE
4. MAKE INFORMED JUDGMENTS ABOUT ART AND ARCHITECTURE
5. DEVELOP PRODUCTIVE HABITS OF MIND

Introduction to the exhibition:

Housing in the United States is becoming increasingly expensive. State and metropolitan country governments need to do more to provide adequate, affordable housing for residents, many of whom are vital service providers such as police, firefighters, nurses and teachers. This fact was made very clear by a study conducted by graduate students in the UMBC Department of Public Policy.

This study, *Affordable Housing in Metropolitan Maryland: A Policy Analysis*, examines the housing market in the eight counties that make up Maryland's two major urban areas (Montgomery and Prince George's Counties in the metropolitan Washington, DC area, and Baltimore City, Anne Arundel, Baltimore, Carroll, Harford and Howard Counties in the metropolitan Baltimore area).

The analysis found that existing country housing policies do not do enough to make units affordable, and that most jurisdictions are not even meeting established goals to increase the number of affordable housing units.

This lack of affordability means that many low- and moderate- income residents are being squeezed out of housing. "Too many service workers, such as teachers, nurses, police and firefighters, cannot afford to live in the jurisdiction where they serve," the study concludes. "The consequences of not acting are grave because the soaring cost of housing is unlikely to abate soon."

* * *

A lack of affordable housing is not the usual subject matter addressed by an art museum. But David J. Brown, senior curator at the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina, decided to tackle this very problem because of what he calls the "inefficiencies" usually associated with building low-cost homes.

The result is an initiative called HOME House Project, in which for the first time, a contemporary art museum provides a platform for architects, artists and designers to plan and build sustainable single-family homes for low- and moderate-income buyers.

In conjunction with the aforementioned study on affordable housing, UMBC will be hosting The HOME House Project at the Center for Art and Visual Culture from September 30 through November 27, 2004.

This exhibition will continue Brown's mission. "We started looking for more meaningful ways to connect with the community," he explained. "We want those who have historically been omitted from the dialogue to have the kind of inspired living space usually reserved for the affluent."

Brown's idea that affordable housing can be more than just inexpensive and easy to build was well received. When it was first announced in 2002, the competition attracted more than 440 designs from around the world. A jury of architecture and design experts chose 25 winners based on criteria such as originality, sustainability of building materials, and energy efficiency.

This exhibition brings together the worlds of art and affordable housing for low-income families. For years, the arts have attempted to appeal to all segments of the community, but there has long been the suspicion that the arts are elitist, playthings for the wealthy. The HOME House Project dispels that notion.

* * *

This curriculum will give students ideas about affordable housing, community development, and what they as individuals can do to work toward housing and communities that are aesthetically pleasing, sustainable, and affordable.

FOR GRADES 7 – 12

Introduction to The HOME House Project

Begin the class with the “mindjog” on the attached sheet. Have students come up with a definition of the word HOUSE, and then one for the word HOME. Next, students categorize the elements of each definition and what the definitions have in common. This will prompt students to think about what is necessary to make a house into a home, the emotional center of the family, etc. Students of varying backgrounds will obviously contribute different ideas to this discussion.

Next, have students look at dictionary definitions of the two words. In groups or with the entire class, discuss differences and similarities among the two sets of definitions. Then, have students list two things they learned about the differences between “house” and “home” from their own definitions and class discussion.

Next, quotations (a thought-provoking exercise): The students have the option to read and respond to a series of quotations spanning several centuries. Most of the quotations portray the romantic version of “home as where the heart is,” but some of the more modern voices question what home means and whether it is possible to have one at all.

Next, give the children crayons, colored pencils, paints: whatever visual media are at hand.

Have them draw their idea of HOME based on the definition they gave and the discussions that came out of their definitions.

Have students label their drawings with the elements that make the house a “home.” Open a class discussion with a show-and-tell of each of students’ drawings.

* * *

The HOME House Project

Name:

In the space below, record your definition of HOUSE.

In the space below, record your definition of HOME.

Now look at the dictionary definitions of HOUSE and HOME. Use the chart below to list the differences & similarities you found between HOUSE and HOME, in both sets of definitions.

Things about HOUSE only

What they both have

Things about HOME

Things about HOUSE only	What they both have	Things about HOME

Name the two most important or interesting things that you learned about the differences between your definition of HOUSE and HOME.

definitions for *house*

house (p) **Pronunciation Key** (hous)

n. pl. hous·es (houzz, -sz)

1. a. A structure serving as a dwelling for one or more persons, especially for a family.
b. A household or family.
2. Something, such as a burrow or shell, that serves as a shelter or habitation for a wild animal.
3. A dwelling for a group of people, such as students or members of a religious community, who live together as a unit: *a sorority house*.
4. A building that functions as the primary shelter or location of something: *a carriage house; the lion house at the zoo*.

definitions for *home* (noun)

home (p) **Pronunciation Key** (hm)

1. A place where one lives; a residence.
2. The physical structure within which one lives, such as a house or apartment.
3. A dwelling place together with the family or social unit that occupies it; a household.
4. a. An environment offering security and happiness.
b. A valued place regarded as a refuge or place of origin.
5. The place, such as a country or town, where one was born or has lived for a long period.
6. The native habitat, as of a plant or animal.

7. The place where something is discovered, founded, developed, or promoted; a source.
8. A headquarters; a home base.
10. An institution where people are cared for: *a home for the elderly*.

WHAT WE THINK ABOUT
WHEN WE THINK ABOUT HOME

NAME:

Following is a sheet with various quotations about home. Spanning centuries, these quotations give different impressions about the idea of “home” as it has been perceived throughout history.

You have several options in responding to the quotes:

1. Choose one and illustrate it with a drawing, painting, poem, paragraph or quote of your own.
2. Choose two and compare/contrast them.
3. Choose one quote and argue with it. You may end up agreeing or disagreeing with what it says, but engage the quote and create a response to what it is saying. A dramatic monologue, 5-paragraph essay, or graphic short story would be ideal for this exercise.
4. Trace the chronology of the quotations. Does the idea of home change over time? If so, how? Explain. You may do this verbally or visually.

WHAT WE THINK ABOUT WHEN WE THINK ABOUT HOME

1.

'Mid pleasures and palaces though we may roam,
Be it ever so humble, there 's no place like home; 1
A charm from the skies seems to hallow us there,
Which sought through the world is ne'er met with elsewhere.

An exile from home splendour dazzles in vain,
Oh give me my lowly thatched cottage again;
The birds singing gayly, that came at my call,
Give me them, and that peace of mind dearer than all.

J. Howard Payne (1792–1852), *Home, Sweet Home*. (From the opera of “Clari, the Maid of Milan.”)

2.

Who has not felt how sadly sweet
The dream of home, the dream of home,
Steals o'er the heart, too soon to fleet,
When far o'er sea or land we roam?
Thomas Moore (1779–1852), *The Dream of Home*.

3. “Home is where the heart is.”

4. “Home is wherever I hang my hat.”

5. “There's no place like home, there's no place like home, there's no place like home.”
Dorothy, *The Wizard of Oz*

6. “I do hate to be unquiet at home.”
Samuel Pepys (1633-1703)

7. “Should we have stayed at home,
wherever that may be?”
Elizabeth Bishop (1911-1979)

8. “How does it feel
To be on your own
With no direction home
Like a complete unknown
Like a rolling stone?”
Bob Dylan (1941-)

9. “Poverty keeps together more homes than it breaks up.”
Saki (Hector Hugh Munro, 1870-1916)

FOR GRADES K-6

Introduction to The HOME House Project

Begin the class with the “mindjog” on the attached sheet. Have students come up with a definition of the word HOUSE, and then one for the word HOME. Next, students categorize the elements of each definition and what the definitions have in common. This will prompt students to think about what is necessary to make a house into a home, the emotional center of the family, etc. Students of varying backgrounds will obviously contribute different ideas to this discussion.

Next, have students look at dictionary definitions of the two words. In groups or with the entire class, discuss differences and similarities among the two sets of definitions. Then, have students list two things they learned about the differences between “house” and “home” from their own definitions and class discussion.

Next, give the children crayons, colored pencils, paints: whatever visual media are at hand.

Have them draw their idea of HOME based on the definition they gave and the discussions that came out of their definitions.

Have students label their drawings with the elements that make the house a “home.” Open a class discussion with a show-and-tell of each of students’ drawings.

* * *

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Things about HOUSE only

What they both have

Things about HOME

Things about HOUSE only	What they both have	Things about HOME

Name two things that you learned about the differences between your definition of HOUSE and HOME.

definitions for *house*

house (P) **Pronunciation Key** (hous)

n. pl. hous-es (houzz, -sz)

1. a. A structure serving as a dwelling for one or more persons, especially for a family.
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5. A dwelling for a group of people, such as students or members of a religious community, who live together as a unit: *a sorority house*.
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definitions for *home* (noun)

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1. A place where one lives; a residence.
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4. a. An environment offering security and happiness.
- b. A valued place regarded as a refuge or place of origin.
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6. The native habitat, as of a plant or animal.
7. The place where something is discovered, founded, developed, or promoted; a source.
8. A headquarters; a home base.
10. An institution where people are cared for: *a home for the elderly*.

Homes in Poems Lesson for Grades 9-12

A Literary Tie-In to The HOME House Project
Center for Art and Visual Culture
UMBC

This lesson is in alignment with the National Standards for the Arts and the Maryland Essential Learner Outcomes for the Visual Arts.

Content Standard Indicator: Explain how literary elements (diction, imagery, tone) create meaning for reader.

Core Learning Goals:

- The student will demonstrate the ability to respond to a text by employing personal experiences and critical analysis.

Critical Response:

- The student will determine ways that works of art (in this case, literary arts) provide social commentary, document historical events, and reflect the values and beliefs of the society in which they are created.

Creative Response:

- Students may create an artwork that explores a contemporary, cultural and/or social issue.

This language arts-based lesson examines two diverse poems by contemporary American poets Martin Espada and James Merrill.

Espada's free verse piece "The Owl and the Lightning" depicts a childhood incident in the Brooklyn projects in which the speaker lives. NO PETS ALLOWED in this typical urban tenement setting, and the "contraband salamanders" shrivel as if in response to these "laws." One night, however, when pure wildness in the form of an owl breaks into the building, nature has her retribution and the speaker describes his child-like epiphany that

"God must be an owl, electricity
coursing through the hollow bones,
a white wing brushing the building."

This striking language shows that the mystical is capable of breaking through even the most limiting of strictures: the Brooklyn tenement. Espada is known for his sympathetic portrayals of Latino life in the United States, and this poem is a well-known example of injecting the magical, the epiphanic, into the everyday.

James Merrill, on the other hand, writes from a "cage" of an altogether different nature. The son of financier Charles Merrill, James grew up in an incredibly privileged

household. The poems in this series bespeak the loneliness of “the little rich boy,” and their rich images point up the contrast between the luxury of the physical surroundings and the emotional hollowness at the heart of his existence.

This lesson ties in the ideas of “house” and “home” and the paradox that a luxury home may not provide the comfort needed by the child in spite of its amenities.

Homes in Poems Worksheet

Name:

A Literary Tie-In to The HOME House Project
Center for Art and Visual Culture

Date:

UMBC

Warmup:

In the space below, list as many associations as you can with the concepts listed in the squares.

affordable housing	luxury home
happiness	comfort

Now read the two poems that follow this worksheet. When you have finished, return to the worksheet and think about the following questions.

1. Compare/contrast the word choice and diction of each of the poems. Which poem seems “richer” in vocabulary?
2. What is the narrative behind each poem? What is the “story” that is told?

Name:

3. Of the two, which contains the greater drama? Why did you choose that one? Explain the nature of the drama.

4. Your response: Write a thoughtful 5-paragraph essay comparing and contrasting the two scenes that are set and how they evoke emotion in the reader. Be sure to discuss imagery, tone and diction used in each poem. In your conclusion, make it clear which “home” you would prefer and why.

OR Respond creatively to the two poems. You may write your own poem of at least 20 lines describing a drama in your childhood home. **OR** you may draw or build a model of your childhood home, using materials that are available to you. Be as creative as you wish and try to incorporate emotion into what you create.

The Owl and the Lightning
–Brooklyn, New York

Martin Espada

No pets in the projects,
the least said,
and the contraband salamanders
shriveled on my pillow overnight.
I remember a Siamese cat, surefooted
I was told, who slipped from a window ledge
and became a red bundle
bulging in the arms of a janitor.

This was the law on the night
the owl was arrested.
He landed on the top floor,
through the open window.
of apartment 14-E across the hall,
a solemn white bird bending the curtain rod.
In the cackling glow of the television,
his head swiveled, his eyes black.
The cops were called, and threw a horse blanket
over the owl, a bundle kicking.

Soon after, lightning jabbed the building,
hit apartment 14-E, scattering bricks from the roof
like beads from a broken necklace.
The sky blasted white, detonation of thunder.
Ten years old at the window, I knew then that God
was not the man in my mother's holy magazines,
touching fingertips to dying foreheads
with the half-smile of an athlete signing autographs.
God must be an owl, electricity
coursing through the hollow bones,
a white wing brushing the building.

(excerpts from)
The Broken Home

James Merrill

Crossing the street,
I saw the parents and the child

At their window, gleaming like fruit
With evening's mild gold leaf.

In a room on the floor below,
Sunless, cooler—a brimming
Saucer of wax, marbly and dim—
I have lit what's left of my life.

I have thrown out yesterday's milk
And opened a book of maxims.
The flame quickens. The word stirs.

Tell me, tongue of fire,
That you and I are as real
At least as the people upstairs.

My father, who had flown in World War I,
Might have continued to invest his life
In cloud banks well above Wall Street and wife.
But the race was run below, and the point was to win.

Too late now, I make out in his blue gaze
(Through the smoked glass of being thirty-six)
The soul eclipsed by twin black pupils, sex
And business; time was money in those days.

Each thirteenth year he married. When he died
There were already several chilled wives
In sable orbit—rings, cars, permanent waves.
We'd felt him warming up for a green bride.

He could afford it. He was "in his prime"
At three score ten. But money was not time.

Tonight they have stepped out onto the gravel.
The party is over. It's the fall
Of 1931. They love each other still.

She: Charlie, I can't stand the pace.
He: Come on, honey—why, you'll bury us all!

A lead soldier guards my windowsill:

Khaki rifle, uniform, and face.
Something in me grows heavy, silvery, pliable.

How intensely people used to feel!
Like metal poured at the close of a proletarian novel,
Refined and glowing from the crucible,
I see those two hearts, I'm afraid,
Still. Cool here in the graveyard of good and evil,
They are even so to be honored and obeyed.

A child, a red dog roam the corridors,
Still, of the broken home. No sound. The brilliant
Rag runners halt before wide-open doors.
My old room! Its wallpaper—cream, medallioned
With pink and brown—brings back the first nightmares,
Long summer colds, and Emma, sepia-faced,
Perspiring over broth carried upstairs
Aswim with golden fats I could not taste.

The real house became a boarding school.
Under the ballroom ceiling's allegory
Someone at last may actually be allowed
To learn something; or, from my window, cool
With the unstiflement of the entire story,
Watch a red setter stretch and sink in cloud.

The HOME House Project

Name: _____

The Community as HOME

The home, once designed, becomes a functional unit as part of a greater community. Community Development Corporations exist to allow individuals and families to determine what happens in their own communities.

Community Development Corporation (CDC): Tax-exempt, non-profit organizations whose primary mission is the economic and social revitalization of distressed urban and rural areas. A CDC is a community-based organization carrying out its activities within a geographically defined area. CDCs may support or undertake such activities as housing development and rehabilitation, job training and counseling, and business development activities.

Look around in your own neighborhood. Answer the following questions:

1. How does the layout of your neighborhood reflect the beliefs and values of the people who live there?
2. What services are needed in your neighborhood?
3. How well are they represented already?
4. What can a CDC do to improve the services that your community needs?

ACTIVITY:

Create your own CDC. You will need:

President

Director of Housing

Director of Rehabilitation, Job Training, and Counseling

Director of Business Development

Director of Environmental Protection

Divide your study group according to the listings above. Each of you will be responsible for one area of community development in your community. Research the existing capabilities of your neighborhood. Brainstorm (together and individually) what else needs to be done to help your neighborhood to function better as a community.

Research. Report your findings to the other groups in your class. Implement your findings in your own neighborhood. Make a difference!

Name: _____

Date: _____

The HOME House Project:

Grab a partner. Only two to a team. Each member must complete a separate sheet

Take some time to view as much of the exhibition as possible.
There are 100 homes, so you may not get to them all!

Of the houses you were able to study, **WHAT HOME DO YOU LIKE THE MOST?**

List the Number below:

Number _____

Why? What elements does it have that you think really work?

List three:

A.

B.

C.

CONSIDER:

- Layout & design
- Materials - Are they unique or innovative?
- Economical? Could your parents and you build it together on a low budget?
- Does the architect or artist clearly explain what they are trying to design?
- “Green Architecture” or Sustainability

What do **MOST** of the designs include? Make a list - Be specific. If you were going to participate in this program of designing a house, what elements would you have to include and consider for the competition on the layout/poster (Visual Presentation)? Use the back if necessary.

If time allows, begin the process of sketching a floor plan with elevations of your dream home on the attached sheet of paper.

Name: _____

Date: _____

The HOME House Project:

Sketch of floor plan with elevations

Name: _____

Date: _____

THE HOME WHERE YOU LIVE:

When you think about the home you live in, what materials make up your home?
What elements of the architecture in YOUR home do you like best, and why do you like them? What do you like least, and why?

MY HOME

Materials in My Home	Elements of Architecture	Elements I Like and Why I like them	Elements I dislike and Why I dislike them

If you were to make your home more energy efficient, what clear steps could you take to make the house “Greener?” Would these steps be affordable?